

# Portfolio 2019

Susanne Hopmann

## K o n t a k t

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Index

4 - 5 CV + Selection of exhibitions

Portfolio Selection 2019-2011

6 - 9 **Monstera**  
Skulptur  
2019

10 - 13 **anima vestra**  
Installation  
2017

14 -17 **Broeikas**  
Hopmann&Lisek  
Installation  
2016/17

# CV

- 2015-19

**Meisterschülerstudium**, Prof. M. Brandmeier, University of Art Dresden
- 2014

**Work scholarship** Kunststiftung Sachsen-Anhalt
- 2006-13

**Diploma** in Fine Arts, Burg Giebichenstein University of Art and Design Halle
- 2011

**Istanbul-scholarship**, Burg Giebichenstein University of Art and Design Halle
- 2009

**Auslandssemester**, School of Art & Design, Ohio University, Athens Ohio (USA)
- 2006

**Landesmeisterin** Rheinland-Pfalz, Pottery
- 2003-06

**Apprenticeship diploma**, ceramist
- 1984

**born** in Cologne

## Selection of exhibitions

- 2019

›**Vorstellungsgespräch**‹, Group exhibition, Galerie REITER, Leipzig

›**Eröffnung 1/7 ,WEEK1**‹, Group exhibition, Sixweeks Gallery, Leipzig

›**Portal**‹, solo exhibition, Raum 208 B, Spinnerei, Leipzig
- 2018

›**The Observer**‹, solo exhibition, Schimmel Projects Art Center Dresden

›**Narziss**‹, solo exhibition, Raum 208 B, Spinnerei, Leipzig
- 2017

›**Cold Turkey**‹, Group exhibition, Keller III, Hannover

›**Transposition**‹, Group exhibition, 6. Sinopale–Internationale Sinop Biennale, Sinop, (T)

›**AUSSER HAUS**‹, Group exhibition, Kunstverein Meißen e.V., Meißen
- 2016

›**Broeikas (Treibhaus)**‹, solo exhibition, Hopmann&Lisek, Drents Museum, Assen, (NL)

›**extended body fly**‹, solo exhibition, Hopmann&Lisek, Galerie Stephanie Kelly, Dresden

›**Galerie 208 B**‹, solo exhibition, Hopmann&Lisek, Raum 208 B, Spinnerei, Leipzig
- 2015

›**Heimat in der Fremde**‹, Group exhibition, Kunststiftung Sachsen-Anhalt, Halle

›**Assoziation Wunderkammer**‹, Group exhibition, Hopmann&Lisek, Franckesche Stiftungen, Halle

›**Residenz 2015**‹, Group exhibition, Galerie Oel-Früh, Hamburg
- 2014

›**Wagemutig**‹, Lange Kurzfilmnacht, Kunststiftung des Landes Sachsen-Anhalt

›**!shine bright!**‹, IPET5, Group exhibition, neurological symposium, Medien-campus, Leipzig

›**Die zwei Gefahren**‹, solo exhibition, Cura-Seniorenheim, Halle
- 2013

›**Desire your Desires**‹, solo exhibition, Hopmann&Lisek, Halle

›**Ergens tussen Markt en maan**‹, Group exhibition, Hopmann&Lisek, Mechelen, (BEL)

›**Vergiss Berlin, New York, Paris**‹, Group exhibition, Akademie der Bildenden Künste Stuttgart
- 2011

›**İstanbul Apartmanı**‹, Group exhibition, Mimar Sinan Güzel Sanatlar Üniversitesi Istanbul



# Monstera

Sculptur  
2019

material:  
Aluminium in metal casting process



Monstera is a sculpture cast entirely in aluminium, an unnatural plant, a replica of the window leaf (bot. *Monstera Deliciosa*. LIEBM.). The same industrial-looking parts are screwed onto a helix in a modular system. The threatening, pointed leaves with their holes look like warlike masks. Through the immanence of the architectural skeleton of algorithms, the 'monstera' becomes an alien species, an alien of the Anthropocene.









# anima vestra

Installation  
2017

material:  
Digital print on silk, mirror, plaster  
H 500 x L 400 x W 300 cm

In the installation Anima Vestra, the natural and the artificial, the man-made transformation of the world as raw material, as well as the embedding of ourselves in the world, form an intricate relationship. The tent of clouds above the mirrored floor, on which abstracted body fragments are stored, thematizes the cloud as a metaphor for poetic productivity, but also for the fleetingness, the ephemerality of all being.

Dr. Dorothee Bauerle-Willert







# Broeikas

Treibhaus /

Multimedia-Installation  
Hopmann&Lisek  
Drents Museum Assen  
Niederlande  
2016

Components:  
Digital print *Dorian*  
Video Projection *Clowns*  
seven identical objects made of rubber *erratic blocks*  
Video projection *homevideos*  
Video screen *SunRiseSet II*  
sound installations *shepards tone* and *hothouse*

Broikas, partial view of the installation: video projections (clowns, homevideos), object *erratic blocks*  
Drents Museum Assen, 2016



The multimedia installation by Hopmann & Lisek uses films and sounds to shake up the factually clear architecture of the museum space. Behind the high windows a swaying crowd of oversized clowns crowds. They are encroaching and move towards the visitors\* as if they wanted to reach for them. They look

down on us. However, the crowd as a whole rotates slightly out of balance around the room. It seems to be determined by others. For the viewers standing in the room, this flowing creates a feeling as if they themselves had been caught in a whirlpool. In addition, ominously spherical sounds murmur

through the room. Every now and then Richard Wagner's song "Im Treibhaus" from 1858 is heard, recorded with Renate Behle, a mature mezzo-soprano, with a special timbre. The surreal impression is picked up in the room by erratic blocks of rubber, which simulate wild nature as if on a film set. In our age

of the Anthropocene nothing is "natural" anymore - everything is subject to human influence. A further element of the "studio landscape" is a video projected onto a tondo form, showing people in everyday actions, taken from YouTube clips. These provide simulations for every action, however banal. They give

orientation to the consuming masses trapped in everyday rituals. All these elements, this calculated "too much", create a sultry atmosphere. The works of Hopmann & Lisek dissolve the boundaries between U and E, between folk art, spectacle, festival culture, performance, event, museum

presentation and theoretical reflection. The artists create dream machines that flirt with us and at the same time show us what power the images have over us.

Nike Bätzner





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