



Baba Quak

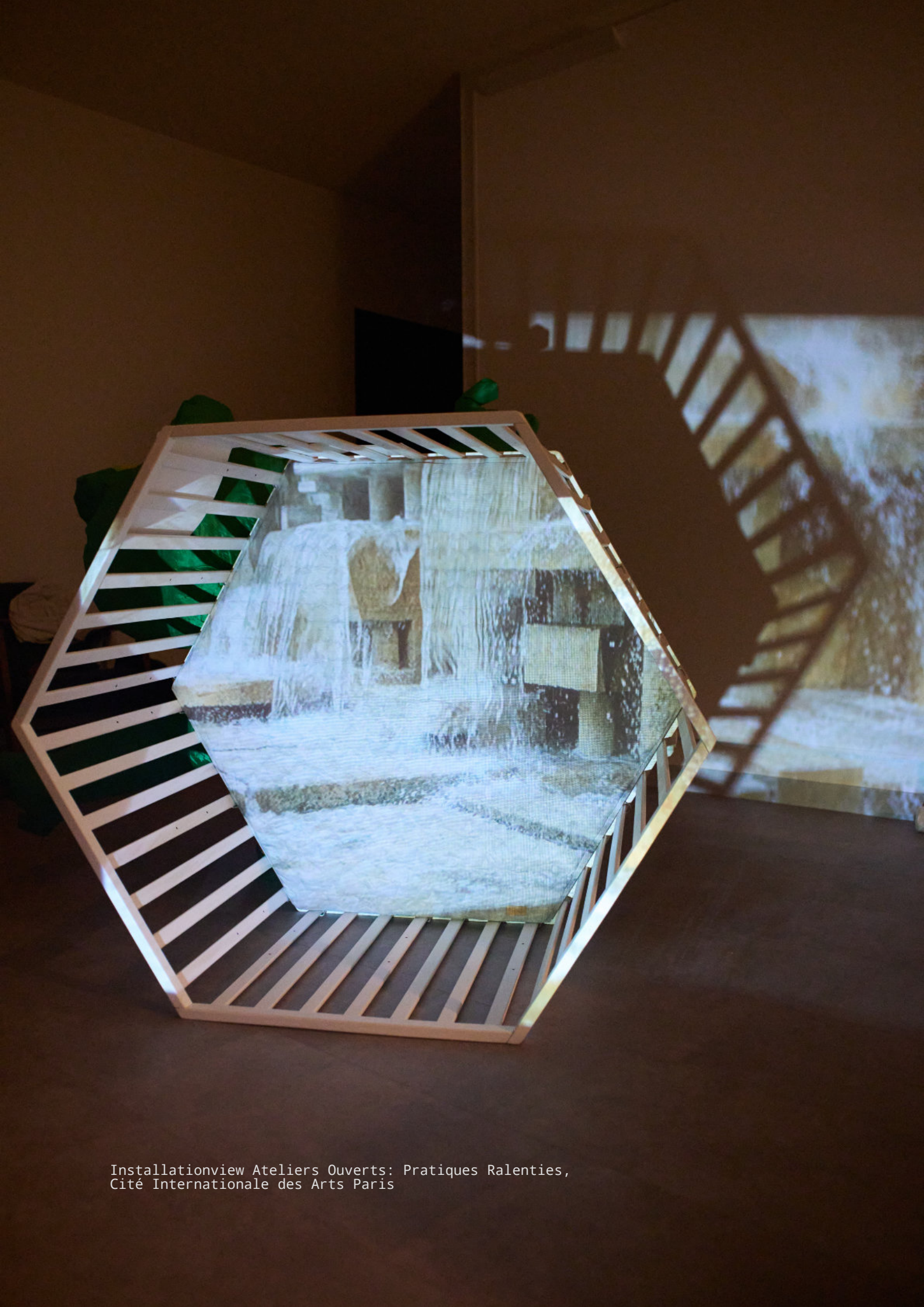


Baba Quak is the prelude to a video series that aims to retell the transformation of Lycian peasants into frogs from Ovid's *Metamorphoses*. Inspired by the depiction of the transformation in the Latona Fountain at Versailles, the prologue of *Baba Quak* focuses on small and brutalist fountains in Paris, located outside the city centre. The scenes of polluted water and river water are interspersed with movement and life. They are carried by delicate singing and distorted frog croaking. The video is accompanied by a large-format drawing on a roll of canvas that can be extended infinitely.

Installationview Coexist,
Mittelrheinmuseum Koblenz

Baba Quak's *Endless Drawings*, 2024.
Graphite on canvas,
680 x 150 cm (267.72 x 59.06 inches).





Baba Quak



Installationview Ateliers Ouverts: Pratiques Ralenties,
Cité Internationale des Arts Paris

Baba Quak, 2024.
Videostill,
4K-video, sound, 3 min.
<https://vimeo.com/951246997>



Pusat's Dream is a portable sculpture inspired by the guard dog of the former Rasselstein site in Neuwied. It belongs to the traditional Turkish Kangal dog breed. In the mountains of Anatolia, these dogs protect herds of sheep and goats from wolves and bears. The young Kangal in Neuwied spends most of his time waiting, sleeping and most likely dreaming. The sculpture made of plastic fabric in the shape of an oversized dog's head is both a bed and a place of activity. Legs protrude from its mouth as a red tongue. They move happily when visitors are nearby.

Pusat's Dream, 2021.
Leaf stop, latex stockings, cable ties,
200 x 100 x 75 cm (78.74 x 39.37 x 29.53 inches),
Performance, 240 min.



Ausstellungsansicht Werk!,
Former Rasselstein Neuwied

Fantasies



The current series 'Fantasies' deals with the abstraction of body interiors. Sex toys for men serve as a source of inspiration. Their visualisation on advertising websites is highly abstracted, so that the interior becomes a projection surface for fantasies. The sculptures are turned from beech, but left without any further surface treatment. They transform the designed emptiness of the toy into an overstretched body that refers to modernity and its roots.

Installationview L'après-midi,
FL@T\$ Cologne



Milf Hunter Lotus Garden, 2022.
Beech.
178 x 12 cm (70.08 x 4.72 inches).



Fantasies (Detail)

Love Humps, 2022.

Beech,
89 x 6 cm (35.04 x 2.36 inches).



Installationview Climax (with Elmar Hermann),
Landesmuseum Mainz





RV, 2024
Bluepaper on cardboard, gauze, thread, tape
28 x 60 x 25,5 cm (11 x 23,6 x 10 inches)



Weinkönigin, 2024
Graphite, acrylic on canvas
200 x 120 cm (78,4 x 47,2 inches)

Hint Milk



Hintmilk (Details)



Installationview Wogen,
Luis Leu Karlsruhe

Hintmilk, 2024.
Graphite on paper, laminated on cardboard,
acrylic marker on glass, beech, screws, plaster,
56 x 48,5 cm (22.05 x 19.09 inches).

Care Without A Capital C revolves around a massage in a professional car repair shop. The sound of the video emphasises the sometimes absurd tenderness that arises from the touching of bodies, both human and mechanical. Repair and regeneration as central themes in the work of the masseur and the mechanic offer a new perspective on health and labour in their intertwining. The action itself becomes a treatment focused on the seemingly outmoded bodies of the car and the male back.



Dreifacher Erwärmer, 2021.
Acrylic marker, acrylic, ink on canvas,
85 x 60 cm (33.46 x 23.62 inches).



Installation view Transformationen,
Museum Pfalzgalerie Kaiserslautern

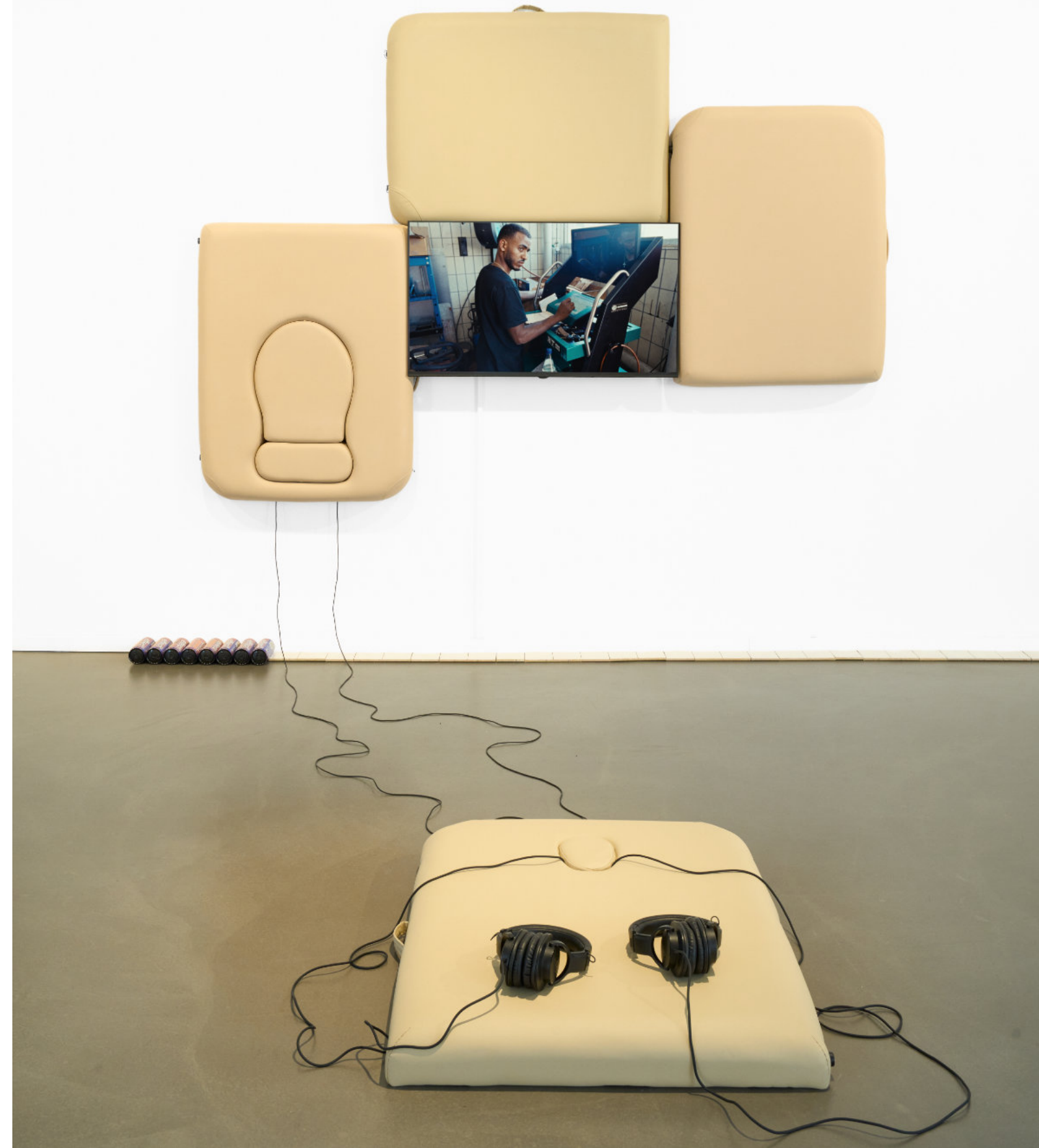
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Care Without A Capital C, 2021.
Videostill,
4K-video, sound, 9.28 min.
<https://vimeo.com/951237261>
Care Without A Capital C (Detail)

Installationview Transformationen,
Museum Pfalzgalerie Kaiserslautern



Big Mama, 2018.
Died fabric, foam material,
Wireless microphone,
Performance, 20 min.





Big Mama is a sculpture based on the drawing 'Red Dancer' by Sophie Taeuber-Arp. Sophie Taeuber-Arp was an important artist, but is often only portrayed as the wife of Hans Arp. The sculpture also served as a costume for a performance at the Arp Museum Bahnhof Rolandseck. My aim was to intertwine the power of childbirth with the often disparaging reception of a large female body in order to create something that is both an armour and a burden. Engaging with the fairly recent tradition of so-called 'fat mum' jokes proved to be another integral part of the performance's development. I chose to recite over a hundred of these jokes to anticipate and deflect offence, but without questioning the humour that some of them nonetheless have - a practice historically reserved for more sharp-tongued male figures such as Cyrano De Bergerac or more recently Eminem's 'Rabbit' in 8 Mile.

Installationview It's risky, it takes time, it might last forever,
Arp Museum Bahnhof Rolandseck



Natureboy (videostill)



Natureboy, 2016.
Detail and videostill,
HD-video, sound, 6.17 min.
<https://vimeo.com/556845506>

Natureboy begins with me lying under a video installation that shows D'Angelo and Sinéad O'Connor simultaneously singing two of my favourite love songs of all time: 'How does it feel' and 'Nothing compares 2 U'. Their muffled voices, superimposed gestures and facial expressions create a ghostly and eerie mix. Music videos were very important to me growing up and influenced my emotional state between dreaminess and consumption. Towards the end of the first video loop cycle, I go into the yoga pose 'Chakrasana', which is supposed to open the heart. In this position, I perform the song 'Natureboy' by Eden Abas. The lyrics tell the story of a boy who goes out into the world in search of the meaning of life, only to discover that loving and being loved is the ultimate answer.

Moths



Moths, 2014.
Variable dimensions,
Silkprint on aluminum.



Installationview Congratulations!,
Kunstverein Speyer

The 4tune



The 4tune is a two-channel video that shows double layers of songs written and performed in a series of shops in Cologne's historic city centre. An Indian supermarket, a beauty salon, a violin maker and a music shop for underground electronic music are located in a very lively area that is closely linked to carnival traditions, but is also strongly characterised by three generations of former migrants. The encounters with the shopkeepers and the atmosphere of the neighbourhood inspired the songwriting process. The resulting odes became a gift that everyone involved received without having asked for it.

The 4tune, 2016 / 2018.
Full-HD-video, 9.17 min,
Two-channel, Loop.
<https://vimeo.com/423733511>

Anne-Louise Hoffmann lives and works between Cologne, Mainz and Paris.
 In 2023, she was artist-in-residence at the Cité Internationale des Arts Paris, supported by the Künstlerhaus Schloss Balmoral.
 Hoffmann received project funding from the Stiftung Kunstfonds in 2020 and 2022 and the Kulturplus stipend from the Ministry for Family, Women, Culture and Integration RLP in 2021.
 She studied performance art in Gdansk with Grzegorz Klamann in 2008 and sculpture and new media at the Mainz Art Academy, where she received her master's degree from Prof. Dieter Kiessling in 2014.
 In addition to numerous collaborations with other artists, Hoffmann founded the band Glue in 2009, which has accompanied her artistic practice ever since.

Hoffmann's artistic practice continuously explores the physically tangible world, popular culture and family. She approaches this thematic panorama through poetic arrangements that utilise methods and techniques from almost all disciplines of contemporary art (singing, performance, drawing, painting and sculpture, which also functions as a costume). Humour and melancholy are integral parts of this process. Hoffmann's multimedia installations are based on a physical matrix in the context of modernity, fantasy and performative gestures. They have been shown at the Ludwigshafener Kunstverein, the Arp Museum Bahnhof Rolandseck, Cologne, Berlin and Paris, among others.

Selected Shows

2024
[Interregio, Institut Français, Mainz](#)

[Transformationen - Museum Pfalzgalerie Kaiserslautern](#)

Wogen, Luis Leu, Karlsruhe

[COEXIST - Stipendiatenausstellung des Künstlerhauses Schloss Balmoral, Mittelrheinmuseum Koblenz](#)

Jahresgaben OPEN CALL, Kunstverein Ludwigshafen

2023
 Open Studios, Cité internationale des Arts Paris

2022
 Flux4Art, Landesmuseum Mainz

[Artothek Neuer Kunstverein Mittelrhein Neuwied](#)

Diagonale/ 4 Transfinity, Verwalterhaus Berlin

[L'après-midi, FLAT\\$ Cologne](#)

[Einfädelspur, Zuostant Berlin](#)

2021
 Alles Mögliche, Kunstverein Ludwigshafen

Capturing Light, ≈5, Cologne

Werk!, ehemaliges Rasselstein Neuwied

Photoszene United, Cologne

2019
 To Give Mama A Job To Do, To Give Daddy A Job To Do, Werthalle Cologne

PAErsche meets, Rottstr. 5 Kunsthallen Bochum

2018
[It Takes Time, It's Risky, It Might Last Forever, Arp Museum Rolandseck, Forum Alte Post Pirmasens](#)

[I Caught A Rat And We Caught Some Air, a group show in a book by Mélange, Art Düsseldorf](#)

Congratulations!, Kunstverein Speyer

2017
 Sharing 576 H, City Leaks at Galerie Koppelmann, Cologne

Superfiliale, Atelier Goldstein Frankfurt

Der Camcorder ist das Mikrofon, Künstlerhaus Dortmund

Interval °9, Essen

Es pocht, Künstlerhaus Metternich Koblenz

2016
[New talents °5 biennial, Cologne](#)

[Box One, Mélange Cologne](#)

[Off 2, Kunsthau Essen](#)

Museumsnacht, Cologne

Explorativ °4, Koblenz, Cochem, Mainz

Stadtlandschaften, Koblenz

2015
[Das Wetter, Mélange, Cologne](#)

Mainzer Ansichten, Kunsthalle Mainz

I wanna be your dog, Künstlerhaus Dortmund

Unterwegs, Cologne

Explorativ °3, Kunstpavillion Burgbrohl

Kunst der Begegnung, Ludwigmuseum Koblenz

2014
 Lovesong, Allez Mainz

2013
 Sportsgeist, Malkasten Düsseldorf

Glaube, Liebe, Hoffnung, Vittrinen Cologne

Laterna Magica, Kunstverein Wolfenbüttel

2012
 Short Day Long, Max-Planck-Institut für Pflanzenforschung Cologne

Drunken Master, Alte Waggonfabrik Mainz

2011
 One Two Piece Fest, Oettinger Villa Darmstadt

Die Besucher, Kiosk Moguntia, Mainz

3x Klingeln, Mainz

2010
 Fail Better #3, Kunsthalle Mainz

