

PORTFOLIO

CLAUDIA CHRISTOFFEL

CONTACT

Claudia Christoffel
Goliath Ateliers
Hastedter Osterdeich 222
28207 Bremen / Germany

+49 (0)174 3795167
info@claudia-christoffel.de

www.claudia-christoffel.de



CLAUDIA CHRISTOFFEL

I ♥ NEW WORK

T-shirt edition, printed white cotton, Standard 100 by Oeko-Tex,
re-issue of the one-off T-shirt made for the New York scholarship in 2007, edition of 100, 2021
Photo: Lukas Klose



CLAUDIA CHRISTOFFEL

Nothing ever fatigues me (edition for Weserburg Museum)

Dust cloth machine-embroidered with blue thread, 30 x 30 cm,
1/9 from the edition for Weserburg Museum für moderne Kunst, Bremen, 2020

Sold out

Photo: Lukas Klose



CLAUDIA CHRISTOFFEL

Nothing ever fatigues me (edition for Weserburg Museum)

"Claudia Christoffel's artistic practice always includes a focus on power relations within society. Her diverse works are prompted by historical references, current developments and personal experiences in equal measure. The Weserburg edition, a machine-embroidered dust cloth, was inspired by a quote from Jane Austen's book *Mansfield Park* (1814). It raises the question of the extent to which a self-determined, creative life is even conceivable as long as the burden of doing the housework rests primarily on the shoulders of women."

Ingo Clauß, curator, Weserburg Museum für moderne Kunst, Bremen



WE SHOULD ALL BE FEMINISTS (1)

Re-Performance, 4 May 2019, 14:00-15:00, outside Künstlerhaus Güterbahnhof, Bremen
Photo: Lukas Klose



Postcard, b&w digital print, A6, format, edition of 500, part of the eponymous performance, 2018



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WE SHOULD ALL BE FEMINISTS (1)

On 9 March 1954, Patricia Ford, Irene Ward, Edith Summerskill and Barbara Castle presented a petition with 80,000 signatures to the House of Commons in London, demanding equal pay for men and women. Claudia Christoffel used a photograph of this historic moment as the motif for a postcard that she handed out to exhibition visitors as a performance, telling them "We should all be feminists!" We see the four politicians walking towards the camera with happy expressions and great self-assurance. Here, political protest meets artistic identity. Christoffel's postcard is both homage and appeal. Using deliberately minimalistic means, she focuses on the achievements of a previous generation, creating visibility, posing a challenge, and reiterating the still unfulfilled claim: WOMAN DEMAND EQUAL PAY. Because one thing is certain: WE SHOULD ALL BE FEMINISTS.

Ingo Clauß, curator, Weserburg Museum für moderne Kunst, Bremen

WE SHOULD ALL BE FEMINISTS (2)

Poster, A0 format, offset, edition of 100, hand signed, 2021



CLAUDIA CHRISTOFFEL

WE SHOULD ALL BE FEMINISTS (2)

The poster shows a Barbie merman doll holding a sign with the words "WE SHOULD ALL BE FEMINISTS". The male mermaid with a star-studded tailfin in blue, purple and pink was originally targeted at gender-mainstreamed children. Christoffel took the slogan, that has now entered popular culture, from a 2012 TEDx talk by Nigerian writer Chimamanda Ngozi Adichie that features anecdotes and analyses of what it means to be a feminist. Adichie argues that "feminist" is not an insult but a label that should be adopted by all. In her view, everyone is happier under feminism because they are no longer obliged to conform to narrowly defined gender roles. In 2012, Adichie was still assuming a binary system of gender. Today, in the spirit of intersectional feminism, the slogan also includes the LGBTQIA* community.

Nicole Giese-Kroner, artistic director, Syker Vorwerk – Zentrum für zeitgenössische Kunst



Opening of the exhibition, *KS / Statements von Künstler:innen*,
Syker Vorwerk – Zentrum für zeitgenössische Kunst
Photo: Lukas Klose

WE SHOULD ALL BE FEMINISTS (2)

Performance, Demonstration in the White Cube, 2022

Photo: Kay Michalak



CLAUDIA CHRISTOFFEL

THIS IS WHAT A FEMINIST LOOKS LIKE

Mirror, 180 x 50 cm, screen print with lightfast black ink, *The Way We Are 2.0*,
Weserburg Museum für moderne Kunst, Bremen, 2020

In the collection of Weserburg Museum für moderne Kunst, Bremen

Photo: Lukas Klose



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CLAUDIA CHRISTOFFEL

THIS IS WHAT A FEMINIST LOOKS LIKE

"The mirror is part of Claudia Christoffel's WE SHOULD ALL BE FEMINISTS series, turning all those who look into it into feminists. In this way, the work addresses the need to propagate feminist issues in all areas of society. In addition, it clearly shows that feminists today can be any age and gender. The cliché of the 'emancipated man-hater' is contrasted with the diversity of our society."

Janneke de Vries, director, Weserburg Museum für moderne Kunst, Bremen



FOR AND AGAINST EVERYTHING

Sculpture made of 768 incense cones from Brazil,
arranged in 24 circular layers of 32 cones each, 16 x 19 cm, 2021



Smell it! Olfaktor: Geruch gleich Gegenwart, Städtische Galerie Bremen
Photo: Franziska von den Driesch



CLAUDIA CHRISTOFFEL

FOR AND AGAINST EVERYTHING

FOR AND AGAINST EVERYTHING brings together emotions, fears, and desires. For this work, Claudia Christoffel assembled incense from Brazil that claims to be able to influence the fate of the person who burns it. With a generous dose of good old superstition, depending on their specific scent the small cones claim to do things as different as ward off evil spirits, enhance sexual attractiveness, increase business profits, gain dominance over others, clear one's conscience, and level the path to happiness. In this sculpture, a very direct link is created between a long tradition of invoking and entreating the divine by means of perfumed smoke or burnt sacrifice (from Egyptian cyphi to Catholic incense) and personal concerns. To an extent, the effects promised by the individual cones are color coded, with purple being more against, while red, yellow, and green are more for specific things. The harmonious-looking assemblage hides a cacophony of smells whose effects, if they did what they claim, would add up to an absurd spell for and against everything.

Dr. Ingmar Lähnemann, curator, Städtische Galerie Bremen



ICH MÖCHTE KEIN EISBÄR SEIN
(I WOULDN'T LIKE TO BE A POLAR BEAR)

Drawing 1/17, lightfast on acid-free paper, 30 x 21 cm, made on 25 July 2019
in Bremen at Goliath Atelier at 39.8°C until the pen dried out.
Photo: Lukas Klose

ICH
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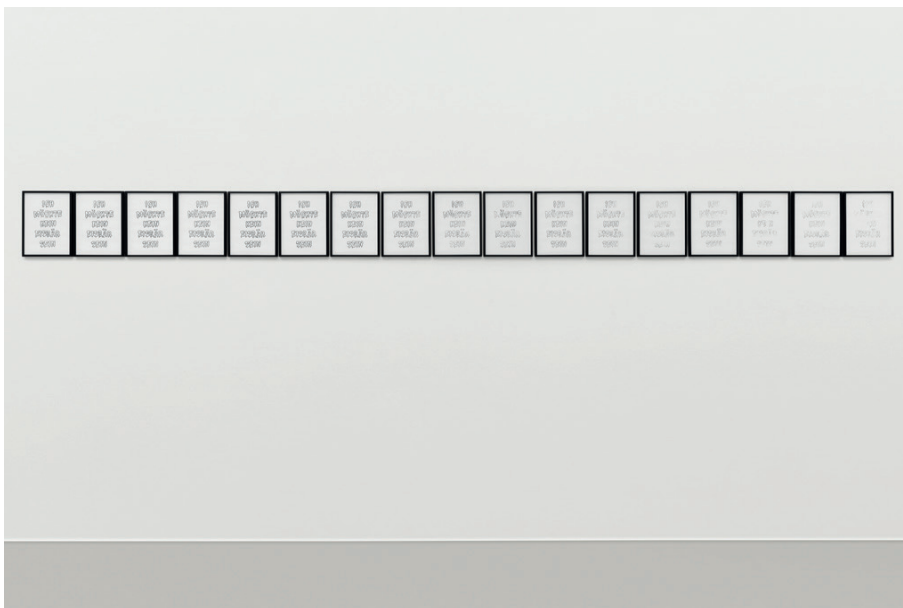
Drawing 17/17, lightfast on acid-free paper, 30 x 21 cm, made on 25 July 2019
in Bremen at Goliath Atelier at 39.8°C until the pen dried out.
Photo: Lukas Klose

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ICH MÖCHTE KEIN EISBÄR SEIN (I WOULDN'T LIKE TO BE A POLAR BEAR)

The worrying impact of the climate crisis on our societies, on our ability to live and create freely, is becoming increasingly apparent. Against this backdrop, on the warmest day of the year at 39.8°C, Claudia Christoffel realized a striking action in her studio. "I wouldn't like to be a polar bear"—an inversion of the title of a song by Swiss band Grauzone—is her starting point for an experiment in drawing. Transferring the phrase in melting letters to page after page, the outlines became fainter and fainter until, after just a short time, the pen dried out completely. In this way, she created a simple but striking illustration of the finite quality of all of our resources.

Ingo Clauß, curator, Weserburg Museum für moderne Kunst, Bremen



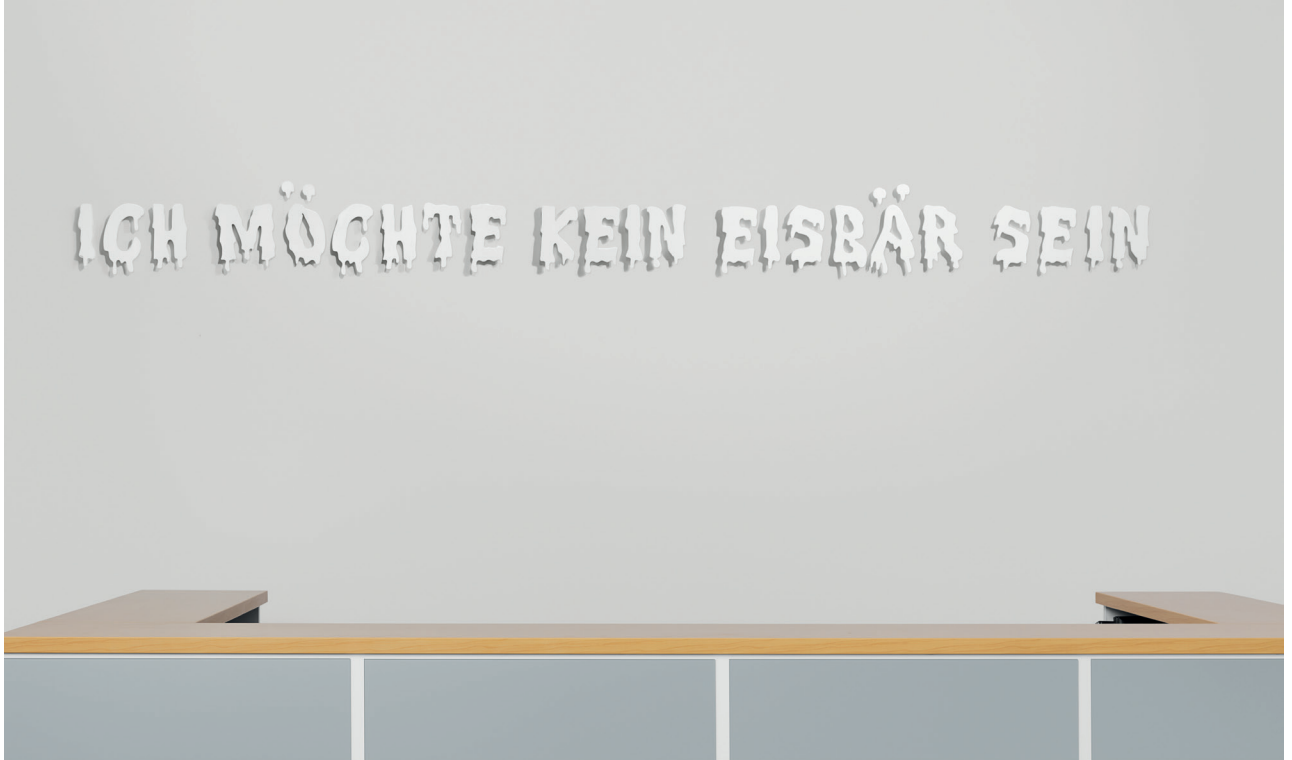
17 lightfast drawings on acid-free paper, 30 x 21 cm,
in black-painted birch frames under UV60 anti-reflective glass, 2019
Photo: Tobias Hübel



CLAUDIA CHRISTOFFEL

ICH MÖCHTE KEIN EISBÄR SEIN (I WOULDN'T LIKE TO BE A POLAR BEAR)

Upcycled acrylic glass, made by CNC milling, 24 cm x 291 cm, 2019
Photo: Tobias Hübel



In the exhibition *ANIMAL TURN* in the foyer at Syker Vorwerk –
Zentrum für zeitgenössische Kunst, Syke.



CLAUDIA CHRISTOFFEL

ICH MÖCHTE KEIN EISBÄR SEIN (I WOULDN'T LIKE TO BE A POLAR BEAR)

"For the exhibition *ANIMAL TURN* at Syker Vorwerk – Zentrum für zeitgenössische Kunst, Claudia Christoffel addressed the extinction of species due to habitat loss. With its melting letters designed by the artist, the text work hanging in the foyer and the corresponding edition refer to climate change and the resulting habitat loss for polar bears in the Arctic. Christoffel stresses that the work is made using upcycled materials from trade fair stands that would otherwise have been thrown away."

Nicole Giese-Kroner, artistic director, Syker Vorwerk – Zentrum für zeitgenössische Kunst



BEWARE OF THE PLANT

Installation: peace lilies in white pot on side table with watering can, sign,
motion sensor, loudspeaker and spoken text, 2020
Photo: Lukas Klose



CLAUDIA CHRISTOFFEL

BEWARE OF THE PLANT

Potted plants enrich domestic environments. Apart from a little water and occasional fertilizer, they need little care. They are usually nice to look at and don't answer back. Claudia Christoffel's peace lilies are an unpleasant exception: anyone approaching them can expect to be cursed roundly. The installation recalls John Baldessari's 1972 video *Teaching a Plant the Alphabet*. Christoffel reverses the roles of this absurd lesson in perception and meaningfulness, but the result is no less disconcerting. Here, anyone and everyone is lectured, and even reprimanded, using the very specific message of an ecological movement: "There is no planet B. This is all we have, dummy!" What might all the other plants have to say about this?

Ingo Clauß, curator, Weserburg Museum für moderne Kunst, Bremen

