



## Iris Hoppe

1970	Born in Solingen
1992 - 1996	Studies autonomous visual arts, Gerrit Rietveld Academy, Amsterdam
1992 - 2006	Lives in Amsterdam

### Scholarships and Grants (Selection)

2017	Project scholarship, Kultursekretariat Northrhine-Westphalia Gütersloh
2015	Residence grant, Künstlerdorf Schöppingen
2011	Project support, Landeszentrale für politische Bildung Northrhine-Westphalia
2009	Grant for Research Stay Urbanfestival, Goethe Institute Zagreb
2008	Nomination, State Scholarship Prize for Media Art, State Chancellery Düsseldorf
2004	Work stipend, The Netherlands Foundation for Visual Arts, Design and Architecture, since 2002
2001	Project scholarship, Amsterdam Foundation for Arts
1999	Project scholarship, Rotterdam Art Foundation

### Solo Exhibitions & Interventions in Public Spaces (Selection)

2017	<i>#pssst</i> , Performance in a public space, Occupying the City II – Body Art, Monheim am Rhein
2009	Performative work presentation, <i>partizipative Strategien im öffentlichen Raum</i> , Galerija Miroslav Kraljevic, Zagreb, Croatia
2008	<i>Grenzmarkierungen-Köln</i> , poster campaign for 25 large-scale advertising spaces, Cologne city environs
	<i>Der Paradiesapfel</i> , in-situ installations and performances, Lutherkirche, Cologne
2002	<i>Meeting Point</i> , video project on big-screen train station displays, simultaneously in 26 German train stations, DB AG
1999	<i>Inside Out</i> , participatory-audiovisual installation, Gil & Moti Homegallery, Rotterdam

### Group Exhibitions/Festivals/Screenings (Selection)

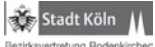
2018	<i>Soirée Sonique</i> , LKK4 at Lutherturm Tower, Cologne
	<i>Vorgebirgspark Skulptur 2018</i> , IG Kunst im Park, Cologne
	<i>statements Köln</i> , participatory projects, Artothek Köln
2017	<i>Heimat Variationen</i> , Lutherkirche, Cologne
2015	<i>Video Box - Über Grenzen</i> , Stiftung imai, Haus der Universität, Düsseldorf
2011	<i>Gewalt.Frei</i> , participatory exhibition project, Kunstverein Leverkusen e.V.
2009	<i>(in) place of border</i> , Urbanfestival, BLOK, Zagreb, HR
2008	<i>Plan08</i> , Forum of Contemporary Architecture in Cologne
	<i>Art Cologne</i> , special exhibition of the inter media art institute, Cologne
2006	<i>Crossing the screen</i> , Stiftung imai foundation, NRW-Forum, Düsseldorf
2005	<i>Urban screens</i> , Stedelijk Museum, Amsterdam
2004	<i>Video as urban condition</i> , Austrian Cultural Forum, London
	<i>Grenzgänger/Grenzzieher</i> , performative media installation in cooperation with Olaf Hirschberg, Warteraum Gleis 1, Cologne Central Train Station
2003	<i>[ve] 01 border counter</i> , Utopia Station, Arsenale, Biennale di Venezia
	<i>Thailand First New Media Art Festival</i> , CMU Art Museum, Chiang Mai, TH
	<i>Rencontres Internationales</i> , Ecole nationale supérieure d. beaux-arts, Paris
2001	<i>0.</i> (Nullpunkt), intermedia Performance, Paradiso, Amsterdam
2000	<i>360° Köln</i> , Die Wandelhalle, Coloniushochhaus, Cologne

www.irishoppe.com

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### Imprint

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## Iris Hoppe Zielübung / target practice



## Vorgebirgspark Skulptur Köln 2018

## Zielübung / target practice

The sight is unusual: Two paddleboats float in the middle of the Vorgebirgspark's elongated water-lily pond basin. Two young kayakers, back to back – with their boats stern to stern and situated slightly apart from each other – align with the pond's longitudinal axis. In just a minute, everything will begin and the kayakers will race off. Or so we park visitors think, but then we wait ... and wait...to no avail. For an entire seven hours, for the entire duration of the exhibition, the two paddleboats will remain in a starting position that is not, because there will be no start, no action, no sports competition. How anyway could that have taken place? Granted, the pond basin is so big that the boats, 5.35 meters long, seem almost like miniatures in it. Nevertheless, it is far too small for the two water sportswomen to gain any momentum. Just a few paddle-strokes and the boat would already hit the edge of the basin. This pond in the park is simply unsuited for kayaks; their presence in such water seems utterly absurd and unreal. For Cologne-based artist, Iris Hoppe, creator of this kayak performance, the absurdity constitutes a vital moment in her work for the Vorgebirgspark Sculpture project. Those familiar with paddle sports will feel the absurdity even more because they recognize that these boats are ocean kayaks designed for long stretches, their flattened decks perfect for riding out the ocean swells. The depth of the pond basin, by the way, is a scant 50 centimeters.

When Iris Hoppe speaks about her performance, she often refers to the "image" she aims to realize with it. As a matter of fact, as viewers, we have the feeling we gaze at a giant painting spread out horizontally on the ground. Contributing to this impression is the stringent symmetry in the arrangement of the two boats as well as that of the border of the basin, which consists of wide stone slabs that enclose the event like an oversized picture frame. But the pictorial character of the performance particularly results from the freezing of all action. The performative part for the kayakers is essentially limited to ensuring that they hold their crafts along the symmetrical axis as precisely as possible with minimal movements of their paddles. The title "Zielübung / Target Practice" might therefore be explained by the performers' primary concern that the bows of the boats always aim for the middle of the basin width.

Perhaps we might designate Iris Hoppe's work as a contemporary version of the tableau vivant, that peculiar genre of art, which was very popular in the 18th and early 19th century. The idea of the tableau vivant consisted in reenacting famous paintings or sculptures with a certain number of persons, who remained in this position for a while without moving, and thus formed a picture. The "living picture" of the two kayakers in the park's pond basin takes on an almost painterly character due to its joyous color.

The one kayak displays a bright yellow deck with a medium-blue sides and bottom, and for the the second one, the colors are exactly the opposite. The narrow seam between the deck and the bottom boat parts is marked in each case with a rich red exactly the same color as the double paddle the young women use to align the position of their boats. The kayaker in the first boat wears a black, full-body swimsuit with a blue stripe, the other wears one with a yellow stripe. With yellow, blue and red, the three primary colors are used that form a strong contrast to the shades of green that prevail in the park.

Iris Hoppe does not content herself with creating a strongly colored image. She underlays this with a level of sound she plays via a loudspeaker, which produces a strange acoustic atmosphere. The artist has taken this raw material for the sound component from a meditation CD for competitive athletes. Accompanying the extremely unpretentious background music, we hear a suggestive male voice making statements such as: "You wish to enhance your sports performance by activating your mental powers" or "At the decisive moment you are entirely concentrated, dynamic, strong and successful." A gently whispering voice assists in this: "You will mobilize all your reserves of strength at the decisive moment and play to the best of all your abilities. You know what you can do." These slogans geared towards autosuggestion seem completely out of place considering the inactivity of the kayakers in the park basin. Here Iris Hoppe lampoons the competition mentality and the quest to enhance our performance and optimize ourselves that exists in nearly all areas of life. If you like, you might also assume this to be a critical metaphor of the current art business, which increasingly prescribes to the principles of economic success, and the increase of production and value. Iris Hoppe counters this trend with "Zielübung / target practice", a strong performative image of absurd beauty.

- Peter Loderemeyer -

