



Katinka Bock [DE]

November

SCULPTURE • 6 > 13 NOV 09 . 14:00 > 23:00 . STUK BINNENPLEIN

TALK • 6 > 13 NOV 09 . 19:30 > 20:30 . AROUND STUK BINNENPLEIN

CONCERT • 6 & 9 > 13 NOV 09 . 19:30 > 20:30 . AROUND STUK BINNENPLEIN

[ENG Ƴ zie ommezijde voor nederlandse tekst]

The work **November** which the German artist Katinka Bock (born in 1976) produced for Playground, comprises a trilogy: sculpture, talk and concert. The entire STUK building – the rooms, track, courtyard – form the setting for **November** and is activated by non-spectacular interventions that can be perceived by passers-by. Bock is interested in situations that are not readily perceptible, but which passers-by perceive accidentally rather than intentionally.

The **sculpture** is located on a table in STUK's inner courtyard. Three shapes in rough clay are connected in some way. Open to the elements – rain, sun or low temperatures – and any inquisitive touching by the public, the sculpture becomes a recording device of some kind of the festival circumstances of these nine days in November. As time lapses, the sculpture takes on its final shape. The work is not only about the object that changes, but also about the way in which we always experience shapes differently. Time determines the shape of the work, but also our own visual experience. When Playground is finished, the clay structure is baked and the shape fixed.

talk | Every day between 7.30 p.m. and 8.30 p.m., a character will be reading a book out loud in the inner courtyard. Visitors are invited to flock around the reader and follow the story brought. The texts that are read are drawn from different books and all underline a certain doubt or a shift from knowledge to doubt, from looking to listening, from fact to intuition. The listener meanwhile leans against a tree or wall, uses a torch, walks around or sits on the steps. He or she reads for a potential audience, someone or no one. Attentive visitors can sit next to the reader and listen closely. This is all situated in the zone between a public and private performance.

List of books

- Christian Jendreiko: *The End of Perfection*, In: *Heterologics*, Christian Jendreiko

- Adrian Searle: *Unhinged*, In: *Juan Munoz, Silence, please!*
- Gustav Metzger: *Auto-destructive art*, In: *Damaged nature, auto-destructive art*
- Nora Schulz: *Ausufernde Gegenwart/ The sprawling present*, In: *Thea Djordjadze, Kunstverein Nürnberg*
- Dieter Roelstrate: *Jimmy Giuffre, Free Fall*, In: *Guillaume Leblon - Parallel Walk, CGAC Santiago de Compostela*
- Kleist: *Über das Marionettentheater*

LEZERS : REINI MICHELS, KIRSTEN JANSSENS, MARIE SEBRECHTS
GILLAIN, SOPHIE MENASSE, TINA DE GREEF

The **concert** is behind closed doors and open windows. The musicians play variations on one and the same, simple melody which was composed for the occasion by the French composer Maxence Mercier. The melody can at times be heard faintly in the inner courtyard and in some corridors of the building. Visitors will hear the melody faintly in various locations and played on different instruments; and will remember the simple composition from earlier on ... The composition plays with recognition, repetition, variation and also frustration, and lends the building and festival a kind of modest recurring soundtrack. Maxence Mercier, born in 1982, mainly creates electroacoustical music and installations/ interactive devices on the crosssection of music, dance, sound, video and the audience.

MUZIKANTEN: ANJA BRUYNINCKX, ELKE MUYSHONDT, SIEN JOOS, HILDE CHRISTENS, AN VAN DAEL, JELENA MILANOVIC, BRIGITTE SCHREIER, JOHAN VANDEWALLE, MAARTEN VANDENBEMDEN, RAF HENSBERGEN, EVA HOUTEKIET, MICHEL CALUWAERTS, ANNA-MARIA KNUST, MARC JOOSTENS, NICO COUCKX, SOFIE POLFLIET, KATHLEEN DECUYPER, ANNELEEN CRABBE, EVA HADERMANN & WANNES VAN LOOCK EN HET ENSEMBLE XXI VAN HET STEDELIJK CONSERVATORIUM LEUVEN O.L.V. KIM VAN DEN BREMPT (MAARTEN BOSMANS, ZYMCKE VAN DEN STAEY, EVELYNE TIMMERMANS, AURÉLIE WALSCHAERTT, ARENT JASPAERT, TOON VAN DEN BREMPT)