

PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This Cycle runs January–June 2014.

CYCLE 2

HAND OUT N° 2

Judith Hopf

From performance, pop poetics, and discursive direction to spontaneous short films, music videos, site-specific installations, and sculptures, Judith Hopf maintains a practice of growing diversity. Taking its cue from the artist's defiance of conventions as well as thriving on her catalogue of collaborations—ongoing and new—Hopf's Cycle at PRAXES falls in four uneven measures. On the tail of the initial installment of concrete sheep sculptures, emphasizing deceleration to the point of dumb-sleepy contemplation, Hopf's second exhibition module at PRAXES shifts into fast-forward. With a rotating sequence and tailored display, it presents a comprehensive archive of the artist's film works from the past two decades, captured in a ten-day screening program.

Often made in collaboration with other artists and friends (and frequently starring them and Hopf as protagonists), the films emit a made-in-the-moment urgency. Not only do they attest to the individual interests, skills, and equipment brought to the process by those involved, the resultant films also point to Berlin's changing conditions of artistic production over the last twenty years and the encompassing debates following these evolutions. While many of the videos are short and centered on a simple—if often hilariously absurd—narrative, they are largely inspired by specific scenes in other films, true-story anecdotes, genres such as the music video, or stereotypes (for instance the desperately uninspired artists and stressed-out curator in *The Elevator Curator*). Perhaps hastily identified above all as a (collective) impulse to react, exaggerate, and playfully engage with a certain topic, these films should also be viewed for their individually acute commentary. Via Hopf's hypersensitive way of creating a stream of directed critique and observation, each of the pieces remains malleable to the matter (and collaboration) it faces and defaces.

Spanning from recent, meticulously produced films to early 1990s experiments on 8mm or BetaCam, this PRAXES module renders a spectrum of works from finite shorts to material resisting categorization as performance, artwork, or even film. As a manner of aligning the range of approaches and strategies, PRAXES screens three loose strands. *Was war das denn?* looks towards pop culture and choreographed impulsivity in collective actions: loving, playing, singing, laughing, dancing, art making. *I would prefer not to* picks up on institutional critique and strategies of resistance and inability. *Nobody In, Nobody Out* points to ghostly presence and haunting absence—a repeated motif in many recent works.

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.

The films are rotated between projection and monitors. Please visit on the dates below to see a specific strand in the projection space.

Was war das denn? (28–30 March)

Phantom Fantum, 1996
(with J. Fezer, A. J. Wieder, F. Zeyfang; 5 min)
Spooky ABC show, 1997
(with N. Sadr Haghighian; 9 min)
Hey Produktion, 2001
(with various collaborators; 5 min)
Held Down, 2003
(with D. Schamoni; 6 min)
Hospital Bone Dance, 2006
(with D. Schamoni; 7 min)

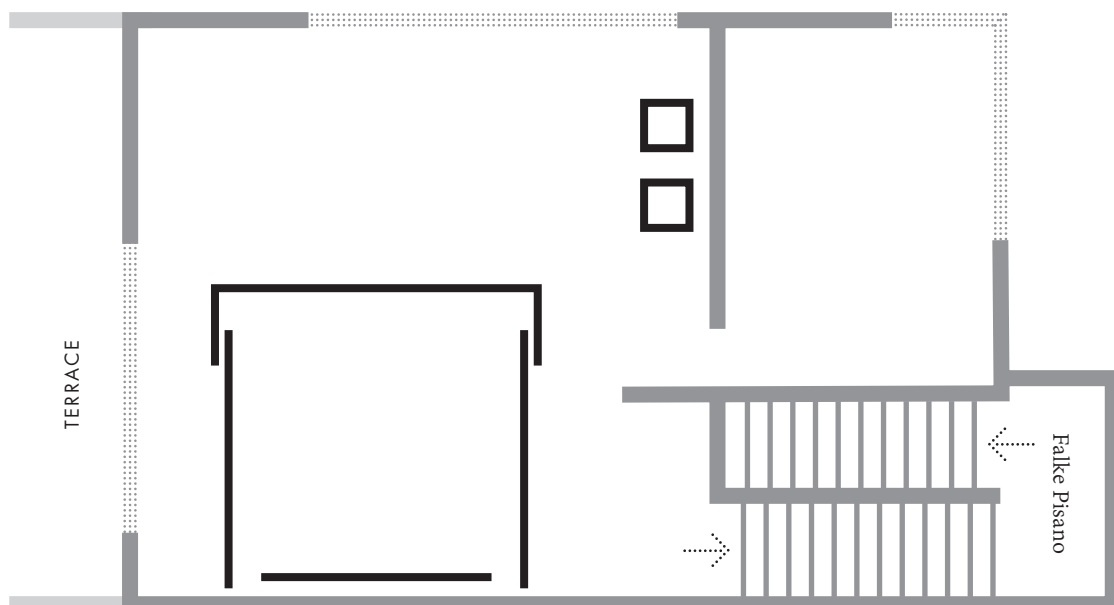
I would prefer not to (2–3 April)

Das lebende Geld, 1996
(with S. Buchmann, S. Geene; 8 min)
Bartleby, 1999
(with S. Geene; 19 min)
Proprio Aperto, 2005
(with N. Sadr Haghighian, F. Zeyfang; 6 min)
The Elevator Curator, 2005
(with D. Schamoni; 21 min)

Nobody In, Nobody Out (4–6 April)

Bei mir zu dir, 2001
(with S. Geene; 25 min)
The Uninvited, 2005
(with K. Pesch; 15 min)
Villa Watch, 2005
(with N. Sadr Haghighian; 15 min)
The Evil Faerie, 2007
(with H. Olesen; 1 min)
Türen, 2007
(with H. Olesen; 3 min)
Schulen, 2008
(2 min)
Zählen, 2008
(3 min)
Some End of Things:
The Conception of Youth, 2011
(3 min)
Lily's Laptop, 2013
(5 min)

FIRST FLOOR



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)