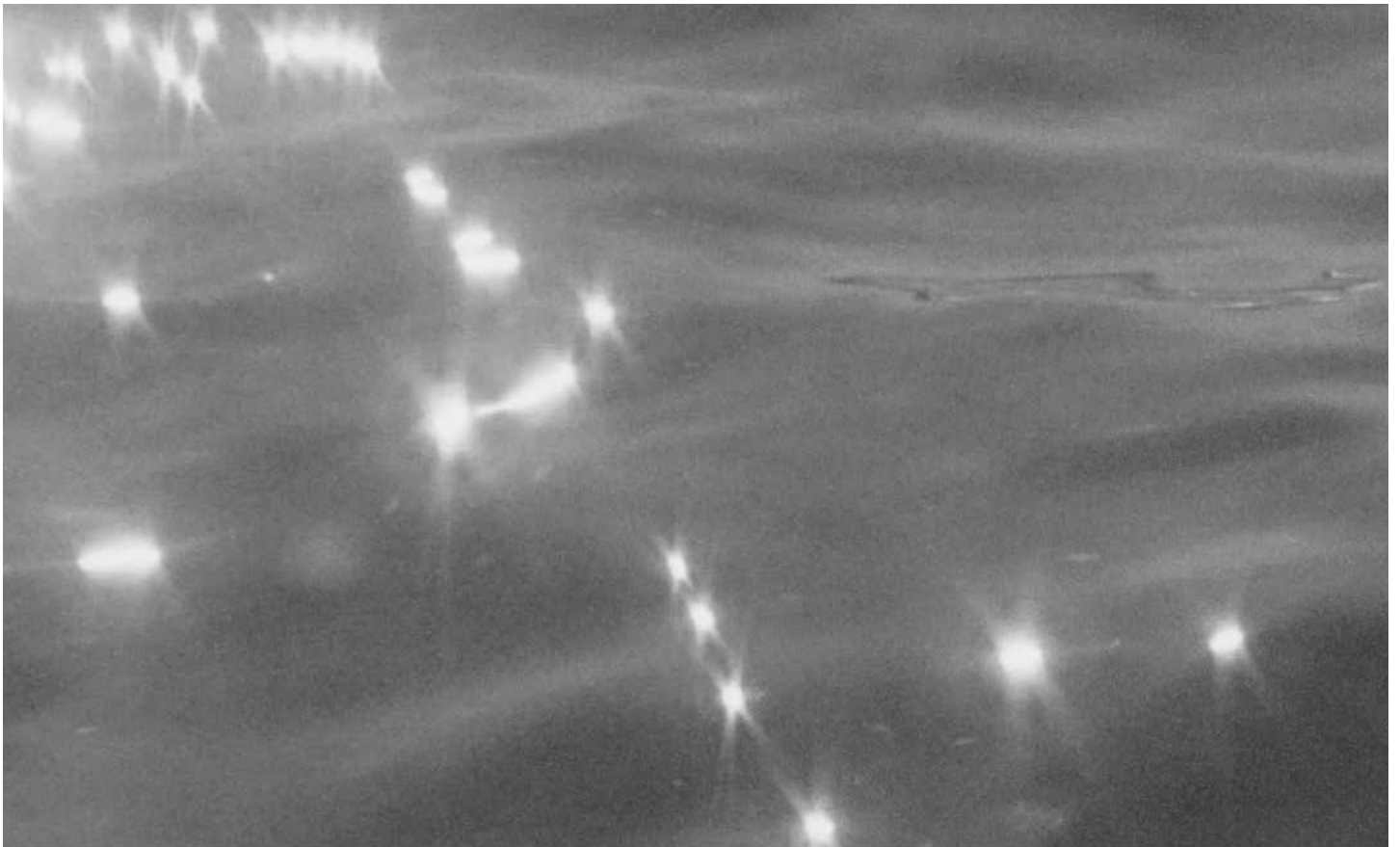


CRAQ OCCITANIE

visitor's guide

Katinka Bock
Silver



from 1st July 2023 to 7 January 2024

Katinka Bock

Silver

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. She also raises the question of what holds us together or separates us. In an interview published in 2019*, 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 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.

**Tomorrow's Sculpture*, Roma Publications, 2019

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, fabric becomes discoloured with sunlight...

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.

commissariat : 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.

Since 2013, Katinka Bock has been publishing the series *One of Hundred* in collaboration with Louis Lüthi. She regularly publishes with Roma Publications, Mer Paper Kunsthalle, Abäke, Paraguay Press and Distanz, and often collaborates with MOREpublishers.

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

(From left to right)

Silver still life, 2023**

Silver gelatin print, 60 x 90 cm.

Sculpture du soir A1, 2023**

Silver gelatin print, 60 x 90 cm.

Épée du soleil, 2021

Oak, 600 x 200 x 40 cm. Courtesy of the artist and Galerie Jocelyn Wolff.

Révision, 2023**

** Produced by Crac Occitanie, Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Greta Meert and Gallery 303 gallery.

Room 1

The title of one of the first works, **Fermata**, comes from musical notation, and suggests a way of navigating the exhibition. « Fermata » means « stop » in Italian: the musician is free to hold either a note or a rest as long as they wish. It is a moment of variation and improvisation in the interpretation of the score, a singular change that is modulated differently by each musician. In the same way, the public is invited to change, circumvent, advance or reverse slowly or quickly, interpreting each element of the visual score with their own subjectivity, remaining open to multiple possible interpretations. Fermata is a large terra cotta sculpture, placed on two metal rails. It is a very large container, like a too-small boat or too-large bowl, an asymmetrical and contradictory object, a boat that navigates on rails instead of navigating on water; its irregular forms dictated by the vagaries of oven baking. Images of navigation, of balance and instability, and also of spatial reference, are found in two other works.

In turn, **Épée du soleil** takes the form of a boat endowed with a very large mast, a compass that sketches a rainbow, or a metronome that keeps time. The title refers the chapter « The sword of the sun » in Italo Calvino's novel Mr Palomar (1983). Mr Palomar swims in the sea as the sun sets, its reflection stretching out before him like a « sword of the sun ».

A little further along is **Sonar international**, whose title refers to the maritime and musical worlds. The sonar is used to measure seabed depth by means of soundwaves. The sculpture consists of a ladle made of oxidised copper placed on a steel altar of repose, like an instrument placed on its stand, waiting to be played. The sculpture was initially created for an exhibition at the Kunsthalle Bielefeld in Germany, whose reserves are located above a river. Katinka Bock dips the copper ladle into the river for a year, and this altered its colour and material. The sculpture bears traces of the time and the water that altered it in the context in which it was conceived. Before leaving the first room, visitors pass under a hanging sculpture entitled Les affres. This is made up of casts of plantain skins, forming a kind of cloudy sky. It is also a set of elements at once identical and disparate, common and yet singular.



Landumland (Hintergrund) 2019 (detail)

Fabric, bronze, 450 x 560 cm.

Courtesy of the artist and Greta Meert gallery*.

Fermata, 2020

Ceramic, 60 x 180 x 60 cm ; acier, 10 x 2 x 300 cm.

Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Greta Meert gallery.



Les Affres, 2018 (detail)

Bronze, linen, dimensions variable.

Courtesy of the artist and Galerie Jocelyn Wolff.

Room 2

In the second room, various hanging elements stand out against backgrounds that stage and sketch the space while dividing it up. Here we re-encounter the visual elements of the container and bowl present in the first room, but we also find the spear, the sword, the oar and the shield. While scouting around Sète, Katinka Bock was particularly interested in the water jousting, which echoes her research on fighting figures and the way bodies are armed and defended, the way they are extended by different tools. This is also why we find motifs of spoons, combs and knives, which are all extensions of the hand... Here again, a kind of contradiction creates tension between the motifs and their materials. The sculpture entitled **Leichtsinn** (Free Spirit), depicting a shield, is made of enamelled ceramic that would not resist blows for long. Power and vulnerability coexist in the same object. The backs of the panels serve as picture rails for presenting a few photographs, encouraging a displacement in the space from the centre towards the margin.



View of the exhibition *Silver*

Room 3

The work **Toxic Fountain** crosses the wall separating rooms 2 and 3. It is one of those spoon sculptures that have abounded in Katinka Bock's sculptural vocabulary over the past few years. The work has been exhibited several times, often out of doors, on the buildings of previous institutions. Made of copper, it acquires a patina from exhibition to exhibition, altered by the rain and the elements. In contact with copper, the collected rain becomes toxic. Copper itself, depending on how it is used, can become a cure or a poison.

Horizontal Alphabet is 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.



Toxic Fountain, 2019
Copper, 30 x 180 x 40 cm
Courtesy of the artist and Galerie Meyer Riegger.

Two sculptures converse with the floor : **Stars for Beginners** can evoke the shape of a broom or vacuum cleaner. This is a recurrent motif in the work of Katinka Bock, who is always attentive to details and to the seemingly more marginal aspects of reality. For her, the vacuum cleaner preserves an invisible memory of the exhibition, but also of people and their lives more broadly. Finally, **A and I (Wet)** is made up of two bronze casts: one of a radiator, the other of a wooden element. Like the letter « I » in the title, the latter element stands on only one leg. The radiator acts as a crutch for that amputated body. Like the title's « A », which is shaped like a trestle, it serves as a base and support.



A and I (wet), 2022
Bronze, 180 x 55 x 10 cm.
Courtesy of the artist and Meyer Riegger Berlin/ Karlsruhe gallery.
Horizontal Alphabet (black), 2016
Sandstone bricks, dimensions variable, FNAC Centre national des arts plastiques, on deposit at the Crac Occitanie.

Room 4

Silver, 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.

Le premier est The film is made up of two chapters. The beach in Sète is the scene of the first chapter, in which various experiments and observations on the world are combined with everyday objects and natural elements, whose poetic power she reveals: covering the sunlight, passing a mop over wet sand, making lemons float... In the second chapter, 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. The montage of different tracking shots is a series of crossings under the city's bridges, like spaces of transitions, of permanent changes... The film is sometimes musical, sometimes silent or structured by a rhythm of different heartbeats. A walker in socks who never stops (inspired by the figure of the joustier, who also fights in socks) accompanies us during this crossing, in the form of an endless loop.

Visitors are invited to sit on two sculptures placed on the floor, entitled **Invariables**. They were conceived based on used soap, which the artist collected, enlarged, and cut in stone. 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 transformed in stone.



Invariables, 2022*

Stone, 36 x 96 x 136 cm, 48 x 170 x 110 cm, Produced by Crac Occitanie.

Silver, 2023*

Digitized Super 8 film, sound, 9 min 40, Produced by Crac Occitanie

*Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Grete Meert et Gallery 303.

Room 6

The installation **Amnésie** is made up of several elements, made of bronze, leather, and enamelled ceramic. A strange character is swaddled in his armour, as if shackled and incapable of moving. Yet this character appears solid and stable on his imposingly proportioned feet. Beside it, a second sculpture oscillates between spoon, fork, and spear. A large piece of leather is folded around it, and it recalls the sculpture in the first room entitled **Amnésie suspendue**. Here Katinka Bock takes inspiration from the figure of the equestrian, a central motif of public sculpture, a memory object that commemorates the exploits of an important person, usually male. Alongside the memory work, Katinka Bock suggests amnesia, as a method of making room, or at least taking a detour to re-enter other memories.

Two **photographs** are also presented in this room and in the next ones upstairs. Photography is present throughout the artist's practice, but until now it has been marginal in the exhibitions, being more the subject of publications and meticulous editorial work. Here they fully assert their place. Bodies, their joints, and marks on skin sometimes echo certain sculptures that also bear marks of manipulation, folding, and rubbing.



Amnésie, 2022
Ceramic, bronze, leather, ed. 1/2, 175 x 50 x 60 cm, 12 x 182 x 110 cm, 49 x 58 x 2 cm.
Courtesy of the artist and Galerie Jocelyn Wolff.

Room 7

The central sculpture, entitled **Valentine**, is a direct reference to Valentine Schlegel (1925-2021), a Sète-based sculptor and ceramic artist to whom the Crac dedicated an exhibition in 2019. In one of the rooms, Valentine Schlegel's knife collection was presented on the wall like a school of fish. As is often the case, Katinka Bock's sculpture condenses several intermingled references: a knife blade that has lost its handle, a windsurfing board, a sea creature.

While this work is presented at ground level, the nearby **Sound System K** hangs over us, a cross between loudspeaker and surveillance object...

La Marge is made up of several dozen enamelled ceramics created from casts of skirting boards, those placed at the bottom of walls, marking the edge of a structure. Here they are presented horizontally or vertically, like a notation system, an alphabet to be deciphered, or a parasitical algae. They redraw the space high up and turn the border into a skyline.



Valentine, 2023
Cherry wood, bronze, 40 x 40 x 320 cm.
Sound system K, 2019*
Ceramic, copper, copper tube, 158 x 25 x 25 cm
Courtesy of the artist and Galerie Jocelyn Wolff



La marge, 2022 (detail)
Glazed ceramics, dimensions variable
Courtesy of the artist and Galerie Jocelyn Wolff.

First floor

In the middle of the room, **Fermata (lemon)** is a mobile whose balance is maintained by the weight of a lemon placed on one of the metal arms. As the lemon dries out, it will upset the sculpture's balance, so it will need to be changed regularly, similarly to how a clock has to be wound up regularly so it continues to show the correct time. On the wall, **Zzeiger, some and any, fleeting** is made up of several elements. This cast aluminium piece was created from rolled-up leather elements, and evokes a kind of banner laid down, like a sign of abdication after a conquest.

The work **One Meter Space** is imperceptible, yet it is 100 metres long and extends along the walls of the room and corridor in the form of a thin cotton string. The protocol is simple: the artist asks one hundred people to use their hands to show what they consider one metre, then measures this with the string, and makes a knot. The measurements differ from one person to another, while making up a whole in which every person's measurement is related to someone else's.



Fermata (lemon), 2020 (detail)
Steel, lemon, 80 x 74 x 3 cm
Courtesy of the artist and Galerie Jocelyn Wolff.



Zzeiger, some and any fleeting, 2022 (detail)
Aluminium, 540 x 40 x 12 cm
Courtesy of the artist and Galerie Meyer Riegger, Berlin/Karlsruhe

First floor

In the final room, **T-olia** consists of a t-shaped wooden structure. The beams were found in their current state by the artist during a residency in Rome, and were salvaged as they were, as elements of architecture, and a support for a wooden sculpture balanced as if for a tightrope exercise, mixing the experience of both danger and freedom in one gesture...



T-olia, 2012
Oak, copper, ceramic, 174 x 240 x 135 cm
Courtesy of the artist and Galerie Jocelyn Wolff.

Plans and legends

Room 1

1. Fermata, 2020

Ceramic, 60 x 180 x 60 cm, steel, 10 x 2 x 300 cm

Courtesy of the artist and Galerie Greta Meert.

2. Amnésie suspendue, 2022

Bronze, aluminium, 182 x 40 x 20 cm.*

3. Landumland (Hintergrund) 2019

Fabric, bronze, 450 x 560 cm

Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert.

4. Épée du soleil, 2021

Oak, 600 x 200 x 40 cm.*

5. Révision, 2023

Silver gelatin print, 60 x 90 cm,
Produced by Crac Occitanie.**

6. Sculpture du soir A1, 2023

Silver gelatin print, 60 x 90 cm,
Produced by Crac Occitanie.**

7. Silver still life, 2023

Silver gelatin print, 60 x 90 cm,
Produced by Crac Occitanie.**

8. Sonar International, 2021

Copper, steel, 200 x 180 x 60 cm.***

9. Les Affres, 2018

Bronze, linen, dimensions variable.*

Room 2

10. Zähne zeigen, 2021

Oak, steel, bronze,
360 x 50 x 10 cm.*

11. Tiefes Wasser, 2023

Glazed ceramic, aluminium,
50 x 20 x 20 cm.*

12. Distanz, 2023

Aluminium, wood, bronze, ceramic,
530 x 175 x 12 cm.*

13. Leichtsinn [Esprit libre], 2021

Glazed ceramic, aluminium, copper,
86 x 100 x 12 cm, Private collection
SCP Amarante/ Catherine Hellier.

14. Building Bridges, 2021

Silver gelatin print, 38 x 57 cm.*

15. April again, 2020

Silver gelatin print, 38 x 57 cm.*

16. Geographie AA, 2022

C-print, 32 x 45 cm*

17. Two different ways of doing two different things, 2018

C-print, 24,5 x 37 cm.*

18. Mésaventures, 2022

Bronze, 199 x 6 x 9 cm.*

Room 3

19. Toxic Fountain, 2019

Copper, 30 x 180 x 40 cm.***

20. Stars for beginners II, 2021

Copper, oak, ceramic,
194 x 75 x 73 cm.***

21. A and I (wet), 2022

Bronze, 180 x 55 x 10 cm.***

22. Horizontal Alphabet (black), 2016

Sandstone bricks, dimensions variable,
FNAC Centre national des arts
plastiques, On deposit at the Crac
Occitanie.

Room 4

23. Silver, 2023

Digitized Super 8 film, sound,
9 min 40, Produced by Crac
Occitanie.**

24. Invariables, 2022

Stone, 36 x 96 x 136 cm, 48 x 170 x
110 cm, Produced by Crac
Occitanie.**

Room 5

25. Couler un tas de pierre, 2007

Digitized Super 8 film, 2 min 45.*

26. Electric Sister, 2021

Bronze, oak, glazed ceramic, copper,
341 x 35 x 50 cm.*

Room 6

27. Amnésie, 2022

Ceramic, bronze, leather, ed. 1/2, 175
x 50 x 60 cm, 12 x 182 x 110 cm, 49 x
58 x 2 cm.*

28. Parts of my body I cannot see, 2023

Silver gelatin print, 60 x 90 cm,
Produced by Crac Occitanie.**

29. For your eyes only, one and one, 2023

Silver gelatin print, 60 x 90 cm,
Produced by Crac Occitanie.**

30. Parole II, 2021

Glazed ceramic, 60 x 25 x 45 cm.*

Room 7

31. Valentine, 2023

Cherry wood, bronze, 40 x 40 x 320
cm.*

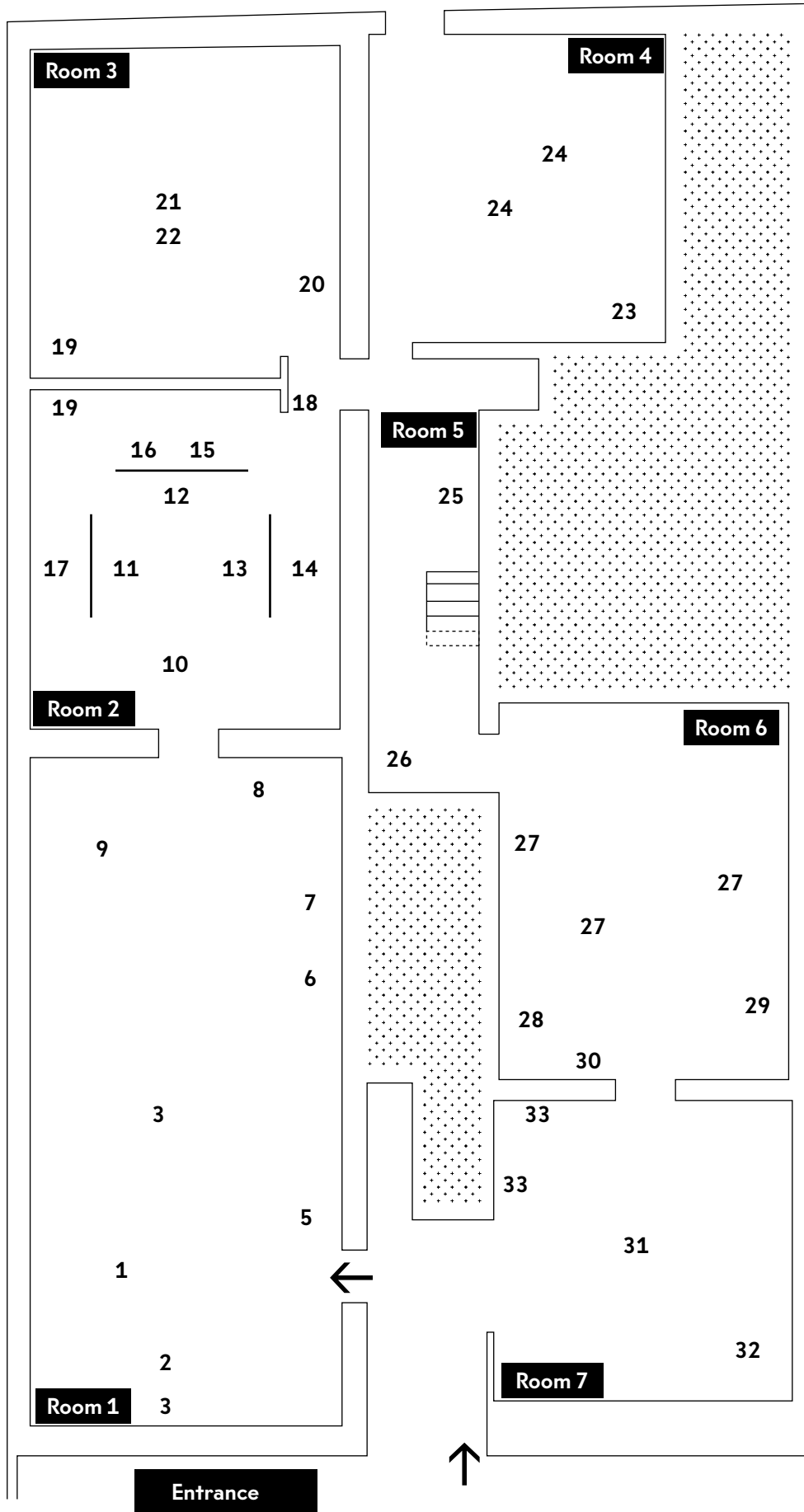
32. Sound System K, 2019

Ceramic, copper, 158 x 25 x 25 cm*

33. La marge, 2022

Glazed ceramic, dimensions variable.*

Ground floor



Plans and legends

First floor

24. *Invariables*, 2022

Stone, 20 x 115 x 60 cm, 20 x 80 x 99 cm, 25 x 80 x 148 cm, Produced by Crac Occitanie.**

33. *La marge*, 2022

Glazed ceramic, 8 x 40 x 1 cm.*

34. *One Meter Space*, 2014

Cotton rope, 360 x 50 x 10 cm.*

35. *Sculpture du soir*, 2013-2023

Ceramic, 2 elements, 54 x 20 x 19 cm, diam 20 x 19 cm.*

36. *La manufacture*, 2018

C-print, 57 x 38 cm.*

37. *Zzeiger, some and any fleeting*, 2022

Aluminium, 540 x 40 x 12 cm.***

38. *Fermata (lemon)*, 2020

Steel, lemon, 80 x 74 x 3 cm.*

39. *Fermata*, 2016

Silver gelatin prints, diptych, 24,5 x 37 cm (each photograph).*

40. *T-olia*, 2021

Oak, copper, ceramic, 174 x 240 x 135 cm.*

41. *Sculpture du soir C1*, 2023

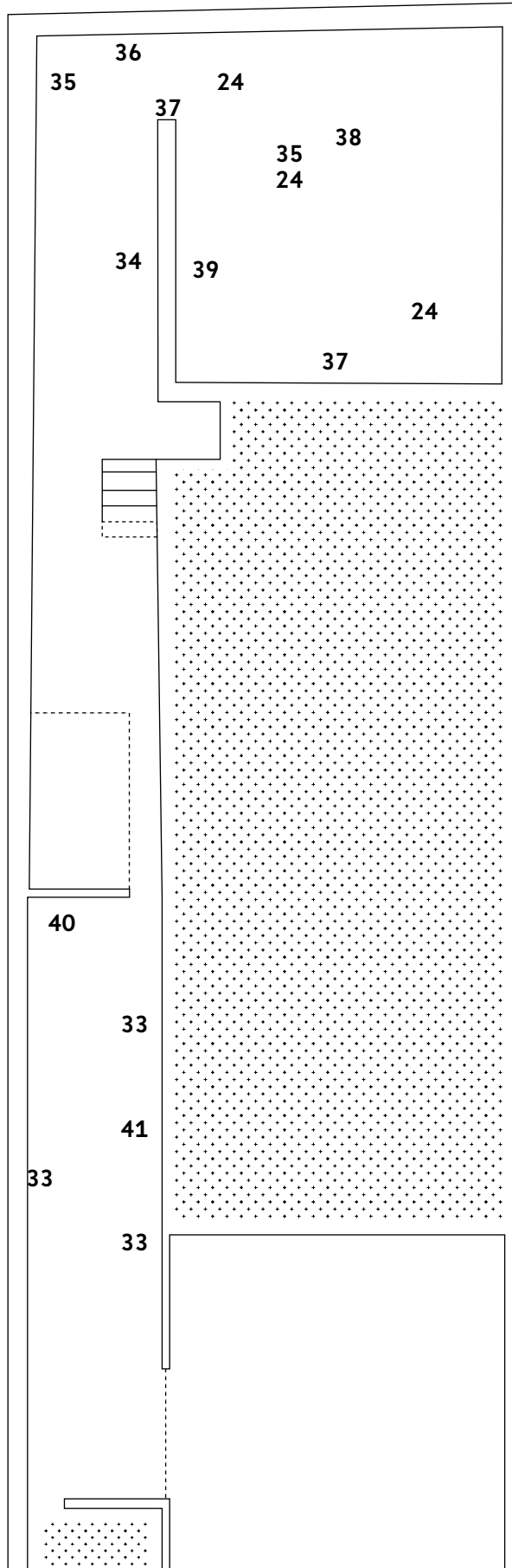
Silver gelatin print, 60 x 90 cm
Produced by Crac Occitanie.**

* Courtesy of the artist and Galerie Jocelyn Wolff

** Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert et Gallery 303

*** Courtesy of the artist and Galerie Meyer Riegger, Berlin/Karlsruhe

First floor



Agenda July-September

Workshops and tours

The Crac Occitanie's Visitor Services team offer a programme adapted to a wide range of visitors in a spirit of inclusiveness. They develop tools that facilitate accessibility to the Crac's artistic and cultural programme.

Group tours are possible year-round, by reservation with Vanessa Rossignol:
+33 (0)4 67 74 89 69 - vanessa.rossignol@laregion.fr

*Activities marked with an asterisk require registration.

Toddlers et families

Fun tools available at the reception : detail cards

- **Toddlers' tours*** New

For little One's from 6 months to 3 years with an adult.
from 5pm to 6pm
Sun. 23 July and 20 August

- **Family tours*** New

Children aged 4+ with an adult
from 4pm to 5pm
Sun. 30 July and 27 August

- **Family Game Afternoon** during *the European Heritage Days*

Sat. 16 et Sun. 17 September
- at 2pm, 3pm and 4pm (15 min.): investigation-games exploring the Crac's architectural heritage and vestiges of past exhibitions.
Children aged 4+ with an adult
- at 5pm (15 min.): playful tour for little One's
Ages 6 months with an adult.

7-12 years old

Children's discovery book available at reception

- **Kid's tour*** school holidays

from 2pm to 3pm
Frid. 14, 21 and 28 July
Frid. 4, 11, 18, 25 August
Frid. 1st September.

For all ages

- **Flash tours** school holidays

Every Mon, Wed and Thu during school holidays from 4pm to 4:15pm

- **Weekend tours**

Saturdays and Sundays from 4pm to 5pm

Coinciding with the exhibitions

- **The SUNSÈTE Festival at the art centre**

Festival Films, Series, Music Videos

Sun. 2 July

- 4pm-9pm, quai Aspirant Herber across the Crac : the Arte Summer Tour bus

- 4pm-5pm : Tribute to Patrick Dewaere — Literary talk with French theatre director Enguerrand Guépy and Marion Aubert

- **The Demi Festival at the art centre**

from Wed. 9 to Sat. 12 August

- Wed. 9 August, at 2pm : Preview of the exhibition that looks back on seven years of Demi Festival

- Wed. 9 August, starting 2pm : Live painting

- Wed. 9 August at 4pm : Special Demi Festival Flash Tour (15 mins) by a mediator from the Crac

- from 6pm to 10pm : Free concert with DAB ROZER, N3MS, SAKAGE, DJ DEE NASTY + MEDOUZE et GRÖDASH

- Thur. 10 August at 4pm : Special Demi Festival Flash Tour (15 mins) by a mediator from the Crac

- Fri. 11 August 2pm to 3pm: Special Demi Festival Kids' Tour* for ages 7-12, led by a Crac mediator

- Fri. 11 August at 3pm : Talk on ecological practices in the music world by the international association MDE (Music Declares Emergency)

- Sat. 12 August 2pm to 5pm : opening DJ set, then PETITCOPEK takes to the stage at 3pm

- Sat. 12 August de 4pm to 5pm : The Friendly Battle with the Crac's mediation team

- **Residency re-creation De l'impertinence collective**

Wed. 16 August

- 6:30pm : performance *Labyrinthe* from Simon Le Borgne in collaboration with Ulysse Zangs

- 7:30pm-9:30pm : performance *De l'impertinence #2* and performative buffet created by artists Siméon Droulers et Stan Herbecq

- **The European Heritage Days**

Sat. 16 and Sun. 17 September

- Sat. from 2pm to 8pm and Sun. de from 2pm to 7pm : the poetic video game *Le Journal du brise-lames*, created by Juliette Mézenc and Stéphane Gantelet.

- Sat. at 6pm : Performance by Juliette Mezenc and Stéphane Gantelet.

- **Les Automn'Halles**

Sat. 30 September at 6pm : live interview with writer Philippe Bordas.

Acknowledgements

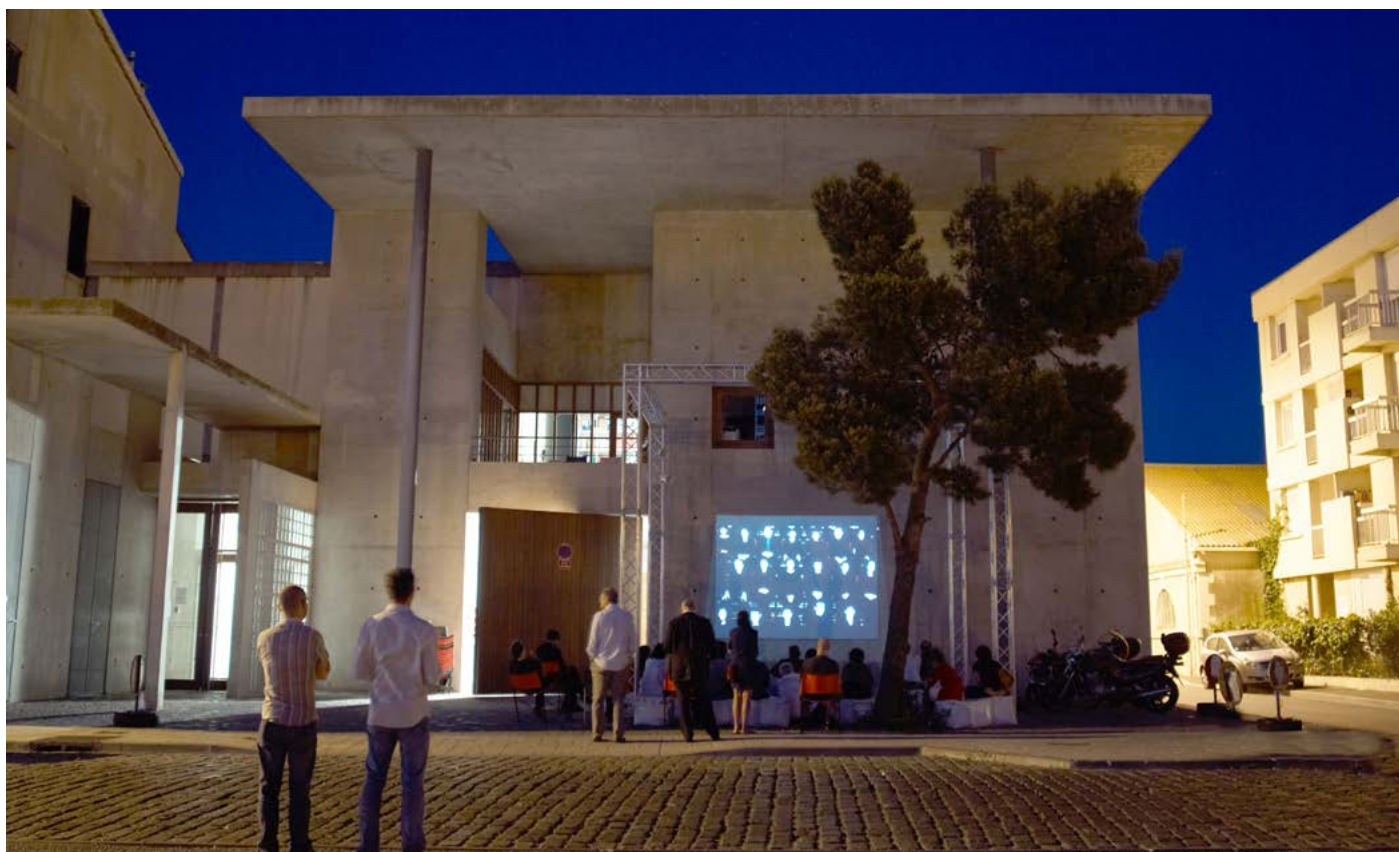
Katinka Bock would like to thank Marie Cozette and the team at the Crac Occitanie in Sète, Clara Borgen, Joffrey Morel, Luke James, Fitti, Philippe Saulle, Atelier Grain d'Orge, Julie Laporte and Cadre en Seine, David Gallardo, Jean Marie Foubert, Evelyne, Noa, Stascha, Alex, Carla, Jocelyn Wolff, Jochen Meyer, Thomas Riegger and Constanze Murfitt, Rudy Cerrato, Cyrielle Garrigues, Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert, 303 Gallery.

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.



View of the façade of the Centre régional d'art contemporain. Screening presented as part of the exhibition *La première image*, 2009
Photo : Marc Domage © Crac Occitanie.

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.

+33 (0)4 67 74 94 37
crac@laregion.fr

facebook: @crac.occitanie
instagram: @crac.occitanie
twitter: @crac_occitanie

Cover captions :

Katinka Bock, *Silver*, 2023. Digitized Super 8 Film, 9min40, sound. Produced by the Crac Occitanie. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Grete Meert et Gallery 303.

Team

Director
Marie Cozette

Administration
Manuelle Comito

Administrative Assistant
Martine Carpentier

Communication
Sylvie Caumet

Digital Communication
and public relations development
Marion Guilmot

Head technician
Cédric Noël

Visitor service
Vanessa Rossignol

Documentation,
young visitors' mission
Manon Gaffiot

Educational Service
Lucille Bréard et Pauline Douchamps

Interns **Brigitte Bertelle, Emma Savy,
Margaux Yoris**

Set up team : Julien Bouissou, Rémi Duprat, Johan Fourcroy, Ludovic Maréchal, Blaise Parmentier, Milan Tutunovic **Backface Montpellier**

Mediation team: Fanny Bourgade, Nicolas Dal-Corso, Bethsabée Hannoun, Marguerite Hoogewys, Aurélie Reynaud, Barbara Rybnikow, Sarah Vialle, Marine Tanguy **Un goût d'Illusion Montpellier**

Video **Aloïs Aurelle**

Photograph **Aurélien Mole**

Partners

Professional partners



Media partners



Exhibition partner

With the support of Galerie Jocelyn Wolff, Paris / Romainville

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

26 quai Aspirant Herber
F-34200 Sète

Occitanie/Pyrénées-Méditerranée

crac.laregion.fr

Le Centre Régional d'Art Contemporain est géré par la Région Occitanie/ Pyrénées-Méditerranée. Conventionné avec l'État, il bénéficie du soutien du Ministère de la Culture avec le concours de la Préfecture de la région Occitanie – Direction Régionale des Affaires Culturelles.

