

## 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. On the tail of the first two installments— a long-lasting display of concrete sheep sculptures, followed by a screening program looking back at two decades of films—Hopf’s current display, *Untitled (3)*, takes a closer look at a series of masks.

Sculpted from hard-drive and smartphone packaging and recreated as 3D-prints, these were initially exhibited in the amalgam archive known as *The Brain* at dOCUMENTA(13) and have their origin in a papier-mâché mask found in a girls’ reformatory in Breitenau outside Kassel in the 1950s.

Provided a space all their own at PRAXES, the masks point to a contemporary ethnographic impulse looking at the structures that store, transport, or carry our possessions. An investigation of these usually overlooked carriers resonates with the concrete cast of industrial-sized moving boxes on show in *Untitled (1)*. But where the moving box is the standard for transporting old belongings and dated archives, the masks originate in a refined and designed gift packaging and a fetishized unboxing of the newest digital devices. In a final double-reversal, the masks are manufactured from the latest technologies—the 3D-powder bed print. From technological mass object to the individual packaging made into mask prototype over reproducible object to serial artwork, these artefacts are the grandchildren of bricolage and the ready-made toying with the assembly line of high-consumerism.

The functionless, unemotional faces of everyday technology draw out the complicated bond between humans and their tools. Instead of a face-off, it is a kind of *face-on*: The attachment to their capabilities strangely tweaks our vision; they make us see the world through the eyeholes of their masks. As Hopf says in her 2010 manifesto, *Contrat entre les hommes et l’ordinateur*, also included in the exhibition, “we have become slaves—not of our own machines, as one generally tends to believe, but rather of our assets of perception.” A text (feel free to take one) that is inspired by the writing of Hannah Arendt as well as eighteenth-century human rights pioneer Olympe de Gouge’s text on female rights in civil society, *Forme du Contrat social de l’homme et de la femme*.

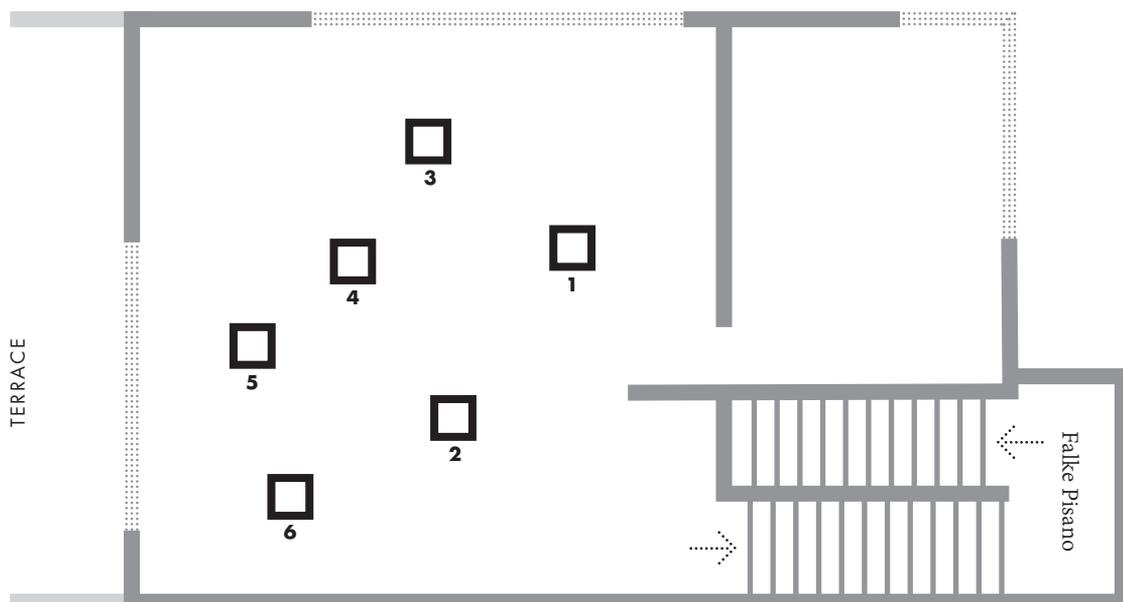
The investigation of the masks is further developed in a series of readings by PRAXES guest curator and writer, Cecilia Canziani, focusing on Hopf’s work one at a time.

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 *Trying to Build a Mask from a Box of a Hard Drive*, 2012  
Powder bed 3D-print, 2/3.
- 2 *Trying to Build a Mask from a Box of a Hard Drive*, 2013  
Powder bed 3D-print, AP.
- 3 *Trying to Build a Mask from a Box of a Digital Camera*, 2012  
Powder bed 3D-print, AP.
- 4 *Trying to Build a Mask from a Box of a Smart Phone*, 2013  
Powder bed 3D-print, AP.
- 5 *Trying to Build a Mask from a Box of a Mini Computer*, 2012  
Powder bed 3D-print, AP.
- 6 *Contrat entre les hommes et l'ordinateur*, 2010

\* 1: Courtesy Deborah Schamoni  
2-6: Courtesy of the artist.

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)