

**ANA**

**2023**

**HOFMANN**

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HYPER ZONE, 2023  
Film still, 25 min.

**LINK FILM**  
**Password: hyper2022**



HYPHER ZONE, 2023

Film still, 25 min.







HYPHER ZONE  
Solo-exhibition, Material, 2022  
Film, full HD, loop, 25 min.

4 × tree root, soil  
Metal construction  
3 × C-print, 30 × 45 cm, 2018



HYPER ZONE  
Solo-exhibition, Material, 2022  
Film, full HD, loop, 25 min.



4 x tree root, soil  
Metal construction  
3 x C-print, 30 x 45 cm, 2018



## **HYPER ZONE**

„All the fine winds gone

Nick Cave & The Bad Seeds, „Anthrocene“, 2016

And this sweet world is so much older

Animals pull the night around their shoulders

Flowers fall to their naked knees

Here I come now, here I come“

### **Text by Jörg Scheller, 2023:** Like Lions Feeding on Flowers

How to begin a text about a film with an end that does not end? Maybe by opening some chapters from the scriptures. In biblical apocalyptic texts, in some ways similar to Hofmann's „Hyper Zone“, the end means not (only) destruction, but heralds a beginning. And that what begins promises the dissolution of previous antagonisms. Jesaja, for instance, prophesies: „And the wolf will be living with the lamb, and the leopard will take his rest with the young goat; and the lion will take grass for food like the ox; and the young lion will go with the young ones of the herd; and a little child will be their guide.“ The „New Jerusalem“ in the Apocalypse of John knows no more night and day, but only one light that shines into eternity. At the core of apocalyptic narratives thus lies the hope for the dissolution of hitherto existing boundaries and overcoming the tantalizing antagonisms of terrestrial life.

It is precisely this apocalyptic realignment that is at the center of Hofmann's film – however, under decidedly secular, contemporary auspices. The color-grading alone suggests that the artist does not proceed from dualistic metaphysical concepts like „heaven and hell“ or „good and bad“ in the first place, but from the entangled empirical realities of earthly life: As the film progresses, the color grading subtly changes in the form of a continuum.

The events of the plot unfold in what seems to be a phase of re-birth, re-orientation, experimentation, and quest for identity in a post-apocalyptic wasteland. In fact, the site turns out to be a drained reservoir that evokes associations to the looming climate catastrophe. Yet whereas today the planet fears the planetary crisis, Hofmann's plot apparently sets in after the crisis. The old reality lies waste, yet the „New Jerusalem“ is no longer handed down by the authority of some supernatural divinity. It rather must be „created“ by the four protagonists themselves – performatively, through gestures,

rituals, repetitions, variations. Hence, the characters in the „Hyper Zone“ can be seen as post-divine Gods who create reality not through sublime speech acts ex nihilo, but from rubble through bodily movements and gestures, through dance and martial arts, through shape-shifting and identity-bending, through experiments, improvisation, emergence. And as the four set about to create, a wealth of possibilities, but also of insecurities arises, whereas the old apocalyptic artifacts allured their audience with promises of stability, certainty, finality.

With that said, „Hyper Zone“ not only forms a link between traditional religious and contemporary post-metaphysical apocalypticism, but also bespeaks what could be called „the manifold minor apocalypses“ of our time of upheaval. We live in an era where apocalypticism may not only pertain to the climate crisis or the impending global war, but also to the plethora of ends that comes along with the perpetual reassessments of reality in open societies. Hofmann's protagonists seem to incorporate this condition. Ends after ends have been diagnosed, proclaimed, desired, and many more continue to be diagnosed, proclaimed, desired: the end of history, the end of men, the end of capitalism, the end of truth, the end of marriage, the end of patriarchy, the end of illusions, the end of nature, the end of democracy... This carnival of ends is accompanied not only by a carnival of returns, but also by a carnival of dissolutions. All around us, boundaries are dissolving, opposites are crumbling. The dualistic order of the sexes is contested. The dualistic order of nature and culture is contested. The dualistic order of modern and pre-modern is contested. On top of this, the modernist order of disciplines and social systems is being deconstructed: fashion is merging with art, science is melting into activism, politics is becoming economy, trans-, inter-, and multi-disciplinarity are in full swing. From wolf to lamb, from leopard to goat now is only a small step. Accordingly, Hofmann's strongly stylized film synthesizes and blurs elements of fashion clips, video art, music videos. It is unclear to which genre it belongs – most likely to one that has just dissolved, or maybe to a hyper genre? Just like the protagonists are dancing and practicing forms between ends and beginnings, the film is in an in-between state; a state of post-oppositionality, post-antagonism, of indisciplinaryity, as it were. And perhaps the viewers will leave the „Hyper Zone“ with the impression: We now do indeed spend our days like lions feeding on grass... But sometimes also on flowers.





MOTION OF AFFECTS

Solo exhibition, baggage claim Glarus, 2021

Collaboration with physicist Dr. Laura Frances-Alvarez

## **MOTION OF AFFECTS**

Acrylic plates, metal wires, petri dishes, 2021

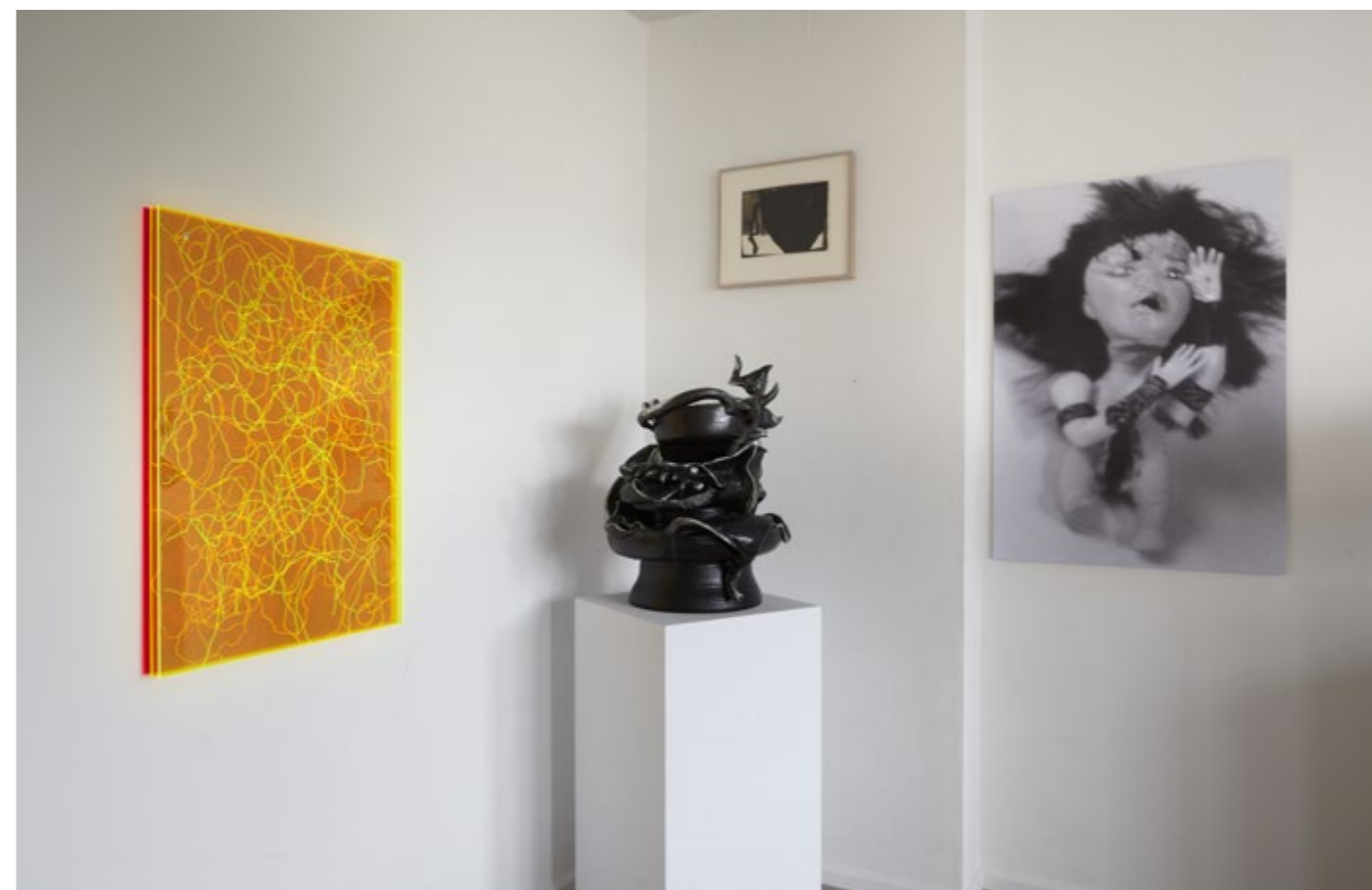
90 × 60 cm / 60 × 30 cm

Ana Hofmann and Laura Alvarez-Frances were the second team to play the baggage claim. Ana Hofmann is an artist whose work focuses on the interplay between nature and man, man and technology. Laura Alvarez-Frances has a PhD in physics, is specialized in microrobotics and works at ETH. The distant goal of her experiments is that the non-living particles behave like living cells and can be used, for example, in medicine and in the body.

In their exhibition, „The Movement of Affects,“ the duo combined science, art and science fiction. It was a translation that attempted to decipher data from experiments and translate it into the more subjective language of art. While the scientist set her particles in motion, the artist precisely transcribed the movements and trajectories of the microparticles and assembled them into a web. Under her guidance, the laser cutter tirelessly engraved partially fluorescent acrylic sheets - the same materials used in the experiments in the lab. In this way, „knowledge“ was visualized without the use of words. Under the windows of the baggage claim, small „metal“ plates lay in a handful of Petri dishes. Particle movements were performed and observed on these. Without a microscope, however, only toothed deposits could be seen.

To detect and illuminate the invisible and the unknown, these are the realms of art and science alike. Not with assumptions, but with processes, systems are explored and used to answer questions and then ask more questions. Alvarez and Hofmann agree that the exhibition can be understood as a joint exploration of an indeterminate field.

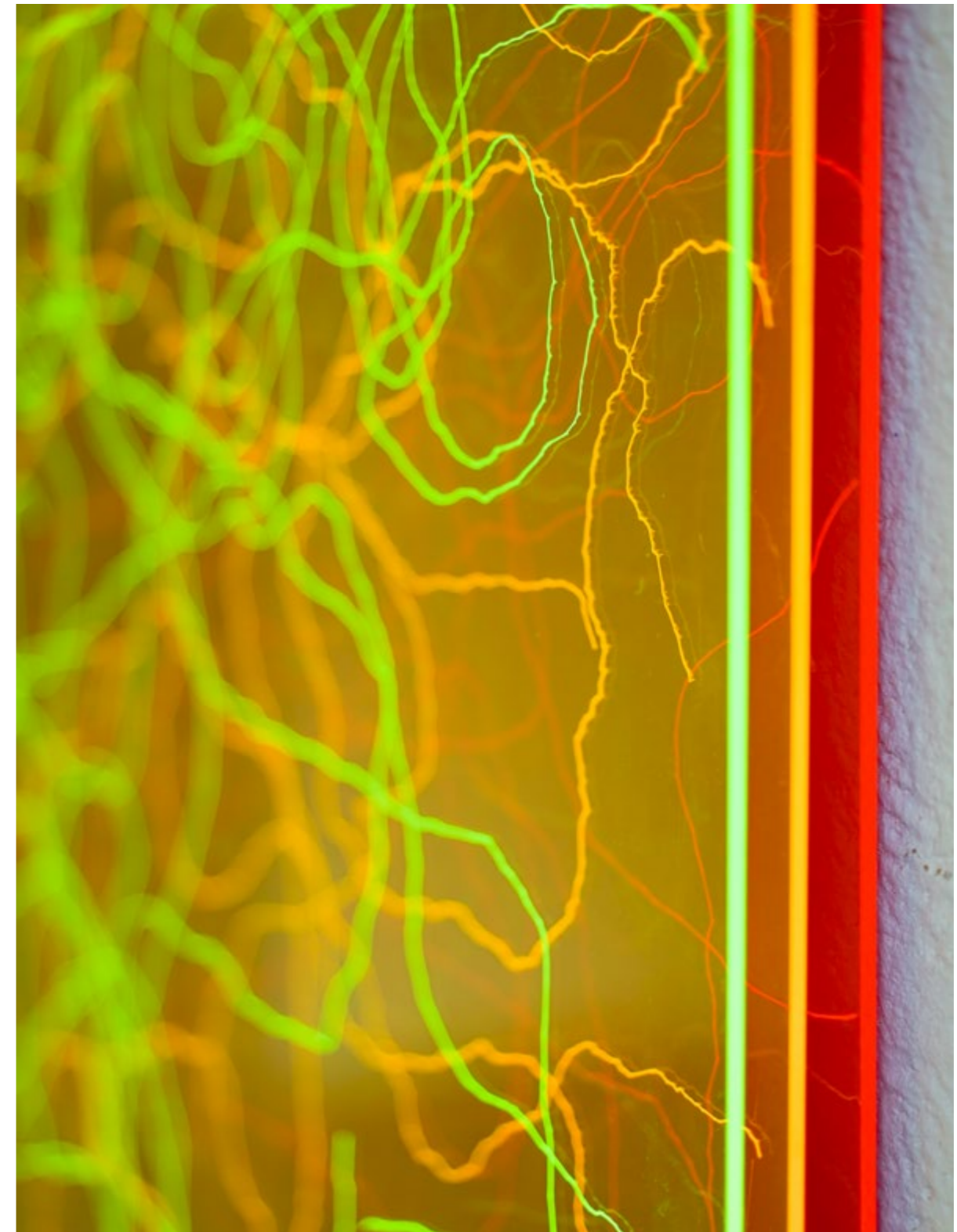
Text: Hannah Marti (curator)



MOTION OF AFFECTS

Gallery Ziegler, Zürich

3 × acrylic plates, 90 × 60 cm



MOTION OF AFFECTS  
Gallery Ziegler, Zürich  
3 × acrylic plates, 90 × 60 cm



#### MOTION OF AFFECTS

Left: Video, 1 min., loop, various small acrylic plates burned and 2 x acrylic plates 90 x 60 cm / bottom right: Acrylic plate 60 x 90 cm, petri dishes



## **TWO-FACE**

Variable video installation:  
6 channel video installation with sound, 9 min. 45 sec., loop, 2019

For the installation Two-Face, various video scenes were developed in cooperation with the performer Martina Momo Kunz. The character Joker, appears as personified suicide. She struggles with her dark side and questions the value of her existence.

[LINK TO THE VIDEO DOCUMENTATION INSTALLATION](#)

[LINK TO THE EXTRACT OF THE WORK](#)



TWO-FACE, group exhibition, „work and studio grants of the city of Zurich 2019“, Helmhaus, Zurich

## **TWO-FACE**

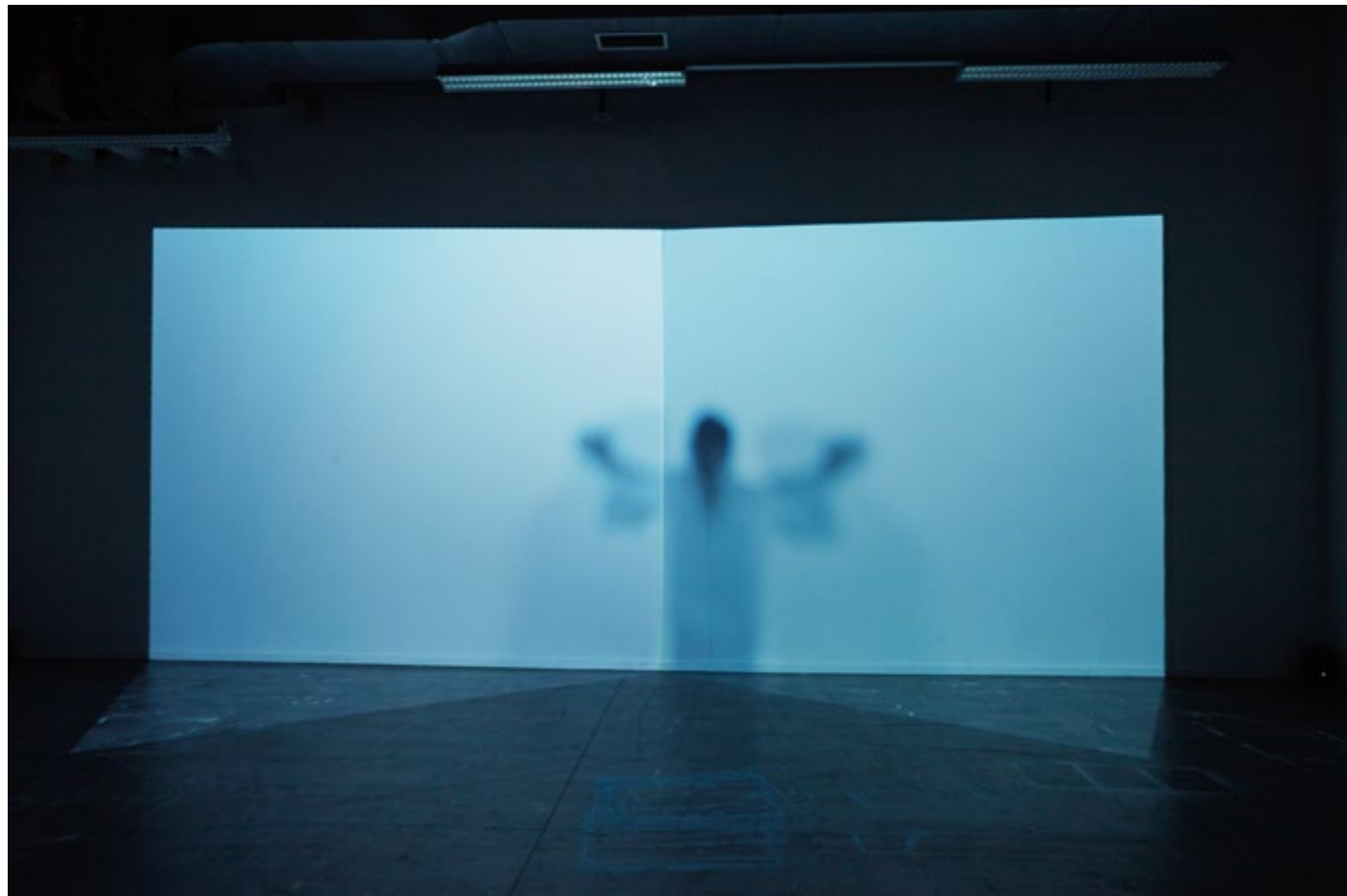
Variable video installation: 2 channel video installation with sound, 11 min., loop, 2018

**[LINK TO DOCUMENTATION OF THE INSTALLATION](#)**



TWO-FACE

Group exhibition, „.mov“, 2018, Toni-Areal





TWO-FACE  
Group exhibition, „.mov“, 2018, Toni-Areal



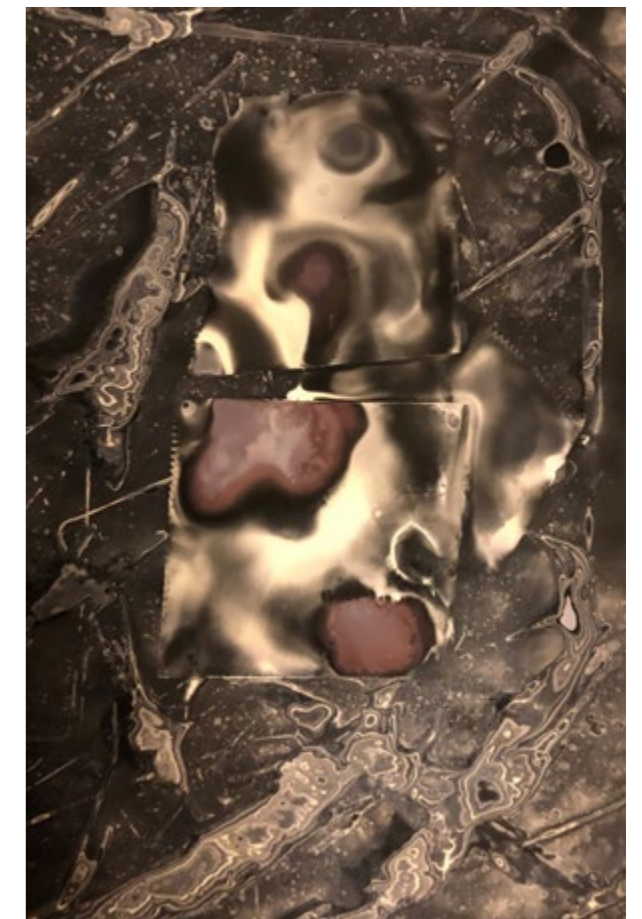
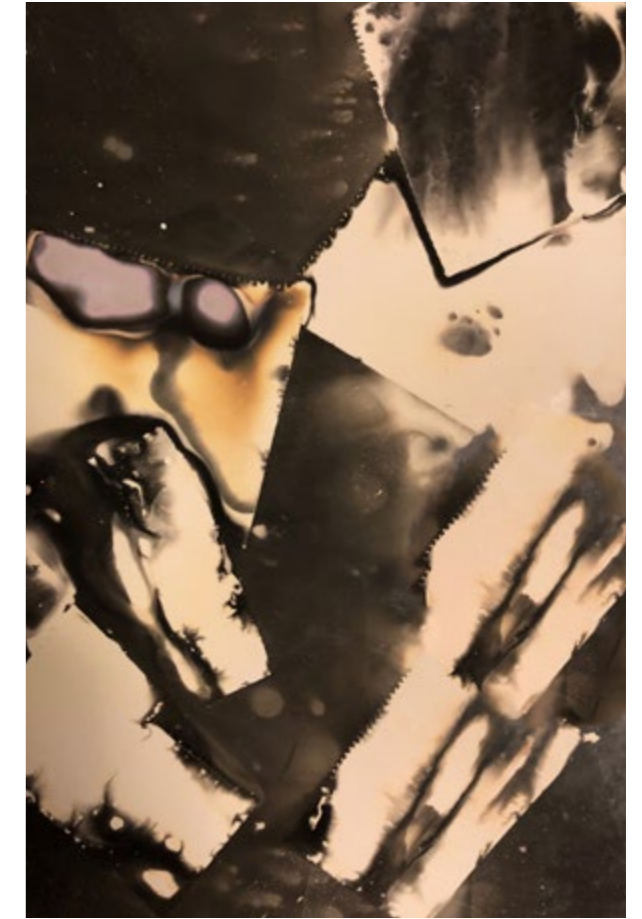
**„You know, that is what you gonna get. The smaller you keep me, the bigger I grow. The smaller space you give me, the bigger space I will take. You are afraid of me? I am your salvador. I am releasing all those sad and depressed and suffering souls. I am a hero.“**

**Text extract, TWO-FACE, 2018**



### **CHEMIGRAMS AND MONOTYPES, (work in progress) 2019**

In some of my work, I experimentally explore alternative photographic processes (with and without a camera) and reproductions such as manual intaglio printing processes. There is also an unnamed process with which I print photographs on metal plates and then transfer them back onto paper. Here the material, the paper and the feel of the images are also important issues. There is something very artisanal about this process of media transfer, duplication and reproduction. Thinking in terms of digital processes while producing manually could be a description of my way of working. In New York I discovered chemigrams, here you paint with developer and fixer on photographic paper - no darkroom is needed. The photographic paper reacts directly with the chemicals.



Chemigramme, 17.5 × 13 cm



BIFAZ, group exhibition, BONUS TRACK 2, Kunsthaus Aussersihl, 2020, Zurich  
Chemigrams on aluminum 107 × 95 cm



NO TITLE  
JUNGKUNST, 2018  
C-print  
75 cm x 110 cm / 30 cm x 45 cm / 20 cm x 30 cm

**NO TITLE**

C-print, 2018

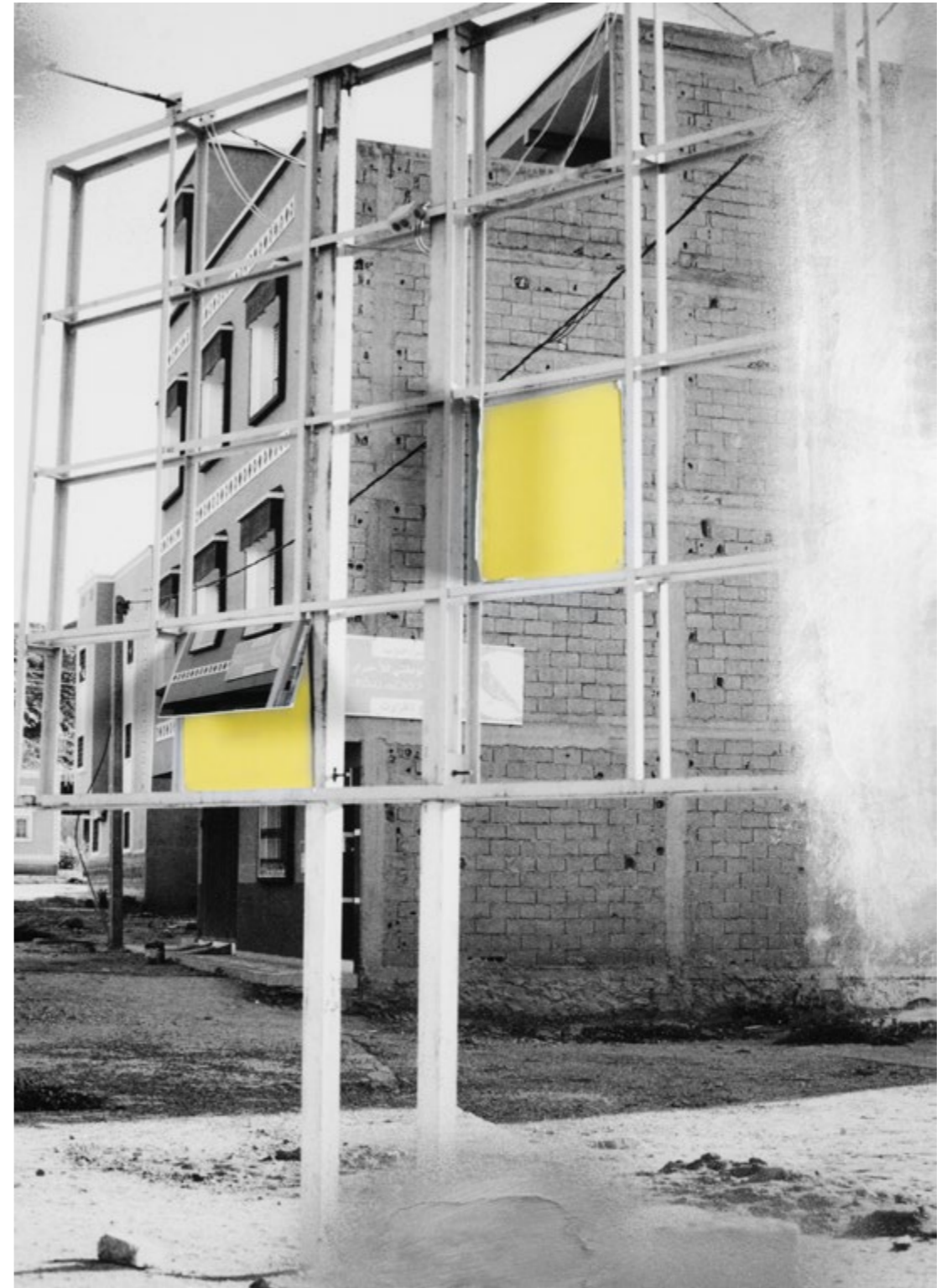
75 cm x 110 cm / 30 cm x 45 cm / 20 cm x 30 cm



NO TITLE, 2018, image documentation

„A series of images by Ana Hofmann on the focus Raw. With analog interventions Ana Hofmann tries to overcome the limits of the medium of photography. She questions reality, perception and illusion, cuts and tears paper, experiments with color and thus lends the images a surrealistic component. Is it a cracked edge of paper or a snow-covered hill? Collaging manipulates and builds tension with the raw photographs taken during a 2018 road trip through Morocco. With this technique, Ana Hofmann intervenes in the reality of the likeness and tells a new story. Dreams, memories and desires flow into barren, natural landscapes.“

Text extract from the Zett Magazine, published February 2020



NO TITLE, 2018, image documentation



NO TITLE, 2018, image documentation



STRIPES IN THE HOOD  
Group exhibition, JUNGKUNST, 2018

## **STRIPES IN THE HOOD**

Pigmented Inkjet Prints, 2018

70 cm x 70 cm

This work explores the materiality, mediality, and mass distribution of images. The starting point was an analog photo of a block of houses from the artist's own image archive. This photo was anatomically dissected into fragments by means of digital manipulation, then continued in various reproduction processes on other media, such as

plotter, scanner, copier and toner, and then digitized again on the computer. The reproduction processes used also include manual printing processes such as intaglio printing (etching) on soft or hard ground. Some analog interventions were made on the images. In this way, the original image could be continued endlessly, each time in a different form. There is a constant „switching“ between the different media. The images are changed, archived, recombined, transcribed, adapted, copied - similar to the processes on the Internet, where an

image circulates freely. The image of the respective image, behaves metamorphically. It could also be compared allegorically to „morphing“: in this process, a computer-generated spiral effect is used to try to create as realistic a transition as possible from a source image to a target image.



STRIPES IN THE HOOD, group exhibition, JUNGKUNST, 2018





STRIPES IN THE HOOD - INSTALLATION  
Group exhibition, KUNST:SZENE ZÜRICH 2018, U5 Studio

Pigmented inkjet print 70 cm x 70 cm,  
pigmented inkjet print on transparent foil on rotary motor 60 cm x 60 cm,  
1 × overhead projector

With the support of the Erna and Curt Burgauer Foundation, 2018

**STRIPES IN THE HOOD -  
INSTALLATION**

For the exhibition at the Kunst:  
Szene Zurich 2018 I created an installative continuation of  
the image series STRIPES IN THE HOOD.

On 4 transparent rotating foils I printed one image  
each. These prints were illuminated with an over-  
head projector, shadows formed. With the rotation  
they remained in motion and the image of the image  
was always slightly changed.



STRIPES IN THE HOOD - INSTALLATION  
Gruppenausstellung, KUNST:SZENE ZÜRICH 2018, U5 Atelier



OVERVIEW-EFFECT II  
Work and studio grants of the city of Zurich, 2017, Helmhaus

Iron construction, plexiglass pyramid, 4× video, 2 min. 45 sec.,  
loop, 1× video, 29 sec., loop

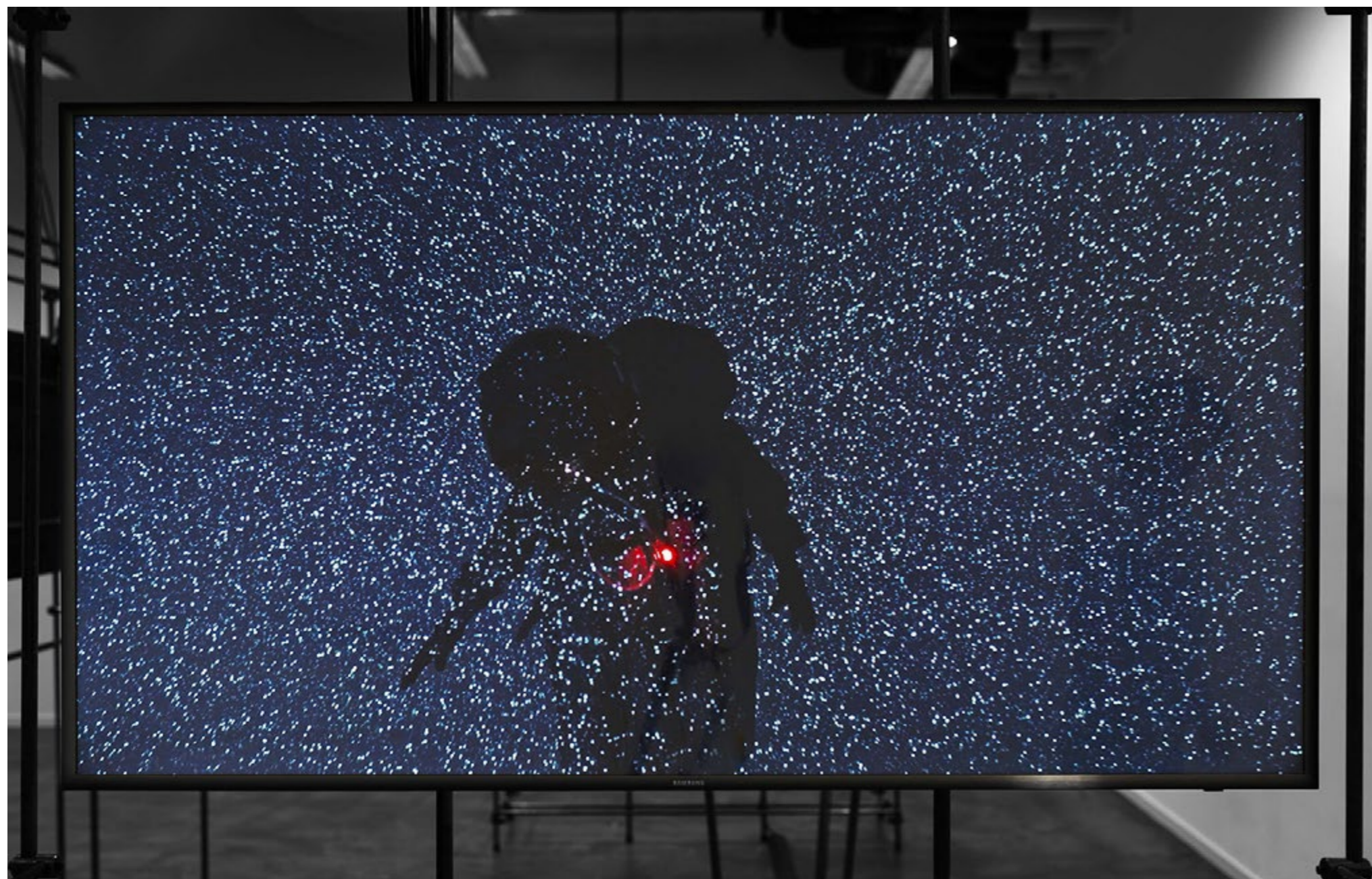
## **OVERVIEW-EFFECT I + II**

The „Overview-effect“ describes the experience that astronauts have when they are in space for the first time and from this perspective their view of the earth changes, as they recognize new connections of nature and thus generate a different understanding of their environment.

The installation features four figures - astronaut, pyrosoma, parasite and replicant - which talk about their life forms, as well as a hologram with a unicorn.

Among other things, this work focuses on areas of tension between artificiality, construction, cinematic illusion, embodiment of different identities and cosms -

detached from space. It oscillates between the sacred, the monumental, the ancient, as well as the futuristic, sci-fi and scientific.



[LINK VIDEO ASTRONAUT](#)

[LINK VIDEO PYROSOMA](#)

[LINK VIDEO REPLIKANT](#)

[LINK VIDEO PARASITE](#)

[LINK](#)

[DOCUMENTATION](#)

[EXHIBITION](#)

[ZHdK HIGHLIGHTS](#)

OVERVIEW-EFFECT I, astronaut

Work and studio grants of the city of Zurich, 2017, Helmhaus



**„We filter ceaselessly to exist. Far away from us, observed and marveled at, we look as if we had been allowed to see a moon set and been allowed to observe smaller moons.“**

**Extract from OVERVIEW-EFFECT,  
text pyrosoma by Ana Hofmann**

**Ana Hofmann (1987)**

Lives and works in Zurich

2020-2023 Master of Fine Arts at the Zurich University of the Arts (ZHdK)

2019-2023 Assistant in the course of studies photography at the F+F,  
School for Design and Art, Zurich

Jan. 2017 Bachelor of Arts in Art &amp; Media, ZHdK.

2013-2017 Studies in the Department of Arts & Media, Zurich University  
of the Arts (ZHdK).

Sept. 2012 Bachelor of Arts in Social Sciences, University of Zurich (UZH)

2009-2012 Sociology major and minors in Film and Political Science at  
the University of Zurich (UZH)**selected solo exhibitions**

2022 Material, Zurich

2021 Networks of the Arts, Lucerne

Baggage claim Glarus, collaboration with physicist Dr. Laura  
Fraces Alvarez

2017 Kino Riffraff, Zurich

2015 Photobastei, Zurich

Femme Fatale, Revier Club, Zurich

**Selected group exhibitions**up-coming Planned are various film festival submissions with Hyper Zone  
in Switzerland and abroad (with various off-spaces in  
Romandie and Ticino, curator Oliver Rico and I are in  
discussion)

2023/24 Ravnika Gallery, Ljubljana

2023 Networks of the Arts, Lucerne

2022 Galerie Ziegler, xxs-partner, Zurich

2021 Stadtmuseum Aarau, Old? Pictures and thoughts on old age,  
Aarau

2020

Bonus Track 2, Kunsthaus Aussersihl

Art Blanche, Sihlposthalle Mainstation Zurich

2019

Candy\_Mysterio, Roland Cinema, Zurich

Grants City of Zurich 2019, Helmhaus

Rare Art Festival 2, Bushwick Generator, Brooklyn, New York

2018

Digital art, Kate Vass Gallery, Zurich

Art: Scene Zurich 2018, U5 Atelier, Zurich

Jungkunst 2018, Hall 53, Winterthur

.mov, Toni-Areal, Zurich

2017

Grants City of Zurich, Helmhaus

2016

Zurich University of Arts, Highlights

Diploma Exhibition Art&amp;Media, ZHdK

Art Basel, Connecting Spaces Hong Kong

Empire State of Mind, Crematorium Sihlfeld, Zurich

2015

Building Modern Bodies, Kunsthalle, Zurich

Greetings from Züri West, ZHdK

Grubenstrasse 15, Zurich

Interconnections\_02, ZHdK in collaboration with the Academy  
of Fine Arts Poznan

hohlZKE, Holzke, Basel

Hamburgers, Coca Cola &amp; Pigeons, ZHdK

2014

Enter The Gaze, ZHdK

2013

Like a Fish in the Air, ZHdK, Sihlquai 125, Zurich

## List of scholarships/awards/nominations

2020	Shortlist VFG Young Talent Award 24
2019	Work and studio Grant of the city of Zurich, nomination
2017	Studio Grant of the city of Zurich in New York (6 months Residency)
2017	Migros Herdern studio program, from the city of Zurich and Migros Zurich
2016	Zurich University of the Arts, Promotion Award - Nomination

## Project support

2022	Parrotia Foundation (HYPER ZONE) Susanne and Martin Knechtli-Kradolfer Foundation (HYPER ZONE) ZHdK Funding program for Sustainability (HYPER ZONE)
2021	Anne-Marie Schindler Foundation (HYPER ZONE) Elisabeth Weber Foundation (HYPER ZONE) Erna and Curt Burgauer Foundation (HYPER ZONE) Canton of Solothurn (HYPER ZONE)
2018	Erna and Curt Burgauer Foundation, 2018 (STRIPES IN THE HOOD)

## Lectures

2023	Photography project „Winterprojekt“ for photography course @ F+F, School of Art and Design, Zurich
2020	Photography project „Pictures, Pictures, Pictures“ for photography course @ F+F
Since 2018	Video project „Shortclips 2“ for photography class @ F+F

## Contact details

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