

Céline Ducrot

Cathrin Hoffmann

# HARDEST KINDS OF SOFT

12.04 – 20.07.2025



English

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## INTRODUCTION

In the exhibition *Hardest Kinds of Soft*, the works of artists Céline Ducrot and Cathrin Hoffmann enter into a visual and conceptual dialogue, reflecting on the nature of being human and bodily existence in the (post)digital age. Especially through their juxtaposition, their paintings and sculptures open up new perspectives on the ambivalences and challenges of an increasingly virtual hyperreality<sup>\*\*</sup>, in which the boundaries between reality and simulation seem to blur.

Ducrot's works explore the complexity and ambiguity of human relationships and emotional states. Her focus lies on their manifestations in the 21st century, for instance in the form of wellness as some kind of self-care, capitalist self-optimization, and spiritual practices and rituals as a search for meaning. Hoffmann's work, in contrast, raises questions about the inseparability of mind and body, the concept of transhumanism<sup>\*</sup>, and human existence within the context of digital technologies.

Both artists ask what it means to be human, between technology and corporeality, control and the loss of control. Ducrot achieves this through subtle scenarios in which ritualistic appearing actions, references to nature, and

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<sup>\*</sup> All terms marked with an asterisk are explained in the glossary towards the back of the booklet.

sensations tip into the unreal. Hoffmann, by contrast, creates hybrid, at times bizarre-seeming bodies that oscillate between human and creature, flesh and technological construct. Shared across both artists' works are aspects of alienation and disconnection, as well as surreal to hyperreal, uncanny and enigmatic moments. While Ducrot's scenes seem to take place in an alternate version of our reality, one governed by its own rules and possibilities, Hoffmann's figures exist in a future that feels both imminent and forever out of reach.

## EXHIBITION TITLE

The title of the exhibition *Hardest Kinds of Soft* captures the tension that runs through the works of both Cathrin Hoffmann and Céline Ducrot. As a paradox, it points to the ambivalence of materiality and meaning, to the simultaneity of hardness and sensitiveness, softness and resistance. In Hoffmann's paintings, bodily forms shift between the grotesque and the fragile, as hard, constructed elements are layered with a subtle sense of vulnerability. In Ducrot's work, soft gradients intersect with sharp contours, natural forms with synthetically rendered structures and surfaces.

The juxtaposition of "hard" and "soft" refers not only to formal aspects but can also be read metaphorically. It may reflect on human relationships, on the tension between the organic and the artificial, or on the difficulty of reconciling softness and hardness. At the same time, the title also expresses a willingness to remain undecided, to dwell in the grey areas where hard and soft and all their in-between nuances can coexist. This openness to the in-between is positioned by the artists against a contemporary world shaped by extremes.

Such complexity is reflected in both artistic positions through their female-coded figures that exist at the center of their works. Their bodies oscillate between strength and

vulnerability and explore the boundaries between intimacy and distance, naturalness and construction. In this way, the title poetically links the individual works while opening up multiple layers of association.

## CONTENTS CÉLINE DUCROT

Céline Ducrot's paintings depict cinematic scenes or close-up moments whose narratives remain fragmented and fleeting. In works such as *Look at you go* and *No ordinary machine*, young female protagonists appear frozen in time. Their settings and gestures feel familiar, yet together they create an atmosphere of mystery. This ambiguity is at the core of Ducrot's practice: closeness and distance, comfort and unease, trust and suspicion. Her figures move within a field of conflicting emotions. Often, they interact with animals—such as snails (*I will be your island*), moths (*Shedding*), or ants (*Filaments*)—which function as omens, mirrors, or companion creatures, projecting emotional states outward.

Some figures appear to melt into their surroundings (*Attachments*), softening the boundaries between the human and the nonhuman. As such, the physicality of Ducrot's protagonists resists idealized norms and instead expresses internal states, experiences, and fragility. Her paintings capture moments both of connection and intimacy (*Soft Spots*) and their absence (*Look at you go* and *Soft on you*), or of the feeling of reaching out for contact but not quite finding it (*Mixed feelings*).





Fig.: Céline Ducrot, *Mixed Feelings*, 2022, acrylic on MDF board, 100 x 70 cm,  
Jochen Zaumseil and Astrid Hoffmann-Zaumseil

Thematically, Ducrot's work circles around questions of individual self-care (*I hope this finds you well* and *Believe me I am trying*) and collective rituals (*No ordinary machine*, *The Reading*, and *Shedding*). For example, she explores the concept of self-care, both in its original sense of tending to oneself and in its commercialized form as wellness\*, closely linked to the demands of productivity and self-optimization under capitalism. More recently, her interest has expanded to include forms of contemporary, non-institutionalized spirituality, which she sees as a continuation of these themes. Practices such as astrology, tarot (*Eight of Swords*), or nature-based rituals are currently experiencing a renaissance in digital communities, where they intertwine with new technologies and give rise to hybrid forms of belief and ritual (*Right through you*). These practices offer strategies for coping with a complex and uncertain present, fostering both individual self-realization and a sense of connection to community and nature. In Ducrot's visual worlds, these ideas emerge through subtle, almost ceremonial gestures and actions, rituals whose rules remain unclear yet suggest a deeper search for meaning, order, and belonging (*No ordinary machine* and *Shedding*).



Fig.: Céline Ducrot, *Personal Growth II*, 2024, acrylic on MDF board,  
80 × 60 cm, private collection, Berlin

Works like *Right through you*, *Personal Growth II*, and *Getting through* show that technology also plays a central role in Ducrot's paintings. Since it profoundly shapes how we perceive reality, the artist notes, it would be strange to leave these devices out of her imagery. Her paintings engage with a now in which screens, smartphones, and digital interfaces are

ever-present, not merely as functional objects, but as portals that suggest narrative connections, point beyond the depicted scene, or open up invisible dimensions. Technology here functions not only as a means of communication, but also as an interface between intimacy and distance, presence and absence, reality and virtuality.

## CONTENTS CATHRIN HOFFMANN

Cathrin Hoffmann's work explores the relationship between the physical body and digital existence. She creates hybrid, amorphous figures situated between analog and virtual realms. These figures appear mechanical and geometric, as in *What Was Your Vision Before the Light Shifted?*, but also fluid and grotesquely distorted, as seen in *Tertium Non Datur* and *Accumulation*. Works like *Where the Hair Stands, the Skin Remembers* and *Soft Slide on Gravel Paths* depict bodies that often appear creaturely or nonhuman: hairy, with claw-like limbs or deformed proportions. These forms reject conventional beauty ideals and break with the notion of a controlled, optimized body.

Through her visual language, Hoffmann engages with questions of corporeality in an increasingly disembodied world and challenges the futuristic ideal of the technologically enhanced human. She is also interested in the interaction between body and mind, and investigates how digital developments affect our physical presence (*The Last Update Didn't Fix That*). What role does the body play in a time when technology is taking up more and more space? How is our relationship to our own materiality changing when screens, virtual spaces, and AI increasingly shape our perception?





Fig.: Cathrin Hoffmann, *The Last Update Didn't Fix That*, 2024/25, oil on canvas,  
210 x 200 cm

Hoffmann skillfully draws on movements of classical modernism in order to translate them into a contemporary context and expose their blind spots. For example, she critically examines the Futurist\* belief in progress, which was marked by euphoric yet often uncritical enthusiasm for technology, which systematically excluded women. However, Hoffmann's figures do not appear as hopelessly lost creatures

or dystopian warnings. Instead, they emerge as ambivalent beings who embody strength and autonomy, as in *Our Bodies Know* and *Too Many U's in Vulnerability*. In the near-future world of her paintings, bodies exist that cannot be clearly placed or temporally fixed. They bear no clear markers of clothing style, appearing neither futuristic nor nostalgic, but instead shifting between times and realities. Hoffmann investigates how the digital world affects the resonance and sense of living presence we experience in human connection and direct encounter.

*“In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness.”*

— Laura Mulvey, *Visual And Other Pleasures*, Bloomington: Indiana University Press, 1989, pp. 808-809

A recurring theme in Hoffmann's work is the deconstruction of the male gaze\*. Through art historical references, such as

to Henry Moore's *Reclining Figures (Restless Reclining)*, she takes up narrative motifs in order to question and reinterpret them. Rather than portraying women as passive objects or muses, she grants them agency. Her protagonists are subjects: confident, present, and not reduced to male attributions. By quoting classical depictions of femininity and at the same time exaggerating them grotesquely or fragmenting them, or by letting her female figures occupy traditionally male positions—as in *What Was Your Vision Before the Light Shifted?*, which references Egon Schiele's *Self-Seer II (Death and Man)* (1911)—she actively undermines the male gaze. The femininity of her creatures is not available but defiant and elusive, like the self-assuredly reclining figure in *Coded to Conceal, Yet Resonating in Flesh*. Her work does not aim to claim an explicitly feminist position, but rather offers a perspective filtered through her own experience as a woman.

Her interest in representations of the body also extends to themes such as body positivity\*, not as a slogan, but as a subtle reflection on how we see, assess, and negotiate bodies in both digital and physical space. The protagonists in Ducrot's work similarly elude objectifying male perspectives. In contrast to Hoffmann's figures, which resist the viewer, Ducrot's seem unaware of their observer, or else meet their



gaze with a kind of cool indifference. In this way, the protagonists of both artists subvert the passive “to-be-looked-at-ness” described by Laura Mulvey, along with the accompanying fantasy of sexual availability.

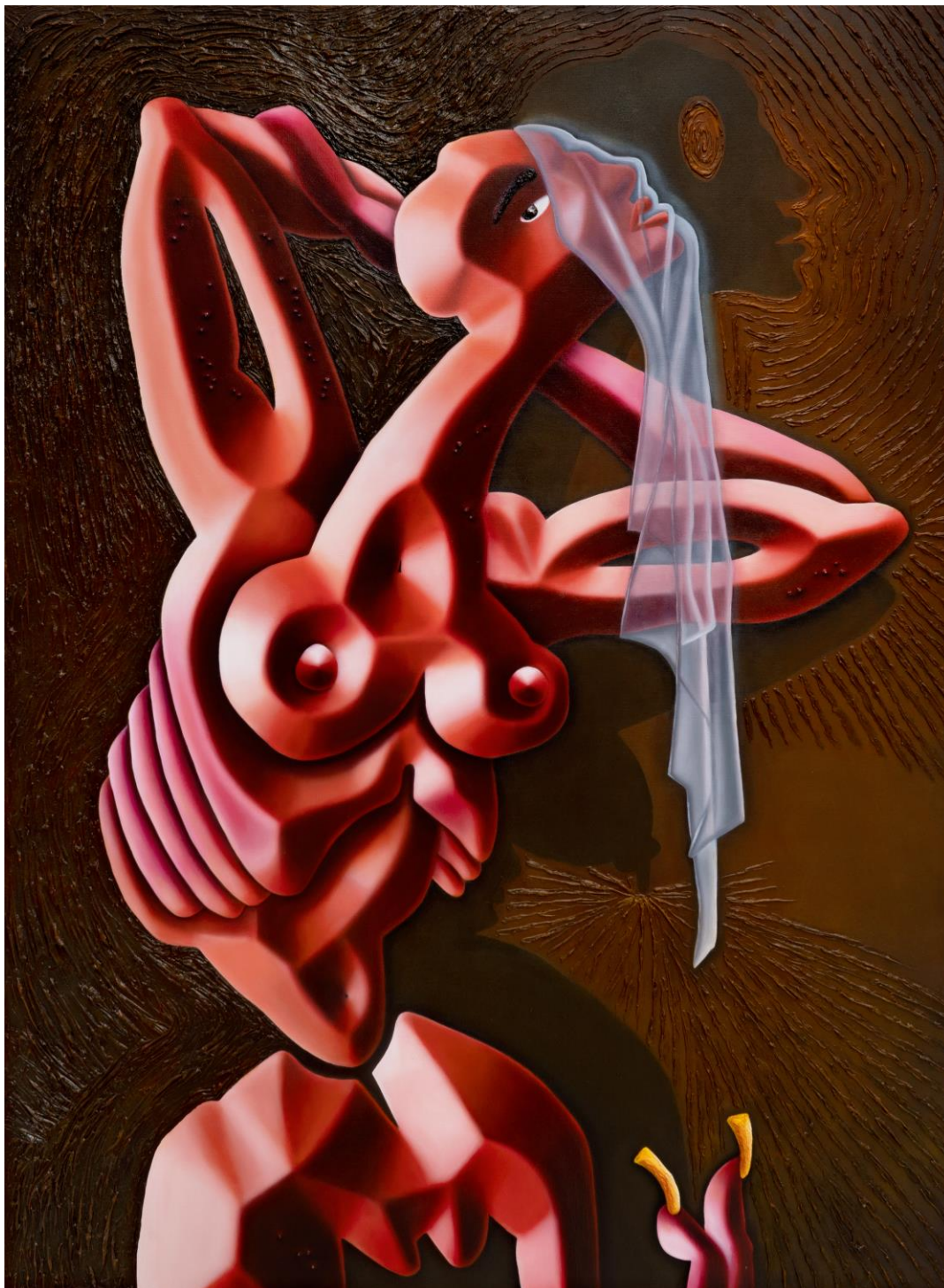


Fig.: Cathrin Hoffmann, *Coded to Conceal, Yet Resonating in Flesh*, 2024,  
oil on canvas, 150 x 110 cm

## WORKING METHOD CÉLINE DUCROT

Although Ducrot works with paint, she considers her process a form of drawing. She cuts her stencils by hand, using a knife that functions as a drawing tool. A key element of her practice is her precise use of an airbrush technique. While the knife makes direct contact with the support, the paint is applied afterward in thin layers through the stencils, never touching the surface directly. The composition develops step by step. The artist concentrates on one detail at a time while large areas of the work remain covered.

This technique defines the aesthetic of her paintings. With no visible brushstrokes, the result is an ultra-smooth surface that appears synthetic. Combined with her obsession with detail, this creates a visual language situated between the look of video games and a detached kind of sensuality. Her color palette, shaped by low-saturation tones mixed with white and grey, further enhances this artificiality and makes elements like skin appear hard, cold, or metallic. Through her chosen technique, she creates a tension between familiarity and alienation that amplifies the ambivalences embedded in her visual worlds.

## WORKING METHOD: CATHRIN HOFFMANN

Similar to Ducrot, Hoffmann also works at the intersection of painting and drawing. Her works begin with a hand-drawn sketch, which she then develops digitally before transferring it onto canvas using oil paint, incorporating hair and wool, or realizing it as sculptures in wood or synthetic materials. In this way, opposites again merge during the process, bringing together digital and analog elements to form a hybrid visual language that combines virtual and painterly aesthetics.

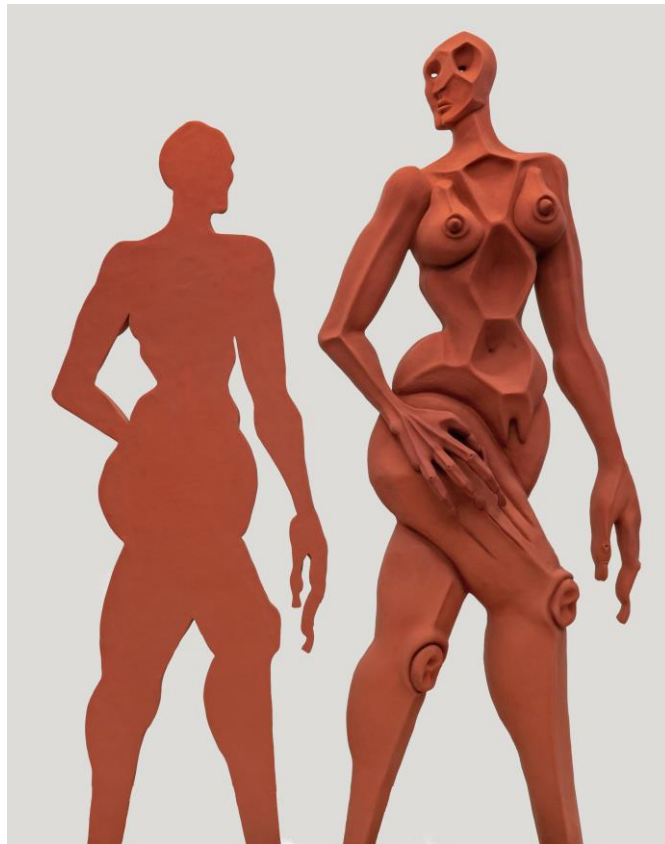


Fig.: Cathrin Hoffmann, *Some Walls Keep You Safe, Some Keep You In*, 2025, pigments on polyurethane coated with fiber cement, steel, 270 x 180 x 180 cm

By painting shadows of her sculptures directly onto the walls, Hoffmann blurs the traditional boundaries between painting and sculpture. Since these shadows are not cast by any real light source, she detaches her figures from the spatial conditions of the exhibition space and places them in a world of their own. This alternate dimension lends the works an almost uncanny aura. In her new piece *Some Walls Keep You Safe, Some Keep You In*, the shadow becomes three-dimensional for the first time. Hoffmann creates a space governed by its own logic that deliberately disrupts our perception.

In her most recent two-dimensional works, Hoffmann increasingly moves away from the once smooth and synthetic surfaces that, similar to Ducrot's, characterized her earlier paintings. She now explores new materialities and allows traces of paint and substance to remain visible on the canvas. As a result, the bodies in her paintings appear more fleshy and tangible, gaining a new sense of tactility. In works such as *Soft Slide On Gravel Paths*, the digital visual language still holds from a distance, but up close the surface reveals a textured and sensually experienced materiality. This deliberate contrast reveals a continued play with perception and reality. It also reflects Hoffmann's engagement with the question of painting's aura. What kind of presence does a painting have



when one stands before it? How is this presence shaped by the visible traces of the human hand? In her search for a more direct and intuitive form of expression, Hoffmann incorporates elements that allow the viewer to physically sense the act of painting itself.



Fig.: Céline Ducrot, *Soft on you*, 2025 acrylic on MDF board, 190 x 280 cm

## Biographies

**Céline Ducrot** (\*1992 Fribourg, Switzerland) lives and works in Biel/Bienne, Switzerland. She graduated from the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst Leipzig) and exhibits internationally. Her work was shown at Kadel Willborn, Düsseldorf, in the group exhibition *FEMBOT*, at The Hole in New York City, as well as at the National Gallery in Prague, Czech Republic, Kunsthau Biel in Biel/Bienne, Switzerland, Antichambre in Bern, Kunstraum Satellite in Thun, and KRONE COURONNE in Biel/Bienne, amongst others. Her work was awarded the Swiss Design Award and the Prix Anderfuhren in 2018 and was nominated for the Swiss Design Award again in 2022. Her illustrations were published by various publications and institutions, including *Die Zeit*, *FAZ Quarterly*, Pro Helvetia, the Culture Office of the Canton of Zurich, and *WOZ Die Wochenzeitung*.

**Cathrin Hoffmann** (\*1984 Rotenburg (Wümme)) is a German-Iranian artist who lives and works in Berlin. She studied graphic design and has participated in numerous solo and group exhibitions as well as international art fairs. These include Frieze in London, the Nicodim Gallery in Los Angeles, Public Gallery in London, The Hole in New York City, Galerie Fabian Lang in Zurich, Kunstmuseum Mülheim an der Ruhr in Germany, and X Museum in Beijing. She has also received residencies at Palazzo Monti in Brescia, Italy, and PLOP in London. Her works are part of public collections in China (X Museum in Beijing and Longlati Foundation in Shanghai), Spain (MEDIANOCHEO in Granada), Australia (Buxton Contemporary in Melbourne), and Brazil (Museu Inimá de Paula in Belo Horizonte).



## Glossary

**Body Positivity** is a social movement that advocates for the acceptance of all body shapes and sizes. It aims to detach body images from unrealistic beauty standards often promoted by the media and fashion industry. At its core, the movement promotes self-love, self-acceptance, and the pursuit of a positive body image regardless of socially constructed norms. Body Positivity calls for the recognition of the diversity of human bodies and emphasizes that every body is valuable, regardless of size, shape, skin tone, or other characteristics. However, the movement is also increasingly criticized for being commercialized by industries and advertising, and for focusing predominantly on larger or curvy bodies while often neglecting smaller, older, or disabled bodies.

**Futurism** was an artistic and literary movement that emerged in Italy in the early 20th century. It was founded in 1909 with the publication of the *Futurist Manifesto* by Filippo Tommaso Marinetti and called for a radical break with the past. Instead, Futurism celebrated speed, technology, dynamism, and modernity. In the visual arts, this manifested in depictions of movement, the fragmentation of forms, and a preference for vibrant colors. Futurism was shaped by a political ideology that glorified war, violence, and industrial power, and was heavily influenced by patriarchal and misogynistic ideals.

Marinetti and other Futurists vehemently rejected feminism and traditional notions of femininity, promoting instead an aggressive and hypermasculine ideal. The movement's close alignment with Italian Fascism only reinforced these tendencies.



Fig.: Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.

Source: By Paolobon140 – Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=45512526>

**Hyperreality** refers to a state in which the boundary between reality and simulation becomes blurred. It arises when images, signs, and representations dominate perception to such an extent that they are experienced as more real than reality itself. The term was popularized by French philosopher Jean Baudrillard. He described how modern media, advertising, and digital technologies create a world in which simulations—images and performances—appear more credible than the real. These simulations often refer to one another, forming a system disconnected from the actual world. Reality, in this context, loses its meaning and credibility, or becomes indistinguishable from the simulation.

The **Male Gaze** is a concept from feminist film theory, introduced by Laura Mulvey in her 1975 essay *Visual Pleasure and Narrative Cinema*. It describes the way women are depicted in visual media from a heterosexual male perspective. Women are often portrayed as passive objects of male desire, while male characters function as active subjects. The Male Gaze influences not only the aesthetics and narrative structures of film but also broader societal ideas about gender and desire.

**Transhumanism** is an intellectual and cultural movement based on the belief that human beings can and should transcend their biological limitations through the use of

technology. Central to this idea is the belief that technologies such as artificial intelligence, genetic engineering, neuroenhancement, or nanotechnology can be used to expand physical and mental capabilities, cure diseases, slow aging, or even achieve immortality. Transhumanist thinking often combines a strong faith in scientific progress with ethical considerations about what constitutes a good life, raising fundamental debates about the definition of being human. Critics warn of growing social inequalities, loss of control, and the danger of humans becoming alienated from themselves through technological self-optimization. Supporters see transhumanism as a way to reduce human suffering and consciously guide the next stage of evolution.

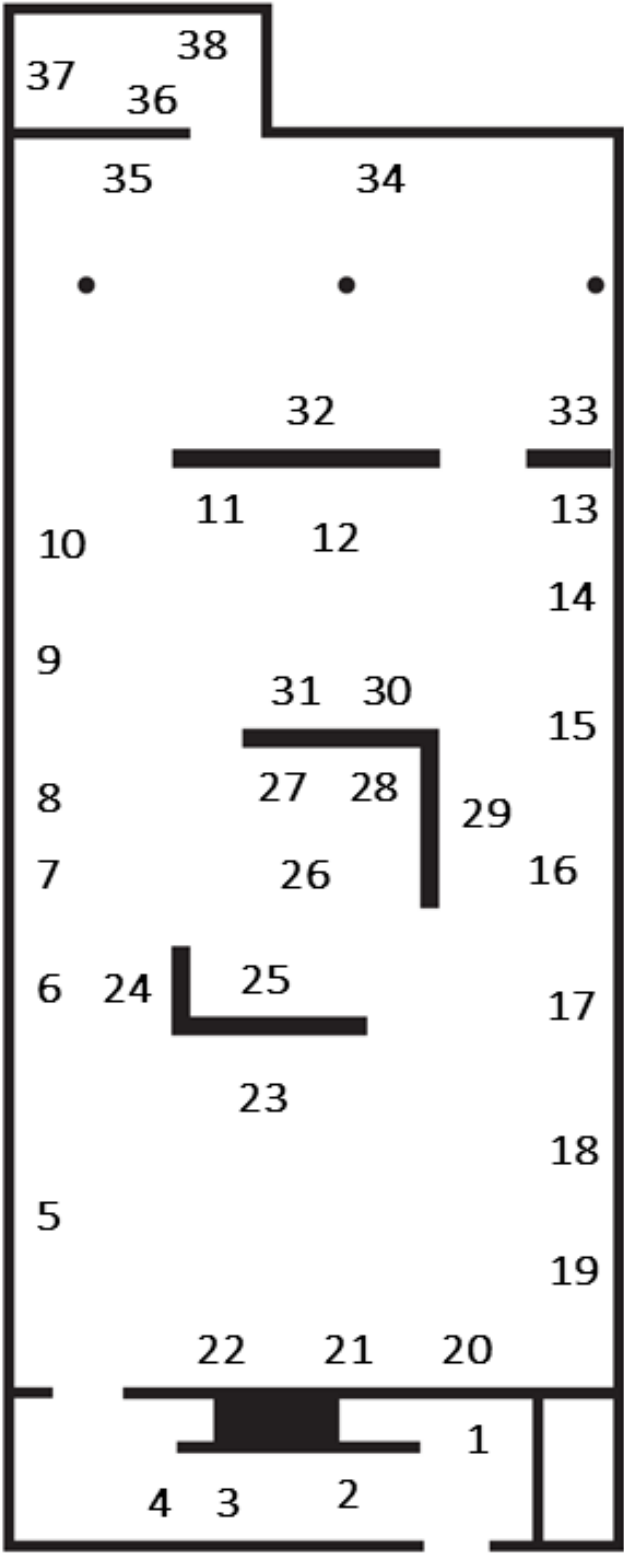
**Wellness**, in a capitalist context, refers not only to well-being through health care, relaxation, and self-care, but also functions as an investment in one's human capital. Body and mind are to be optimized through targeted practices such as exercise, nutrition, mindfulness, or beauty routines in order to perform at maximum efficiency in both work and daily life. This approach is closely tied to neoliberal ideals that emphasize personal responsibility and continuous self-improvement. As such, wellness becomes part of an economic system in which relaxation is not an end in itself but a strategic means of maintaining productivity. It is often marketed

through consumable products and services, embedding the pressure for self-optimization into a capitalist logic of exploitation.



Fig.: Céline Ducrot, *I hope this finds you well*, 2022, acrylic on MDF board,  
60 x 80 cm, Private Collection Vienna

Floor Plan



## List of Works

- 1 Céline Ducrot  
*Right through you*, 2023  
Acrylics on MDF board  
100 x 70 cm  
Private Collection Berlin
- 2 Céline Ducrot  
*Soft on you*, 2025  
Acrylics on MDF board  
190 x 280 cm
- 3 Cathrin Hoffmann  
*Too*, 2022  
Polyurethane, steel and 2K lacquer  
84 x 35 x 30 cm
- 4 Cathrin Hoffmann  
*Much*, 2022  
Polyurethane, steel and 2K lacquer  
84 x 35 x 30 cm
- 5 Céline Ducrot  
*Getting through*, 2024  
Acrylics on MDF board  
40 x 30 cm  
Private Collection Berlin

- 6 Céline Ducrot  
*Soft Spots*, 2024  
Acrylics on MDF board  
190 x 135 cm  
Private Collection Vienna
- 7 Céline Ducrot  
*Mixed Feelings*, 2022  
Acrylics on MDF board  
100 x 70 cm  
Jochen Zaumseil and Astrid Hoffmann-Zaumseil
- 8 Céline Ducrot  
*Look at you go*, 2025  
Acrylics on MDF board  
280 x 190 cm
- 9 Céline Ducrot  
*Walk a while*, 2024  
Acrylics on MDF board  
170 x 120 cm  
Private Collection Düsseldorf
- 10 Céline Ducrot  
*Filaments*, 2024  
Acrylics on MDF board



280 x 190 cm

11 Céline Ducrot

*Cocoons may be tough or soft, 2024*

Acrylics on MDF board

40 x 30 cm

12 Cathrin Hoffmann

*Some Walls Keep You Safe, Some Keep You In, 2025*

Pigments on polyurethane coated with fiber-reinforced concrete, steel

270 x 180 x 180 cm

13 Cathrin Hoffmann

*Tertium Non Datur, 2024*

Oil on canvas

220 x 160 cm

Private Collection Vienna

14 Cathrin Hoffmann

*The Last Update Didn't Fix That, 2024/25*

Oil on canvas

210 x 200 cm

- 15 Cathrin Hoffmann  
*What Was Your Vision Before the Light Shifted?*,  
2024  
Oil on canvas  
220 x 180 cm
- 16 Cathrin Hoffmann  
*Never Quite Coinciding*, 2025  
Pigments on polyurethane coated with fiber-  
reinforced concrete, steel  
221 x 68 x 101 cm
- 17 Céline Ducrot  
*I still feel it*, 2023  
Acrylics on MDF board  
100 x 70 cm  
Collection Filzers Mainburg
- 18 Cathrin Hoffmann  
*In the End, Who's Counting?*, 2025  
Oil on linen  
190 x 180 cm
- 19 Cathrin Hoffmann  
*Soft Slide On Gravel Paths*, 2025  
Oil and quartz sand on canvas

160 x 120 cm

- 20 Cathrin Hoffmann  
*Our Bodies Know*, 2024/25

Oil on canvas

170 x 230 cm

- 21 Cathrin Hoffmann  
*The Contours of What We Capture*, 2024/25

Oil on canvas

170 x 230 cm

- 22 Cathrin Hoffmann  
*Accumulation*, 2024

Oil on canvas

100 x 80 cm

Private Collection Vienna

- 23 Cathrin Hoffmann  
*Restless Reclining*, 2025

Pigments on polyurethane coated with fiber-reinforced concrete

75 x 150 x 70 cm

- 24 Céline Ducrot  
*Personal Growth II*, 2024

Acrylics on MDF board

80 × 60 cm

Private Collection Berlin

25 Céline Ducrot

*I will be your island, 2024*

Acrylics on MDF board

120 x 170 cm

Collection Filzers Mainburg

26 Cathrin Hoffmann

*The Kneeling, 2024*

Synthetic polymer, epoxy resin, lacquer

170 × 100 × 175 cm

27 Céline Ducrot

*The Reading, 2023*

Acrylics on MDF board

190 x 140 cm

Private Collection Frankfurt am Main

28 Céline Ducrot

*I hope this finds you well, 2022*

Acrylics on MDF board

60 x 80 cm

Private Collection Vienna

29 Céline Ducrot

*Attachments, 2025*

Acrylics on MDF board

190 × 280 cm

30 Céline Ducrot

*Moth, 2024*

Acrylics on MDF board

100 x 70 cm

BlueKnowledge Art Collection Amsterdam

31 Céline Ducrot

*Shedding, 2024*

Acrylics on MDF board

120 x 170 cm

Private Collection Switzerland

32 Céline Ducrot

*No ordinary machine, 2024*

Acrylics on MDF board

190 × 280 cm

BlueKnowledge Art Collection Amsterdam

33 Cathrin Hoffmann

*Aspiration, 2024*

Oil on canvas

180 x 140 cm

- 34 Cathrin Hoffmann  
*Where the Hair Stands, the Skin Remembers*, 2024  
Oil and Mongolian horsehair on canvas  
150 x 250 cm
- 35 Cathrin Hoffmann  
*Coded to Conceal, Yet Resonating in Flesh*, 2024  
Oil on canvas  
150 x 110 cm
- 36 Cathrin Hoffmann  
*The Thing in Itself*, 2022  
Oil on canvas  
220 x 150 cm
- 37 Cathrin Hoffmann  
*Too Many U's in Vulnerability*, 2024  
Oil on canvas  
170 x 130 cm
- 38 Céline Ducrot  
*Personal Growth*, 2024  
Acrylics on MDF board  
170 x 120 cm  
Private Collection Vienna

Works by Céline Ducrot, unless otherwise indicated: Courtesy of the artist and Kadel Willborn, Düsseldorf  
Works by Cathrin Hoffmann, unless otherwise indicated: Courtesy of the artist and Public Gallery, London

## Accompanying Programme

**Guided tour by the curator Dr. Nadia Ismail (in German)**

Thur. 08.05., 6 pm

**Art Buzz - Short guided tour and coffee for young culture fans (in German & English)**

Sat. 28.06., 3 pm

**Art and Coffee (in German)**

Wed. 09.07., 3 pm, Registration by 07.07.

[kunsthalle@giessen.de](mailto:kunsthalle@giessen.de) or +49 641 306 1041

Participation fee 2,50 €

**Art education in individual conversation (English on request)**

every Sat. 2-4 pm

**Sunday Guided Tour**

Sun. 4 pm, 13.04. + 11.05. + 15.06. + 20.07.2025

**Closing**

Sunday, 20.07.2025, 5 pm

Artist Talk with Céline Ducrot & Cathrin Hoffmann

in conversation with Dr. Nadia Ismail

**More information:** [Kunsthalle-giessen.de](http://Kunsthalle-giessen.de)



## **Exhibition imprint**

Director and exhibition curator: Dr. Nadia Ismail

Assistant curator: Theresa Deichert

Project coordination and art education: Marta Dannoritzer

Administration and art education: Eske Fredrich

Technician: Carsten Sehorz

Social Media: Lena Fries

Exhibition design: Marcus Morgenstern, Jonas Theisinger

Exhibition texts and editing: Theresa Deichert, Marta

Dannoritzer, Nadia Ismail, Céline Ducrot, Cathrin Hoffmann

Exhibition installation helpers: Anna Horz, Selina Rinn, Anna Seibel, Enrico Schierer, Dirk Zschocke

Volunteers: Brigitte Arvin, Karin Bosco, Angelika Hammes,

Monica Hillenbrandt, Elvira Jaworski, Ulrich Jost, Sabine

Kirchhof, Sebastian Kortz, Christine Luh, Sabine Page,

Barbara Pisker, Gaby Gladisch-Schneider, Janina Schastock,

Myriam Schmidt-Raphael, Ursula Spies, Ingeborg Weigel,

Silvia Wirth

Art education: Wanda Sina Berger, Tillmann Schorstein, Silvia

Tretin, Tatjana Wild

Graphics: Harald Schätzlein, Céline Ducrot, Cathrin Hoffmann



Fig.: Cathrin Hoffmann, *Aspiration*, 2024, Oil on canvas, 180 x 140 cm

**Special thanks to**

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Public Gallery, London

Stadt Biel

SWISSLOS/Kultur Kanton Bern

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and Astrid Hoffmann-Zaumseil, Hort Family Collection,  
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Private Collection Switzerland, Collection Filser Mainburg

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**Free Entry**

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**Opening hours**

Tue-Sun: 10am-6pm

**Closed:**

21.04, 01.05., 29.05., 09.06.2025

Front page fig.: Cathrin Hoffmann, *Soft Slide On Gravel Paths*, 160x120, oil und quartz sand on canvas, 2025. Courtesy of the artist and Public Gallery, London.