



Judith Hopf

On time

11.09 - 26.10.2014

11.09 | 19h00 Talk with **Judith Hopf**

25.09 | 18h00 Guided tour by **Jürgen Bock**

For her first exhibition in Portugal Judith Hopf presents a cinematographic installation, two films and a number of sculptures that were produced by the artist during her residency at the Maumaus Programme.

Judith Hopf's oeuvre, which unfolds through sculpture, installation, graphic work, performance and film, reflects on normative structures, focussing on the frontiers between social participation and cultural exclusion. The artist maps the vanishing horizon of alternative forms of living, which exist beyond the logic of self-discipline. Avoiding social documentation, Hopf uses art to construct an autonomous space, in which observed and directly experienced social circumstances are rendered into installations. Here she creates a space 'within which the circumstances can be made to dance'. Within her work Judith Hopf incorporates slapstick and caricature to undermine processes of simulacrum, which prevail in the construction of meaning – inside and outside the art world – in a time where communication, work and capitalism seem to be in flux (Daniel Pies).

Entering the first floor of the gallery a flock of sheep stare at the visitors. Judith Hopf has formed the 'bodies' of the sheep with the help of cardboard boxes normally used for moving houses. The Zeitgeist of notions of flexibility, availability for commute and to move to wherever it is necessary for making your living, are frozen in a series of almost unmovable heavy concrete sculptures in which different postures (Franz Kafka) of sheep laying and standing are recognizable. In a rather simple way, Hopf draws 'single-line' expressive faces on her sculptures, evoking not only Saul Steinberg's 1950s caricatures (The New Yorker), with their illustrative messages (that are normally less regarded by the art world), but also the personal history of this Jewish-Rumanian artist, who by using his artistic skills to counterfeit stamps was able to escape from Nazi Terror. The flock of sheep represent a sort of collective conditioning, a phenomena also explored in Hopf's film 'The Uninvited', which is installed close by. Here a typical European, nuclear family struggle to produce their morning 'cappuccino' foam for their coffee within their perfectly calibrated life style. This morning ritual is placed in relation with the political ghosts of an architectural style commonly used during the re-building of Berlin after the fall of the wall, a style also reminiscent to a 'Chicago Meat Market District' architecture from the 19th century. One of the highlights of the film, which was in part filmed within a display bedroom and kitchen of an IKEA warehouse, is the collage-like incorporation of still images. In the film we see pieces of furniture flying upside down through an interior space – a dream (or nightmare) of one of the protagonist sleeping in the IKEA bedroom – a scene inspired by Karl Marx's first sentence of his communist manifesto: A spectre is haunting Europe ...

In 2007 Judith Hopf invented a cinematographic installation for her exhibition at the Kunstverein Karlsruhe, which consolidates the need for 'light' – to see art works in a white cube – with the need for 'dark' for projecting film and videos, thus allowing for the possibility of presenting both 'needs' in one space. In her exhibition at Lumiar Cité this installation serves to produce the necessary light conditions for projecting her short film 'The Evil Fearie', a collaborative work with the Danish artist Henrik Olesen. The work is a remake of a film found in a cinema archive in Berlin, which was directed in 1966 by the American experimental film-

maker George Landow, also known as Owen Land. Landow was part of the 'structural film' movement producing works using word plays, which often take a critical position in opposition to the 'boredom' of avant-garde cinema, while also questioning his own making. In the original film, as in the 2007 're-make' directed by Hopf and Olesen, a (proportionally) far too long opening sequence shows an endless display of credits, finally resulting in a 'documentation' of a performance by the Australian artist Gerry Bibby taking the role of Steven M. Zinc.

Judith Hopf (Germany, 1969) lives and works in Berlin. She has exhibited her work in numerous solo exhibitions, including: 'Cracking Nuts', kaufmann repetto gallery (New York, 2014); 'Testing Time', Studio Voltaire (London, 2013); Malmö Konsthall (2012); 'end rhymes and openings', Grazer Kunstverein (2012); 'Türen' (with Henrik Olesen), Portikus (Frankfurt, 2007); and Secession (Vienna, 2006). Notable collective exhibitions include: the Liverpool Biennial (2014); dOCUMENTA 13 (Kassel, 2012); 'How to Work (More for) Less', Kunsthalle Basel (2011); 'Slow Movement or: Half and Whole', Kunsthalle Bern (2009); and 'Draw A Straight Line and Follow It', Tate Modern (London, 2008).

This exhibition has been coproduced by Maumaus and the Goethe-Institut Portugal, within the framework of the Maumaus Residency Programme.

List of works:

Untitled

2014

Film installation with painted wood and synthetic textile

Flock of Sheep, 1 - 5

2014

Concrete, iron, ink and charcoal

The Evil Faerie (with Henrik Olesen)

2007

Super 8 film transferred to video

Colour, 1'13'

The Uninvited (with Katrin Pesch)

2004

HD video

Colour, sound, 15'

Lumiar Cité, Rua Tomás del Negro, 8A, 1750-105 Lisbon, Portugal

Wednesday to Sunday, 15:00 to 19:00

Lumiar Cité is the exhibition space of Maumaus.

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Carris: 798 exit Rua Helena Vaz da Silva, 717 exit Av. Carlos Paredes

Metro: Lumiar (Exit Estrada da Torre)

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