

KATINKA BOCK
NEBENWEGE
KATJA MATER
FIELDS ON A LINE

29.11.2014 - 01.02.2015

ENGLISH

The exhibition presents works by German artist Katinka Bock and Dutch artist Katja Mater. Both artists engage in a dialogue with the exhibition space in a search for 'outcomes' that carry a potential for transformation and loss of control. Bock is mainly focused on the sculptural form, while Mater's intervention consists of the capturing of a performative action on film.

Katja Mater's work *Fields on a Line* was conceived in a step-by-step capturing of the painting of the exhibition room walls and floors in four different colours, and the subsequent re-painting in white. During the process, a camera repeatedly travelled a set course through the gallery space. The result is a 16mm video installation with the exhibition space as a residue.

Fields on a Line goes beyond the mere documentation of a process by creating a new film image that only reveals itself through the dialogue between the camera and the painting of the room. Guided by a set of rules concerning colour, light, perspective, and time, Mater explores the tension between photographic and human perception of two-dimensional and three-dimensional space.

As implied by the title, different moments are layered in time, and parallel spaces unfold in the lens' fixed field of vision. The track covered by the camera eye, and the added timeline that emerges in the process, become visible on the multiple exposed film.

For her show *Nebenwege*, Katinka Bock brings together existing sculptures and a new work in progress in the hemicycle room. The sculptures, the way they relate to each other as separate building blocks, and their relation to the room, are based in movement, in the idea that everything could be interconnected. Inspired by Paul Klee's *Hauptweg und Nebenwege* (1929), in which the painter sets out side-roads as alternative canals of thought, Bock draws everyday, otherwise unnoticed micro-processes into the exhibition room. This leads to fluid gestures and austere sculptures.

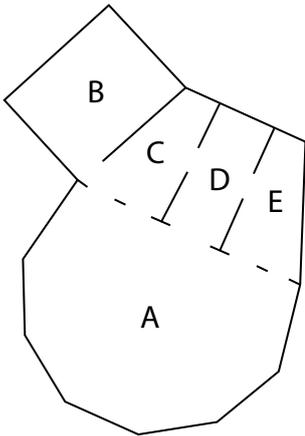
Perception in Bock's installation *Panama* and *The Panama Light* depends on the availability of rainwater and visitors passing by to make the lamp glow. The new work *Moskau (November)* is also subject to minimal local processes: each time someone turns the nearby tap on, water runs onto the salt-covered sheet of copper. The ensuing reaction results in an imprint of the linen on the copper that will only fully reveal itself at the end of the exhibition.

In the centre of the room, *Farben dieses Meeres Balance (einfach)* and *Farben dieses Meeres Balance (zweifach)* are suspended from the glass dome. These two mobiles consist of objects chosen to create a precise balance. A mobile symbolizes changeability, a moving balance, and may perhaps also serve as a metaphor for Bock's methods. Like so many of her other works, they are balanced amalgams of natural materials, ostensibly unaffected by the laws of gravity, in which a current of air or some other external factor produces movement and dialogue.

At KIOSK, Bock shines a subtle light on the way the campus goes through its daily routines, time leaves its indelible traces, a deflated and discarded football appears in the street, and a lemon simply exists.

Katja Mater's exhibition was realized with the support of the Mondriaan Fund.

KIOSK wishes to thank Alex De Heus at Motion Control Europe, Eye-Lite, KGS, Leo Lefevre, Marc Slings, and Studio 2M.



Exhibited works
(clockwise)

ROOM A (hemicycle)

Katinka Bock
Farben dieses Meeres Balance (einfach)
2014
Bronze, fabric, 3 lemons, metal string, rice, steel, string
Courtesy Galerie Jocelyn Wolff Paris

Katinka Bock
Farben dieses Meeres Balance (zweifach)
2014
Bronze, fabric, metal string, steel
Courtesy Galerie Jocelyn Wolff Paris

Katinka Bock
Vier Räuber
2014
Ceramic, steel
Courtesy Meyer Riegger Berlin
Katinka Bock
Panama
2014
Ceramic, glass, rainwater, salt, steel
Courtesy Meyer Riegger Berlin

Katinka Bock
The Panama Light
2014
Bronze, copper, light bulb
Courtesy Galerie Jocelyn Wolff Paris

Katinka Bock
Moskau (November)
2014
Copper, plastic tubes, salt, tap water
Courtesy Meyer Riegger Berlin

Katinka Bock
5 Speakers
2014
Ceramic, linen cloth
Courtesy Meyer Riegger Berlin

Katinka Bock
Die Grosse Zeichnung
2014
Drawing on paper
Courtesy Galerie Jocelyn Wolff Paris

ROOM B, C, D & E

Katja Mater
Fields on a Line
2014
16 mm colour film installation (06'03'') & painted exhibition rooms and floors
Courtesy of the artist and Gallery Martin Van Zomeren, Amsterdam