

Judith Hopf

From performance, pop poetics, and discursive direction to short films, music videos, site-specific installations, and sculptures, Judith Hopf maintains a practice of growing diversity. Taking its cue from her defiance of conventions as well as thriving on her catalogue of collaborations—ongoing and new—the artist’s Cycle at PRAXES falls in four uneven measures. As the close of these modules, *Untitled (4)* elaborates the rise and fall in tempo of the previous installments: the long lasting display in *Untitled (1)* of a series of concrete sheep sculptures, *Untitled (2)*’s ten-day rotating screening program looking back at the artist’s moving image production, and the closer look at Hopf’s series of masks offered by *Untitled (3)*. Responding to the cyclical investigations, Hopf has created a brand-new installation. As if in evolution or metamorphosis, things emerge and submerge into the polished concrete flooring—or through it entirely.

Slowly sinking or about to rise, a landscape of detritus, or objects under construction. Plus to minus, minus to plus, sun up, sun down, (re)cycling. In mathematics, an inflection point marks a change in signs as a curve transitions from concave upwards to concave downwards or vice versa. A flux of potential and scope. “Rises and falls” refers to a series of ballroom dance techniques. Turning points, how to adapt, how to risk, how to read water levels, interest rates, housing prices, how to reemerge, how to disappear.

In their buoyant disappearance, each object’s reappearance is anticipated, assumed cerebrally. Yet upon circumventing the scenography of faces, vases, and ropes, a new reasoning seems necessary. What is being formed and by whom? What is dematerialized? Hopf’s hand places and supports as much as it pulls out the tablecloth from under each form, revealing a reluctance for stability. Whereas the blocky concrete sheep (previously displayed) bolstered the brutalist building, in *Untitled (4)* the objects seemingly permeate the architecture. In this malleable landscape, the visceral puddling sink-holes and the ropes create for the first time a link between the two floors at PRAXES.

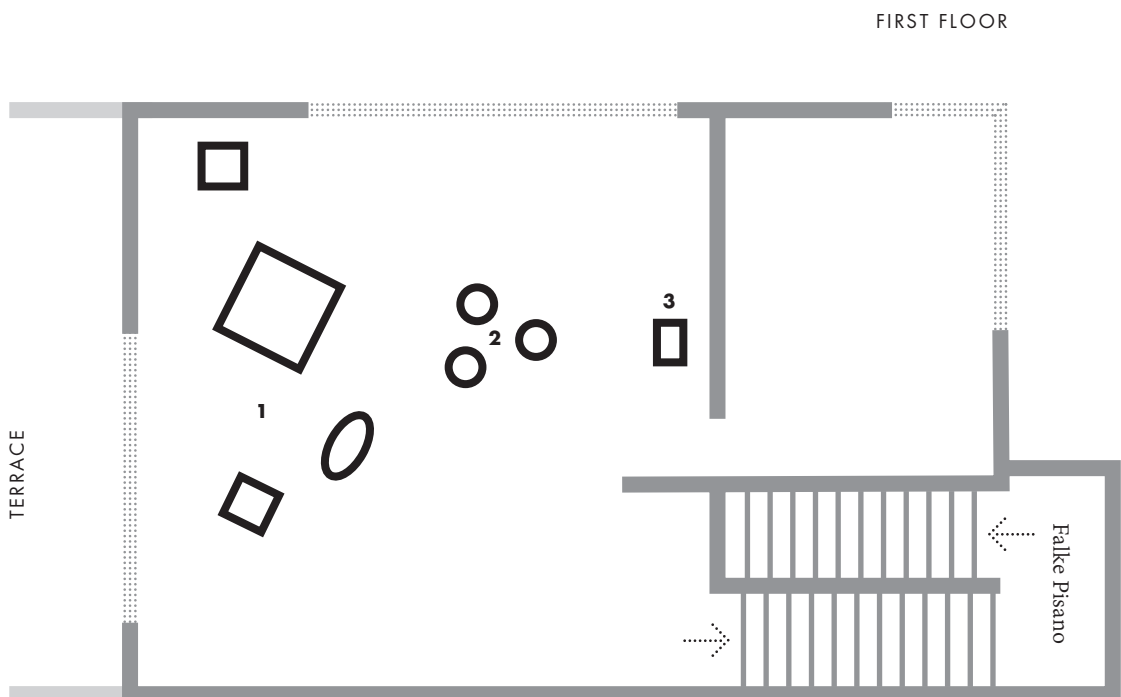
Malleable, moved, or muted? Perhaps the volatile constellation is further effaced when read through the lines of an accompanying recent text by Hopf, “The World of Things—silent today!” Approaching the relationship between the world of things and contemporary art objects, Hopf points to the potentiality of an undefined, hidden language, sounding (and astounding) in its complexity.

In a growing series of readings, published as PRAXES Papers, guest curator and writer Cecilia Canziani responds to singly chosen pieces by Hopf.

Judith Hopf has exhibited extensively with recent solo presentations at Studio Voltaire, London (2013), Fondazione Morra Greco, Naples (2013), Malmö Konsthall (2012), and Grazer Kunstverein (2012). Her work was featured in several locations in dOCUMENTA(13) (2012). Born in Karlsruhe, Hopf has lived in Berlin since the early 1990s and holds a professorship at the Städelschule in Frankfurt.

- 1 *Untitled*, 2014.
Mixed media, variable dimensions.
- 2 *Untitled*, 2014.
Ropes, variable dimensions.
- 3 “The World of Things—silent today!”
Originally published as a Peep-Hole Sheet by *Mousse*, 2014.
Please take a copy.

* Courtesy of the artist.



CYCLE 2: JUDITH HOPF

- 31 January–23 March: *Untitled* (1)
 28 March–06 April: *Untitled* (2)
 11 April–11 May: *Untitled* (3)
 16 May–14 June: *Untitled* (4)