

Almut
Hilf

cv

selected works

2015 - 2025

Almut Hilf is an artist and art historian reflecting on communication processes and balances of power in the use of architecture. Cyclical, conceptual groups of works in the form of analogue collages deal with the coherence of multiple perspectives, plurality and contingency.

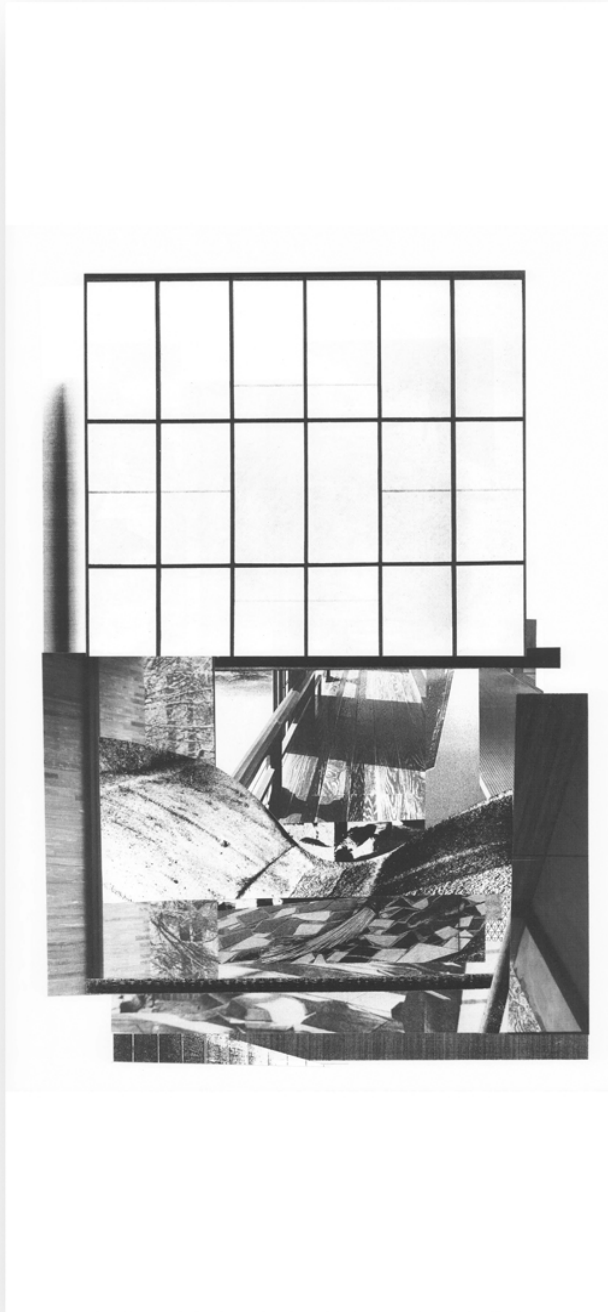
For her group of work ‚Denken im Bestand‘ she received the International Marianne Brandt Prize in 2016 and the Aenne Biermann Prize for Contemporary Photography in 2017. In 2019 and 2022, she was a fellow of the Stiftung Kunstfonds. Her works are part of the Collection of Contemporary Art of the Federal Republic of Germany. She lives in Hamburg, Germany.

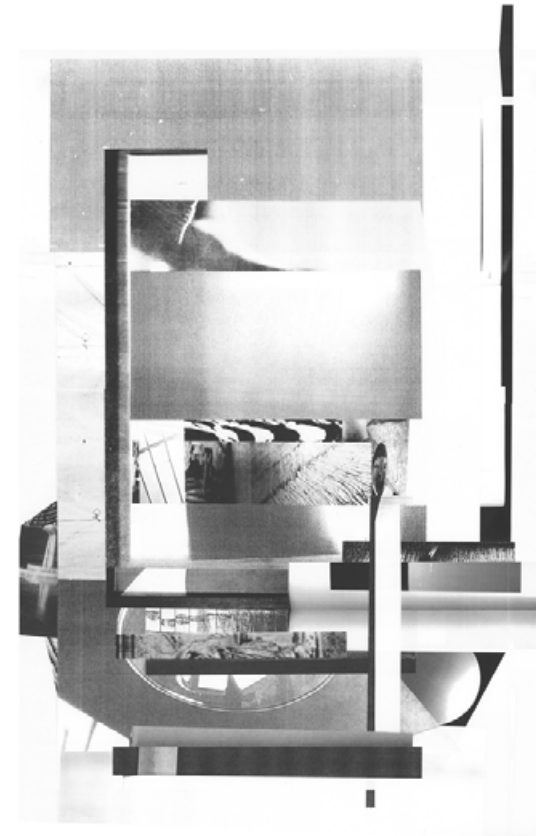
2024 / 2025

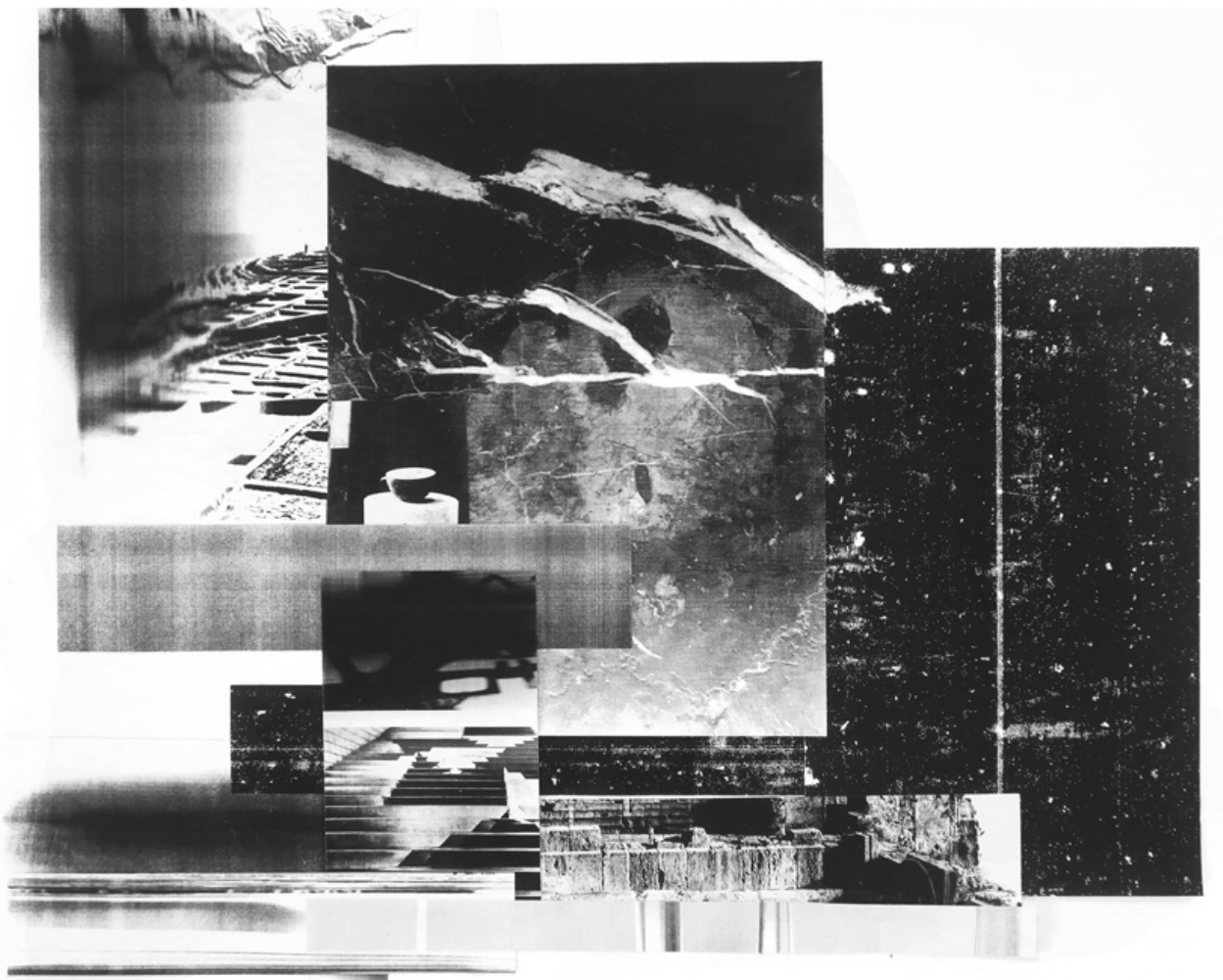
Acting Spaces

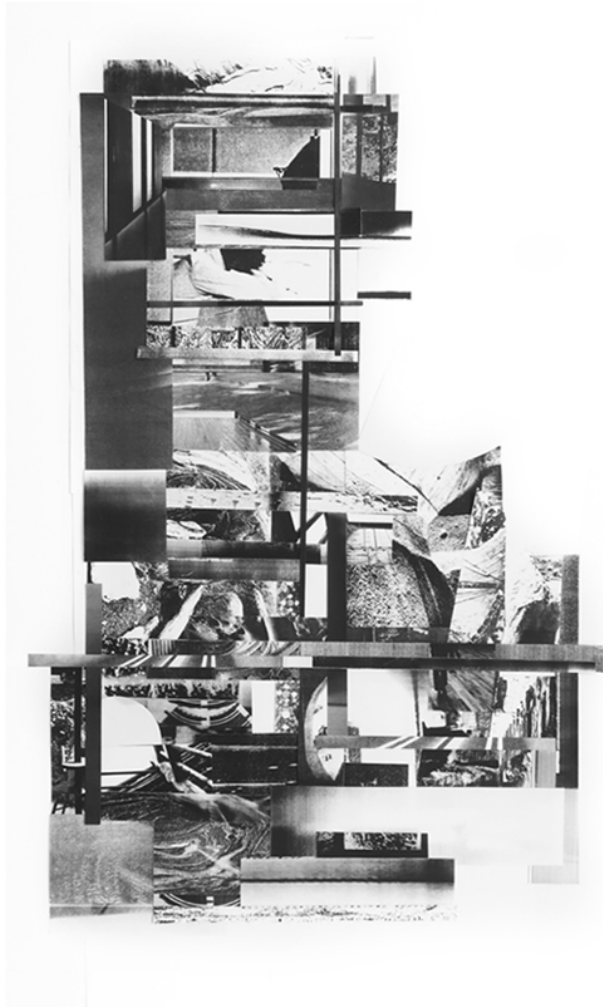
work in progress
sizes variable

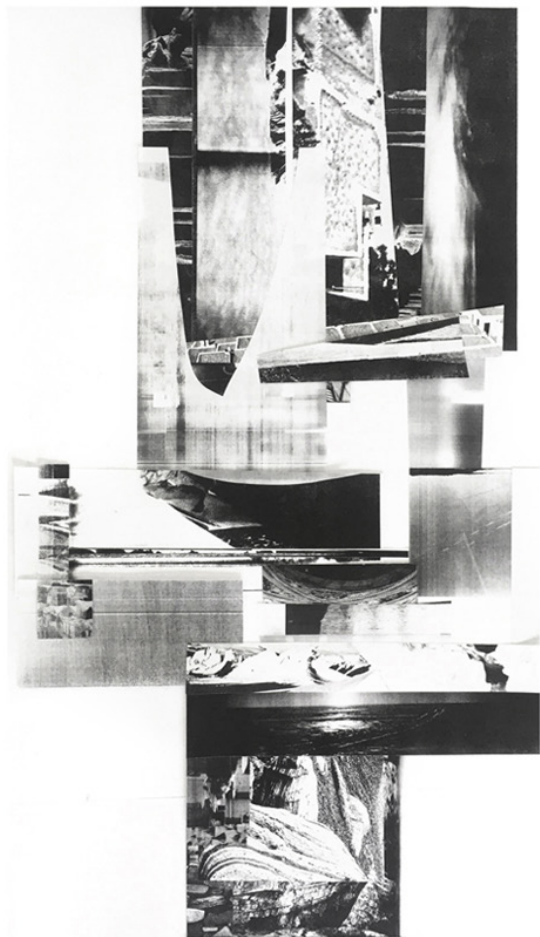


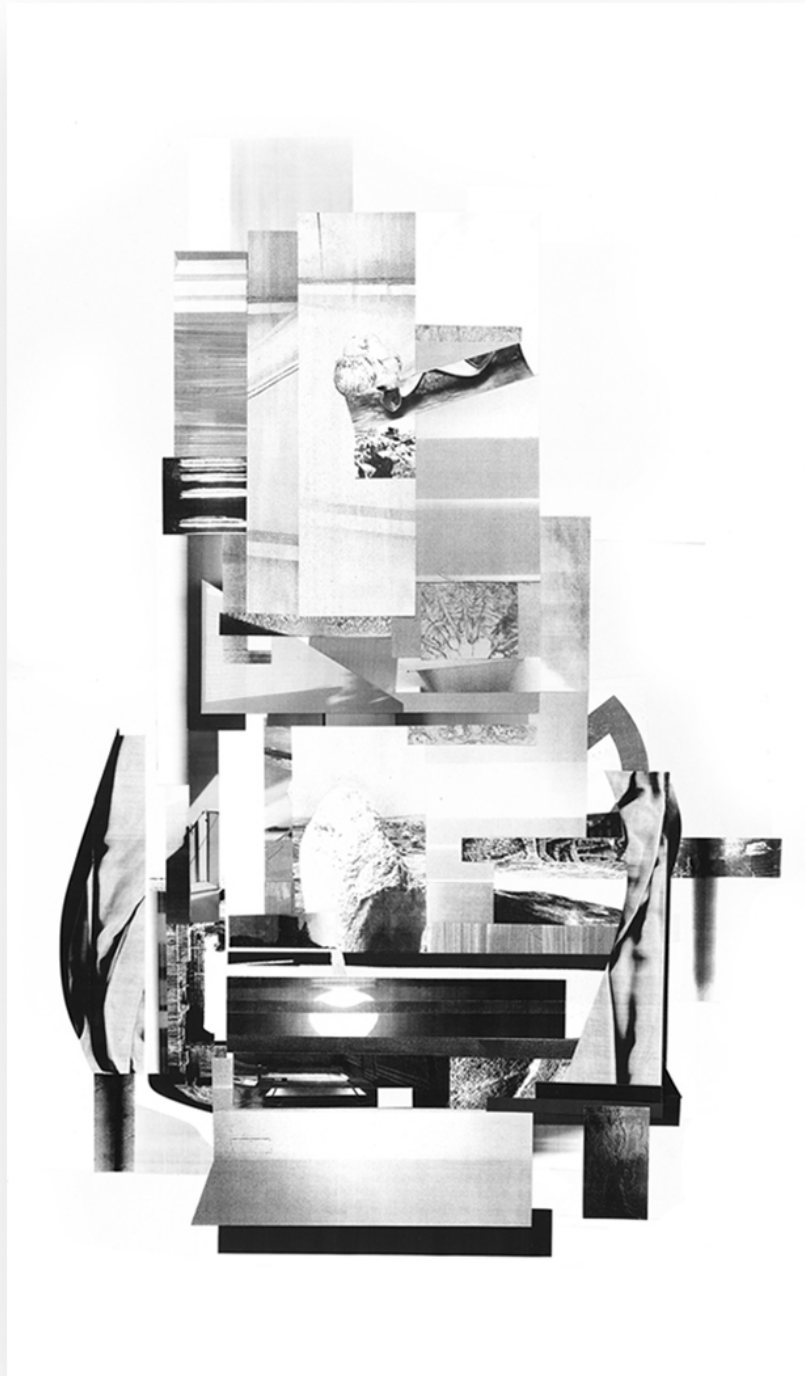




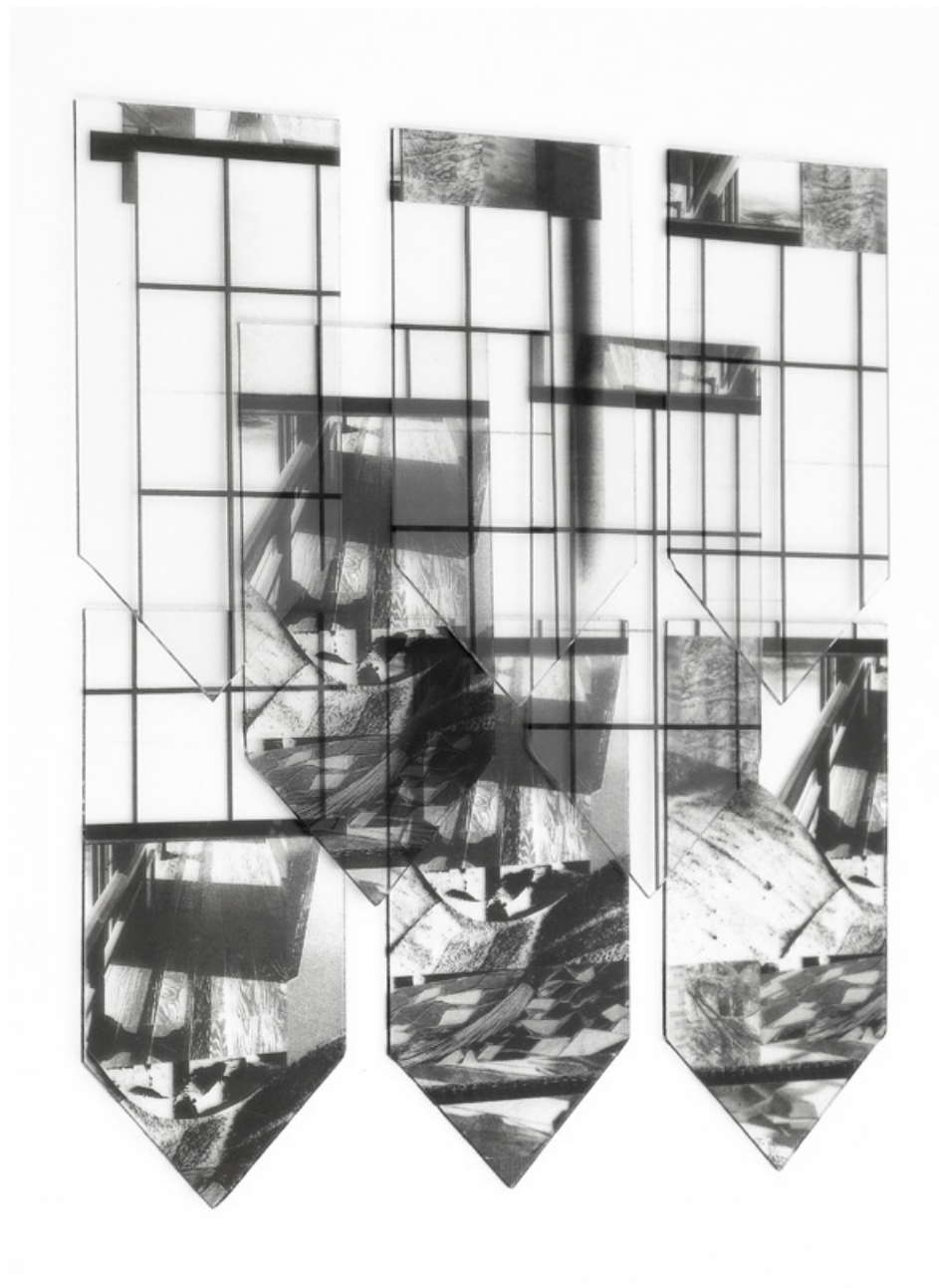












Denken im Bestand I - V

„Denken im Bestand“ is a cyclical group of works that has existed since 2016 and up to date comprises 5 chapters in 60 parts. The image panels of the individual chapters are created as analogue paper collages and are again and again built up and dismantled in a kind of recycling process from one and the same material stock. A constantly repeated modification of one's own data: non-linear, flexible.

In the respective chapters the artist reflects on communication processes and power relations in the use of architecture. She perceives built structures and spatial situations as active counterparts and analyses the inner orientation of actions of spatial gestures. A synopsis of multiple perspectives in time and space emerges. The works as a whole deal with the coherence of multiple perspectives, plurality and contingency.

I: „untitled“, 245 x 145 cm, 2016

II: „in the eyes of the moorhen“, triptych, 180 x 339 cm, 2017

III: „untitled“, 60 x 270 cm, 2018

IV: „touch, move“, each 63 x 45 cm, up to date 50 parts, ongoing

V: „characteristic curve 1 & 2.2“, each 135 x 90 cm, 2020

» An aesthetic maximally minimal economy:

it represents a very contemporary way of working, with fragments and a process that carries within itself the modification of its own data.

It expands the representation of the space and turns it into a framework for development. A kind of meta-algorithm, processual working and thinking.» — Henrik Mauler, zeitguised, Berlin

» A complex method of expanding the analogue photographic image, an irritating way of dealing with photographed reality»

— Katharina Gaenssler, München

2016

DIB I

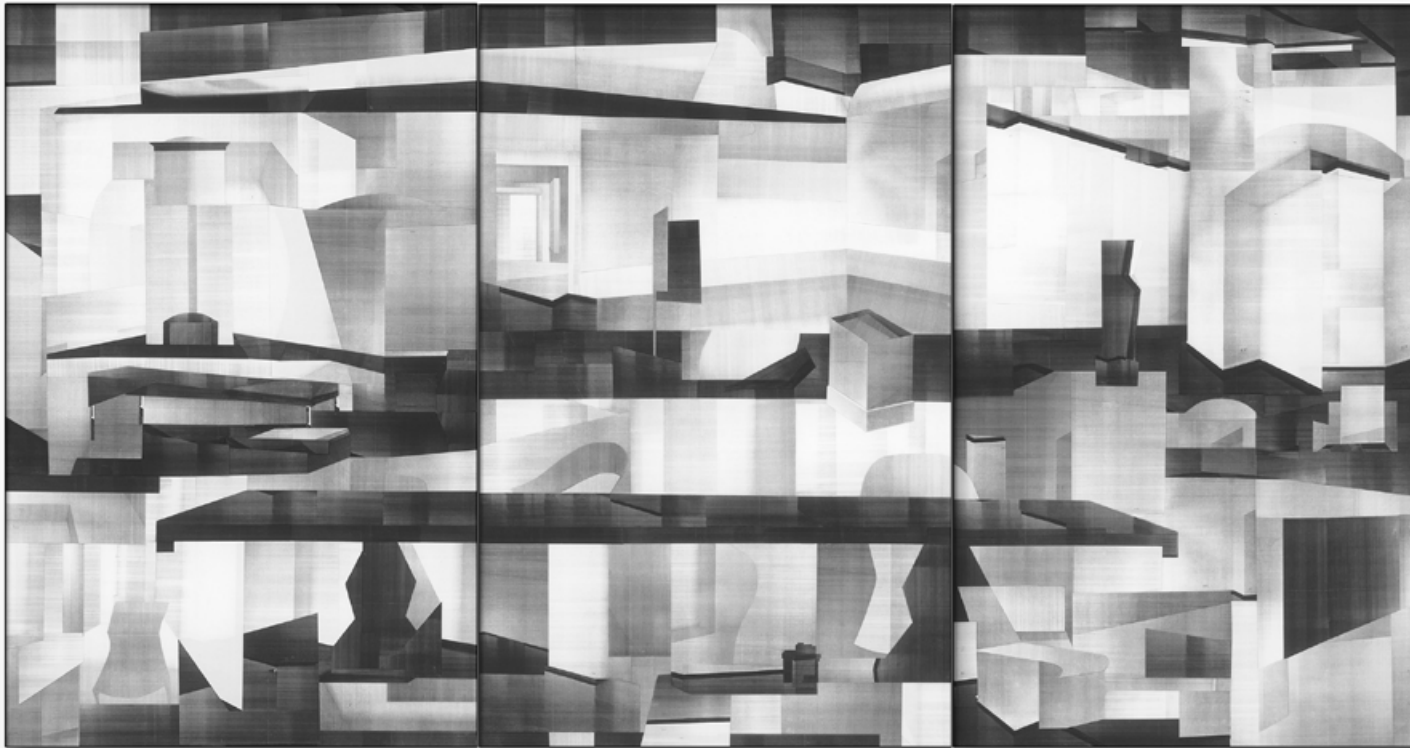
Inkjet, mounted on alu-dibond, 245 x 145 cm /
Installation View, HFBK Hamburg



DIB II

untitled (in the Eyes of the Moorhen)

Triptych 180 x 336 cm
inkjet, mounted & framed, 2017



DIB II, untitled (in the Eyes of the Moorhen)

Comission for the Staatliche Graphische Sammlung München on the occasion of the exhibition ‚Vermißt. Der Turm der Blauen Pferde von Franz Marc‘ at Pinakothek der Moderne, Munich in 2017, now part of the Collection of Contemporary Art of the Republic of Germany.

»Almut Hilf discusses the question whether we should talk about an emotional vacuum since ‚Der Turm der blauen Pferde‘ is missing. Pieces of the historical exhibition venues – Münchener Neue Secession, Kronprinzen-Palais in Berlin and the arcades at Hofgarten in Munich – appear briefly in her abstract spatial collage which we can walk through like somnambulists. The painting, however, which in virtue of the historic photographs bears a close relation to these venues, is left out. Instead, Almut Hilf has laid a fourth, “virtual” space over it which, at least atmospherically, puts the final spell on the shadow existence of the painting.’»
— Dr. Michael Hering

»It is such breaches which mark the work’s supposed rigor as a construct, for they reveal themselves to be the result of a radical freedom of perspective. Little things that remain visible; clues, left there as guidance systems for the eyes. These compositions engage with notions of ‘thinking’ and ‘experience’ in different ways. They make from out of the indeterminate something concrete.»
— Dr. Katharina Neuburger

DIB III

(untitled)

Inkjet mounted on alu-dibond
63 x 270 cm, 2018





DIB V

Kennlinie 2.2

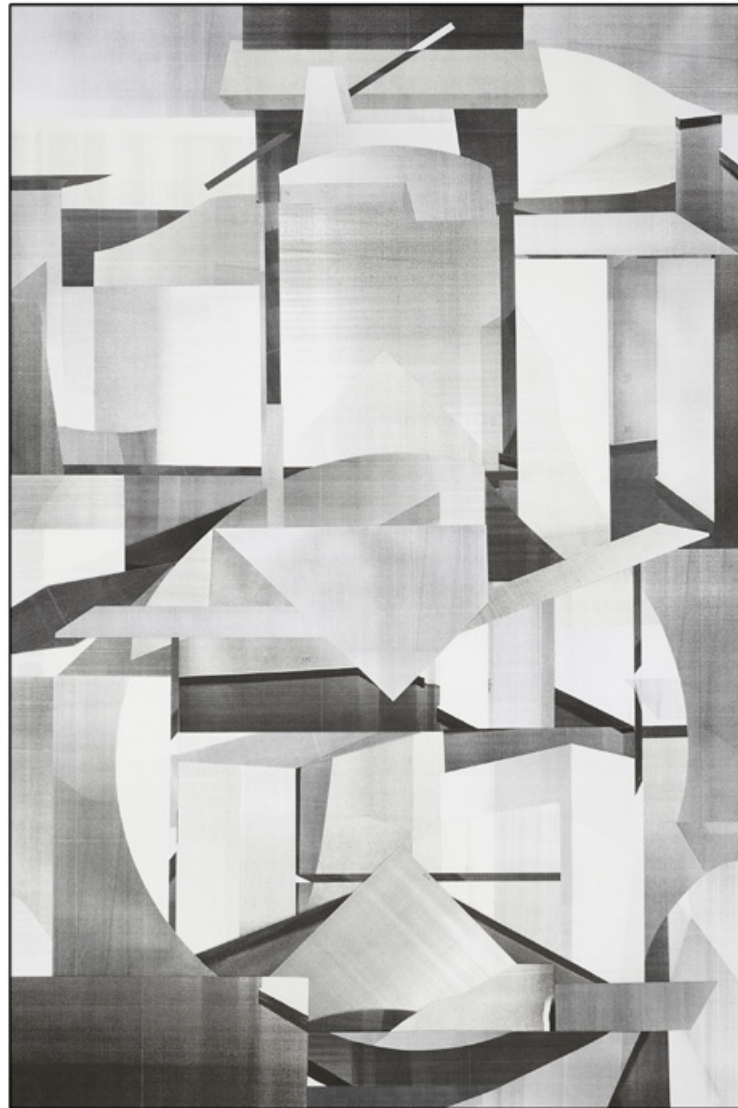
Installation View New Viewings'
Courtesy Barbara Thumm Gallery, 2020



DIB V

Kennlinie 2.2

Inkjet mounted on alu-dibond,
framed, 135 x 90 cm, 2020



DIB V

Kennlinie 1

Inkjet mounted on alu-dibond,
framed, 135 x 90 cm, 2020

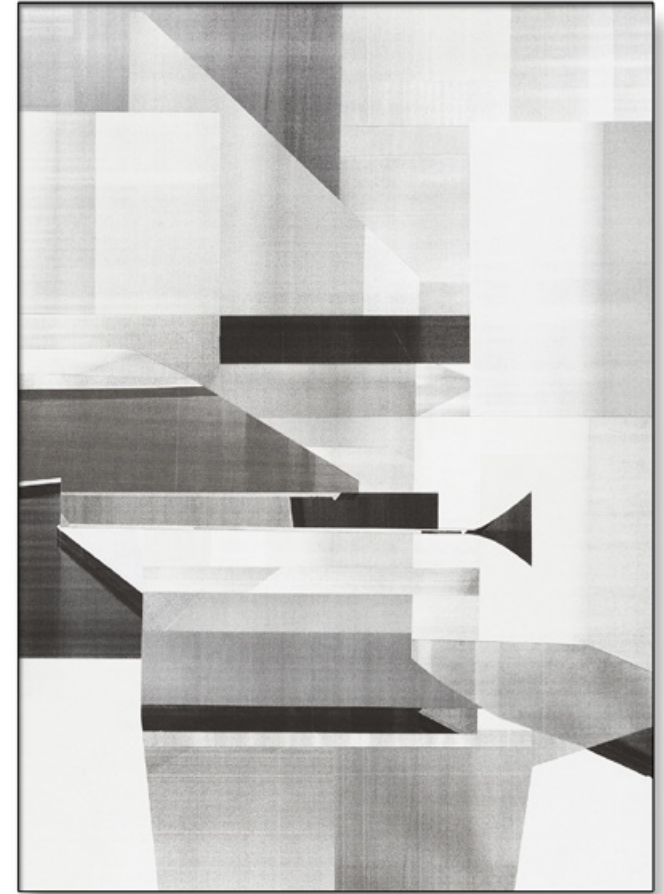
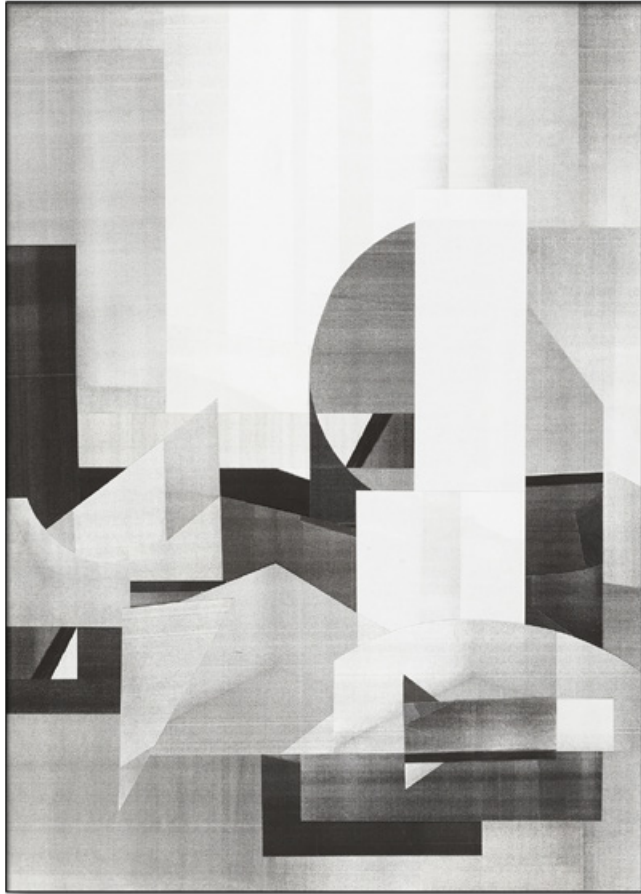


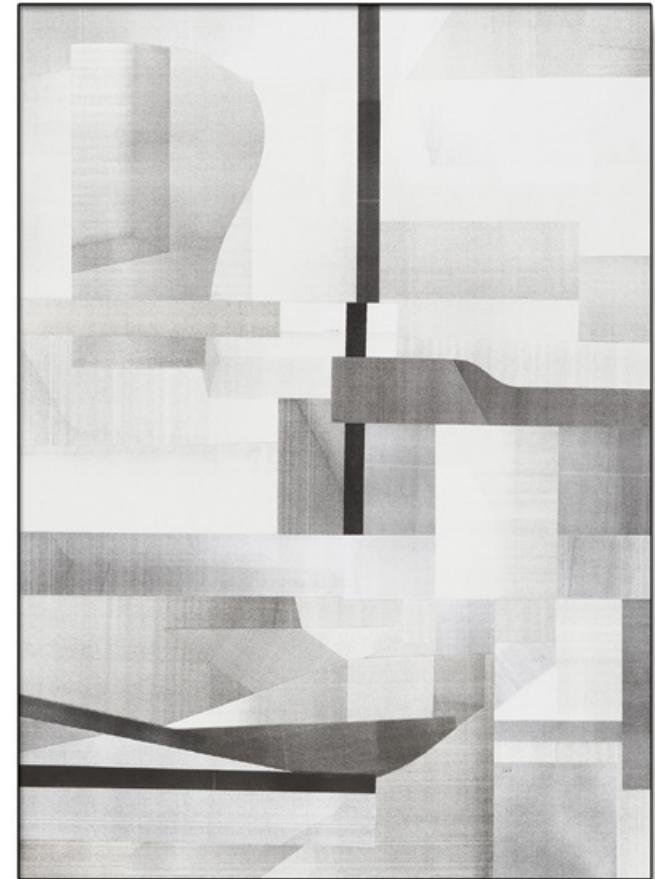
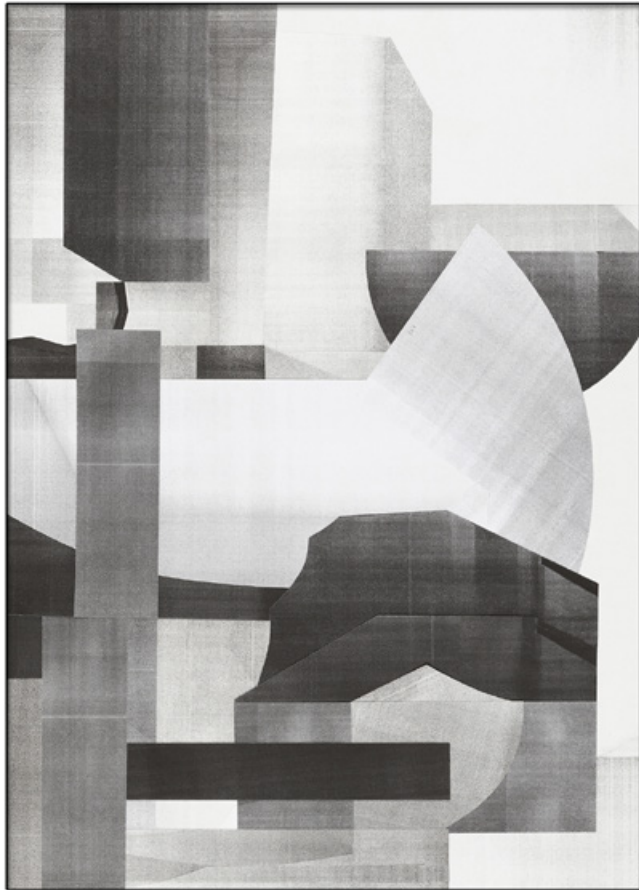
2019 - 2022

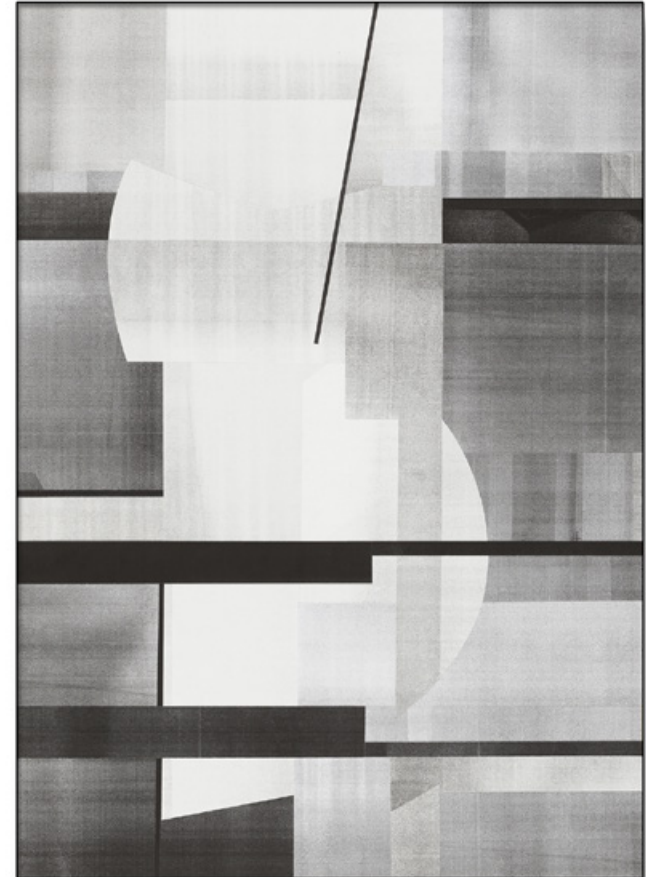
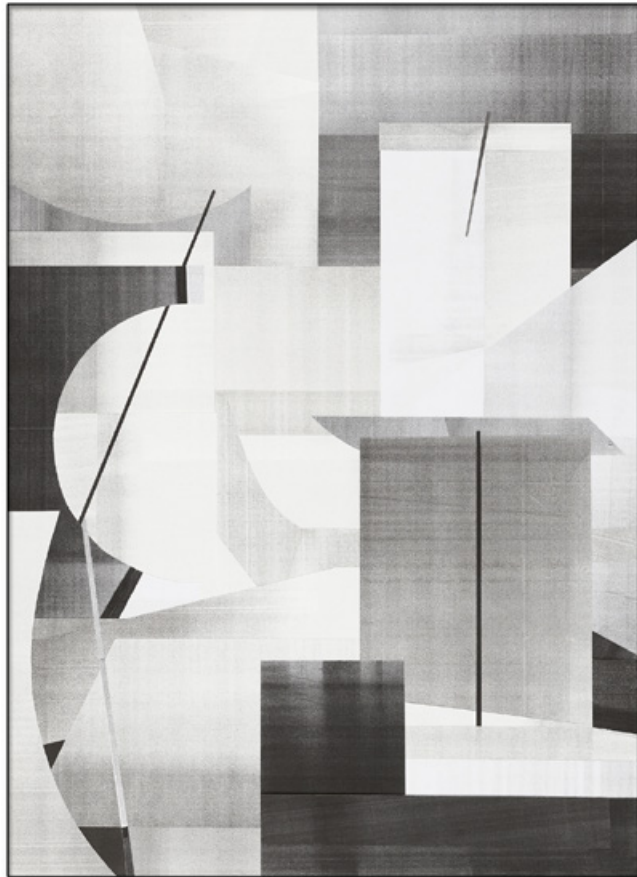
DIB IV, touch, move
(*Denken im Bestand VI, berührt, geführt*)

handmade collages, exhibited as
high-resolution reproductions,
ongoing series, 50 parts up to date

each work of this chapter
inkjet, mounted & framed
63 x 45 cm



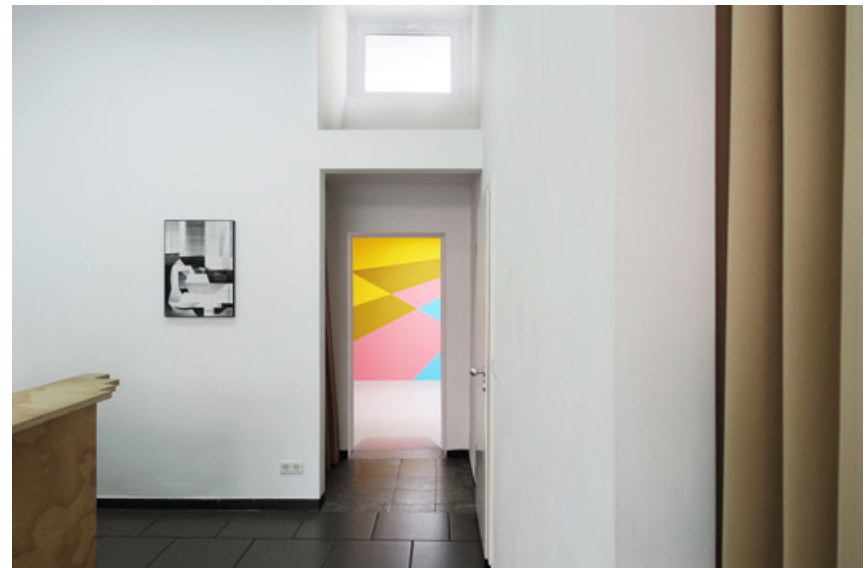
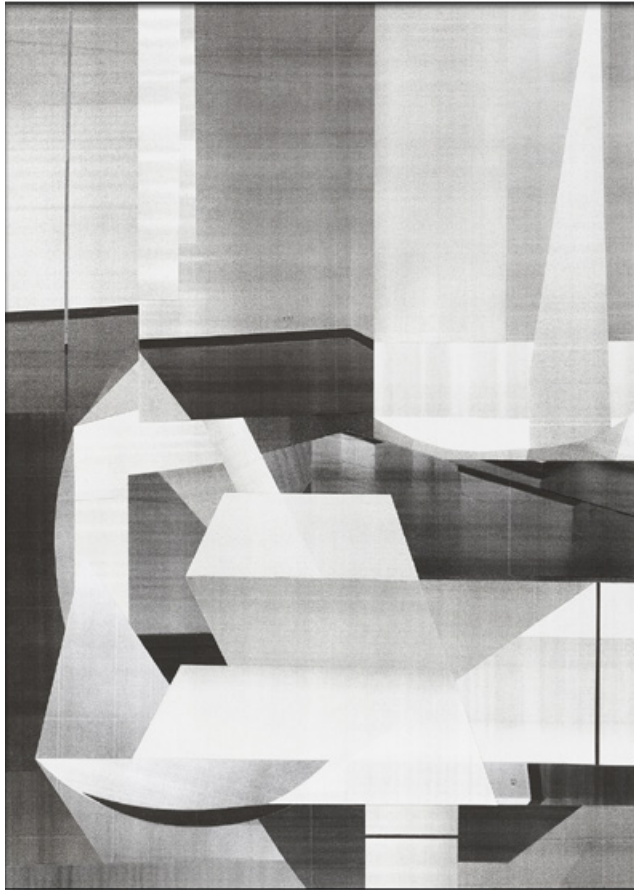




DIB IV

touch, move

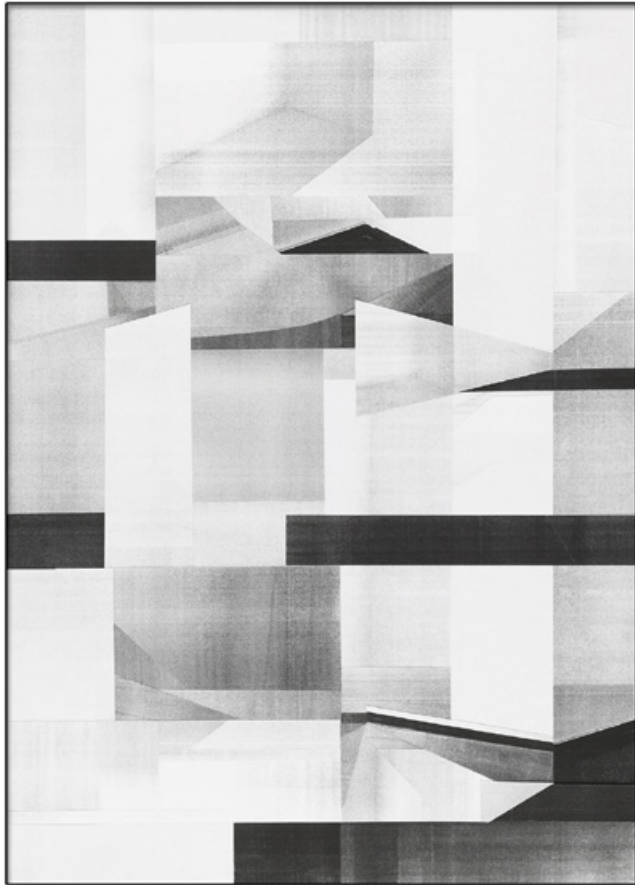
(39) / Installation View
Petra Rinck Gallery 2023

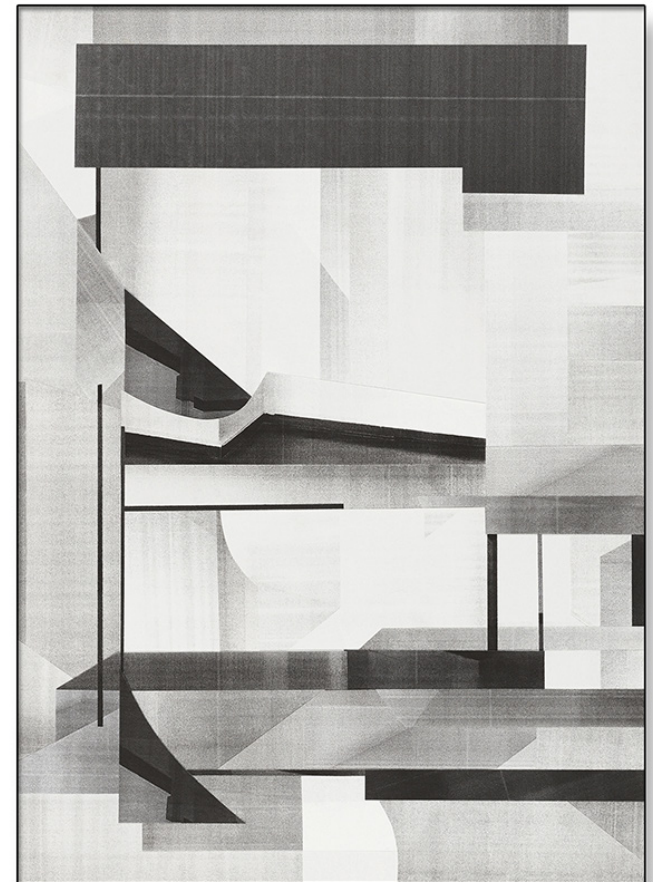
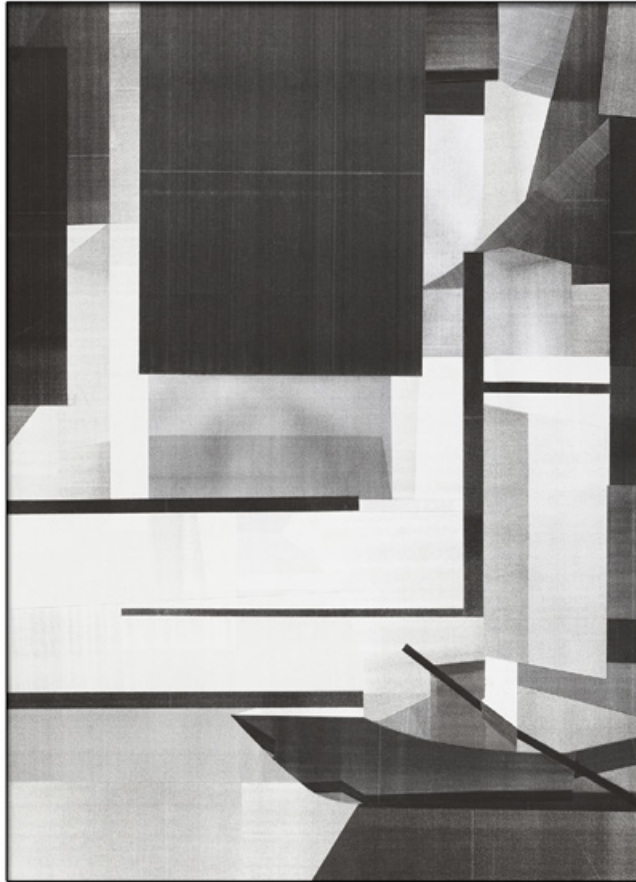


DIB IV

touch, move

(41) / Installation View
Petra Rinck Gallery 2023

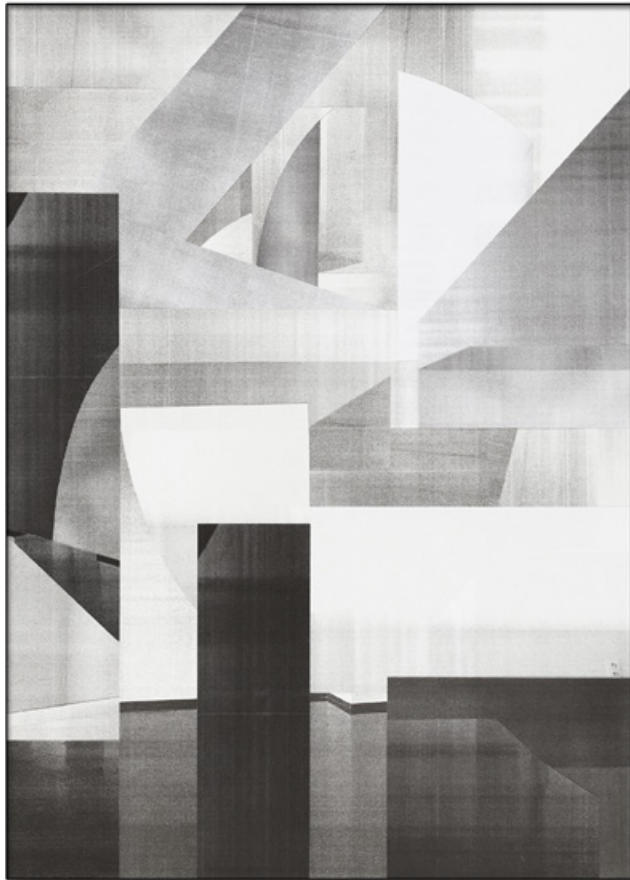




DIB IV

touch, move

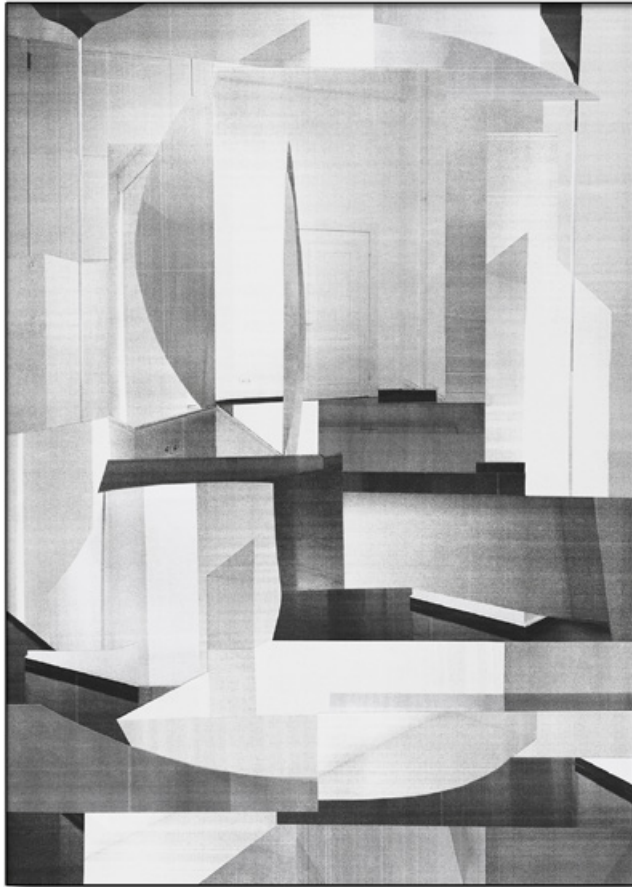
(39) / Installation View
Petra Rinck Gallery 2023

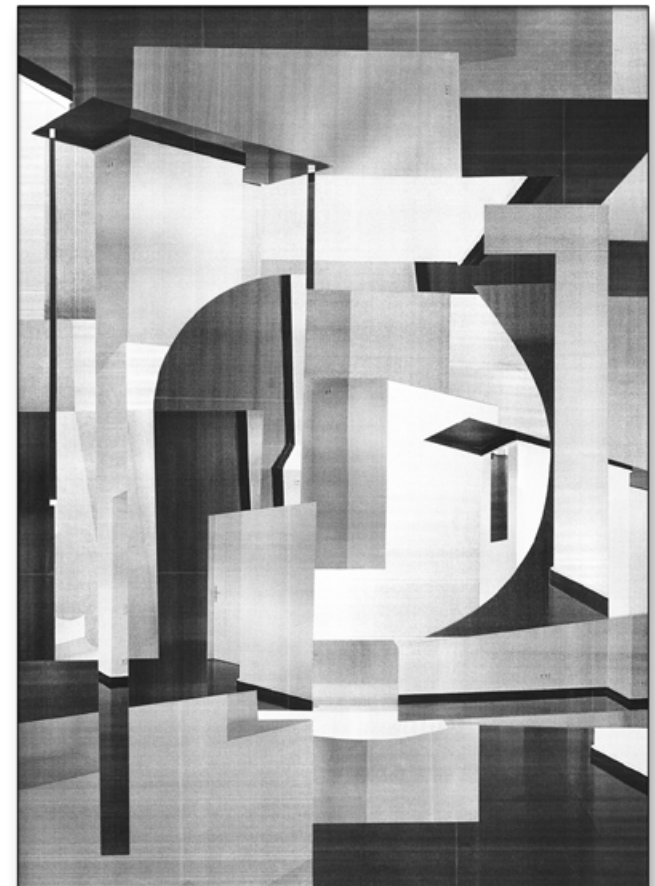
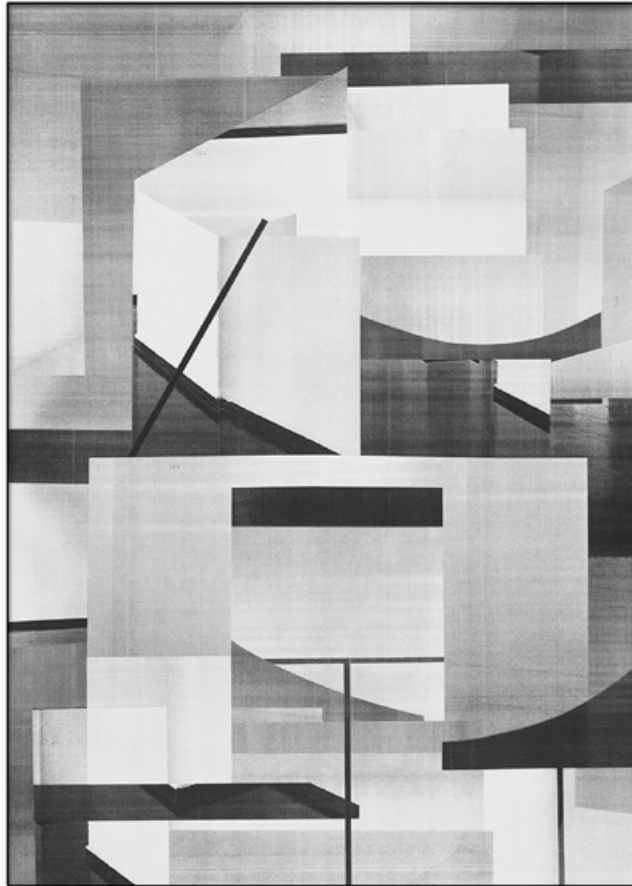


DIB IV

touch, move

(20) / Installation View
Griffelkunstvereinigung Otterndorf, 2021









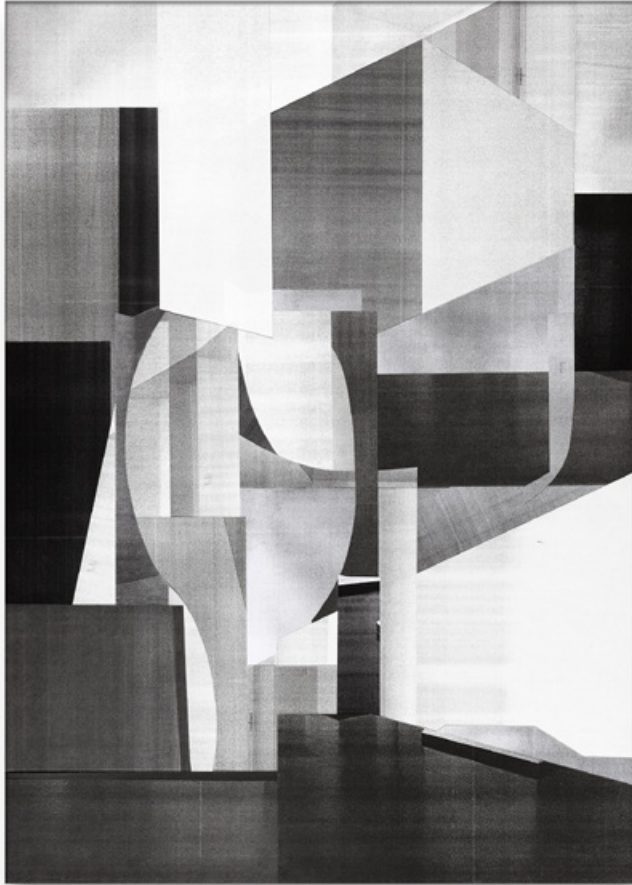


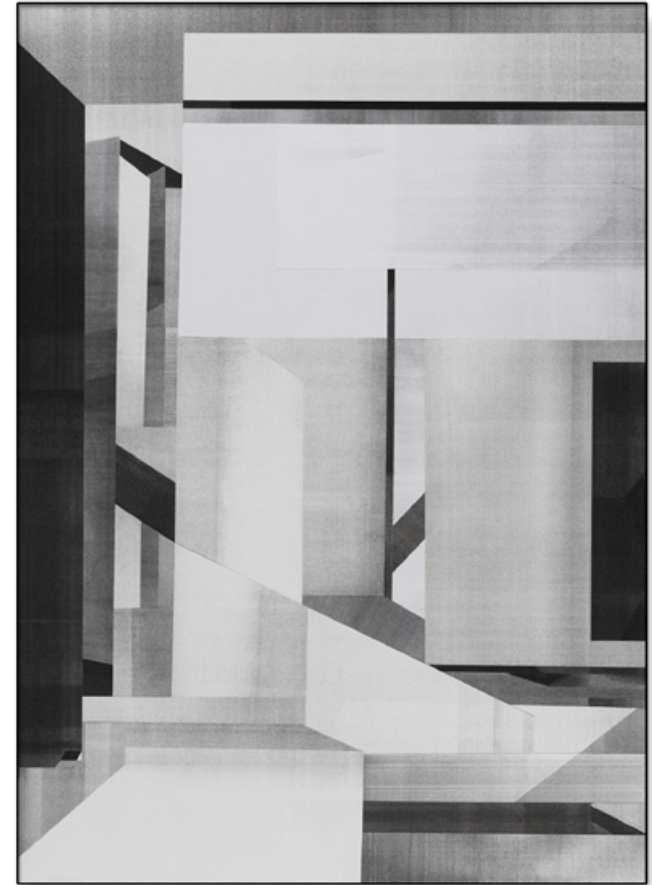
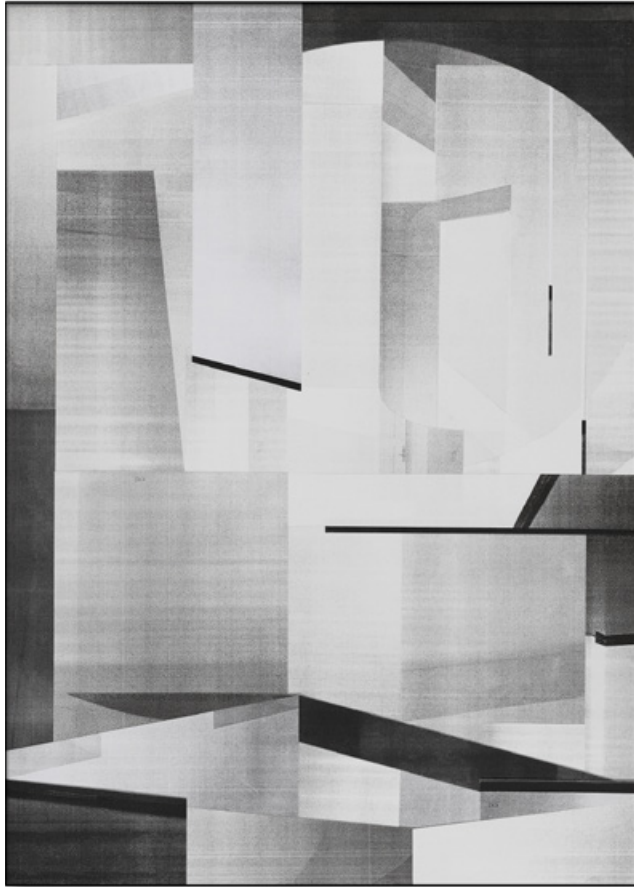
DIB IV

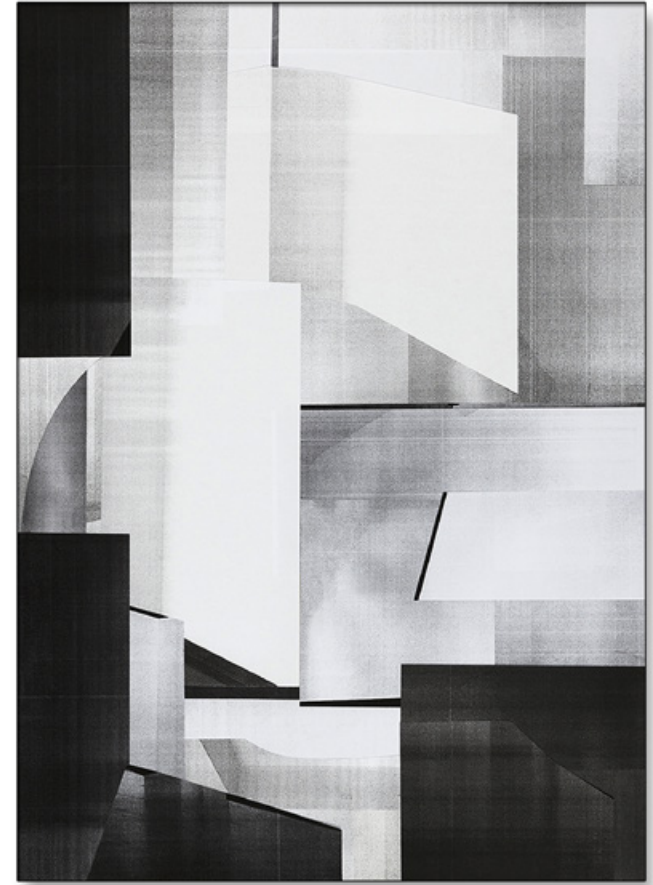
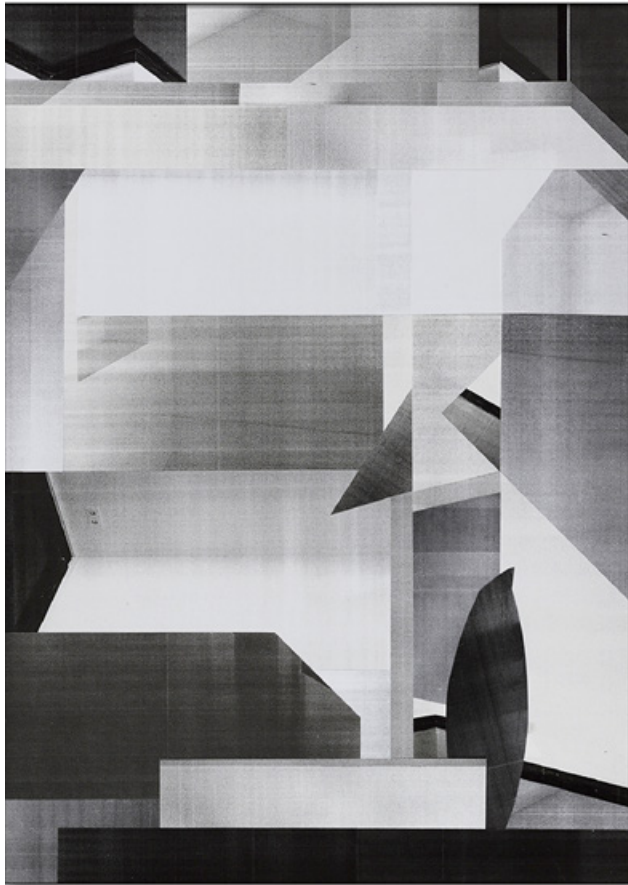
touch, move

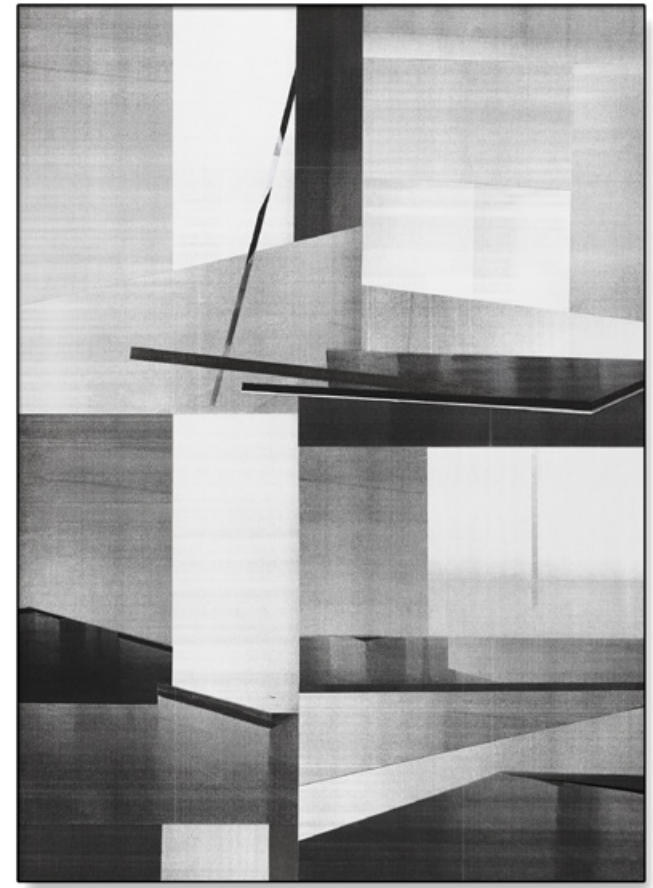
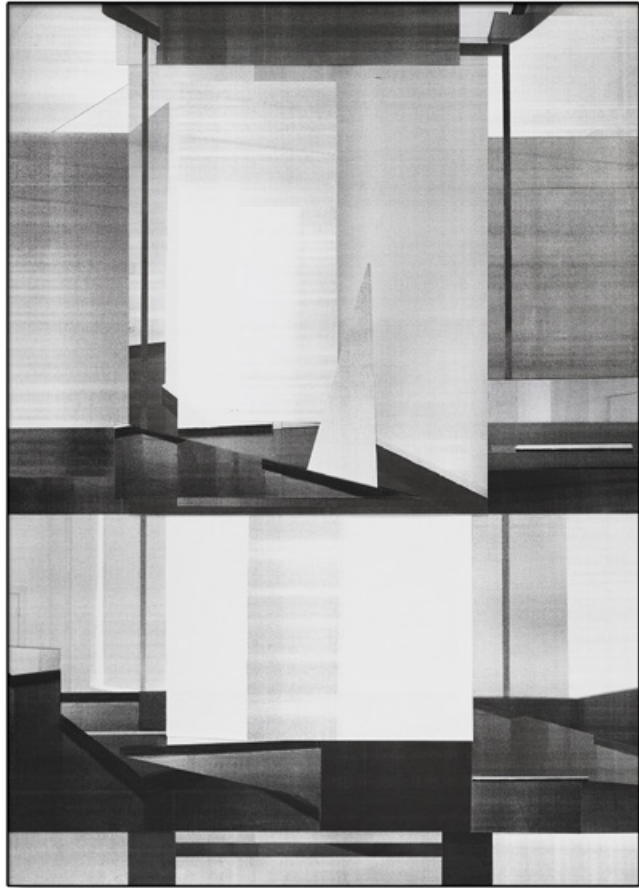
Installation View
Kunstmuseum Reutlingen Galerie, 2021











DIB IV

touch, move

Installation View
Haus für Musiker, Stiftung Insel Hombroich,
,Kunst parallel zur Natur, 2019



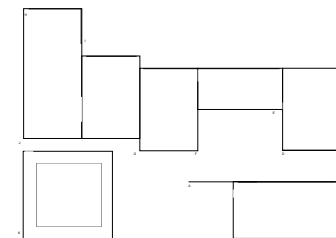
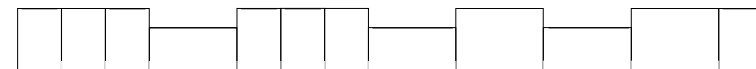
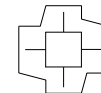
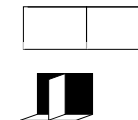
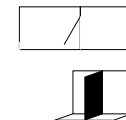
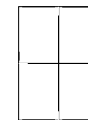
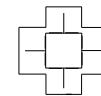
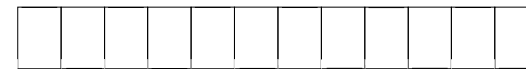
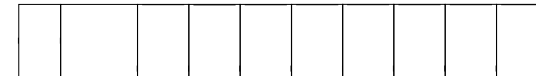
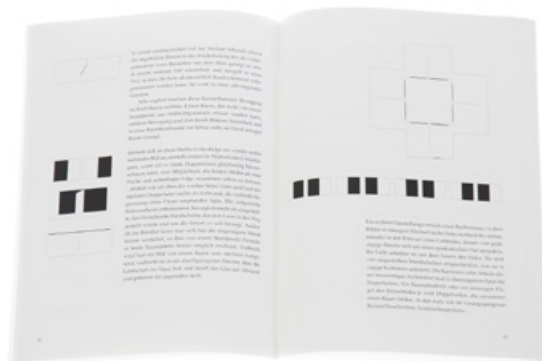
2016

Bücher sind Wände.
Ihre Seiten bilden eine Abfolge von Räumen
(Books are Walls.
Their Pages form a Sequence of Spaces)

23 x 16,8 cm, 128 pages, edition of 12+1, 2016,
with audiopiece: on the booktrek, 7:03 min

The essay searches for spatial situations inside the body of the booktrek.
It describes how we can make architectural experiences in double-page
spreads. Precisely described figures of movement allow the entire structure
of the book to awaken into a living, coherent landscape, finally as one
and this one breathes.

An accompanying audio piece follows a character on its walk
through the sequence of spaces of the book.
The work aims to describe those synergies in a new way,
that arise when the gaze from the book meets the one of the viewer -
where in the interplay of the triangle book-/image-/viewer
space is created - in our very own most vivid imagination.



Entering the Other Side (Notations)

Works in reference to Artist Book, „Bücher sind Wände.
Ihre Seiten bilden eine Abfolge von Räumen.
(Books are Walls. Their Pages form a Series of Spaces)‘.
Transfer of a perception of the shape of a spatial sequence
into the scheme of a sentence mirror.

1

„Rundgang durch das 2. Obergeschoss
der Hamburger Kunsthalle, Galerie der Gegenwart‘
90 x 45 cm, Pigmentdruck, gerahmt, Unikat, 2016

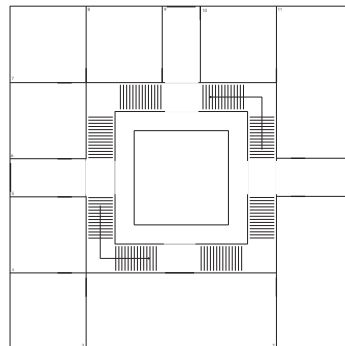
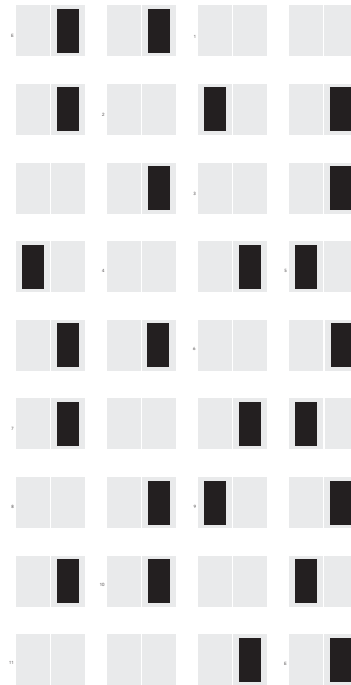
2

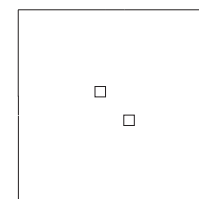
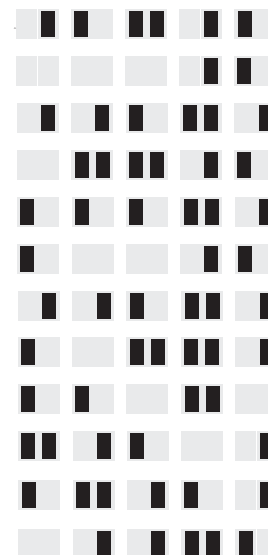
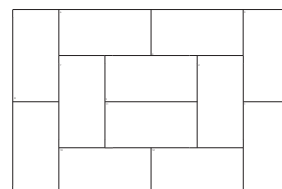
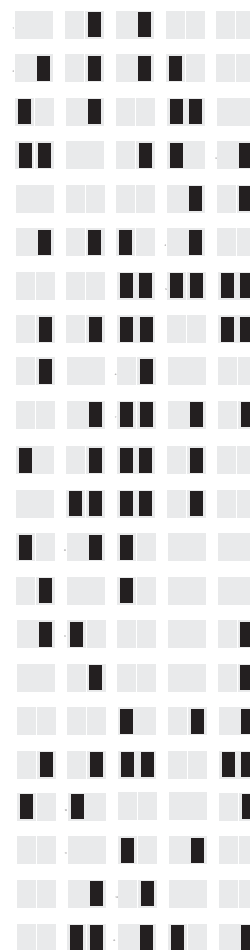
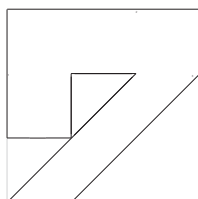
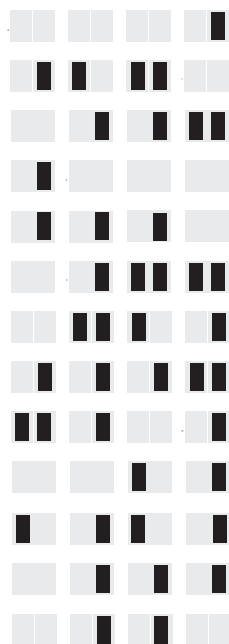
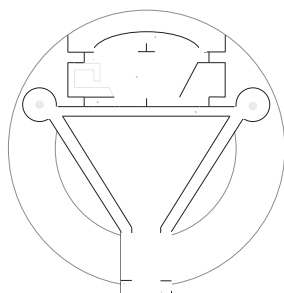
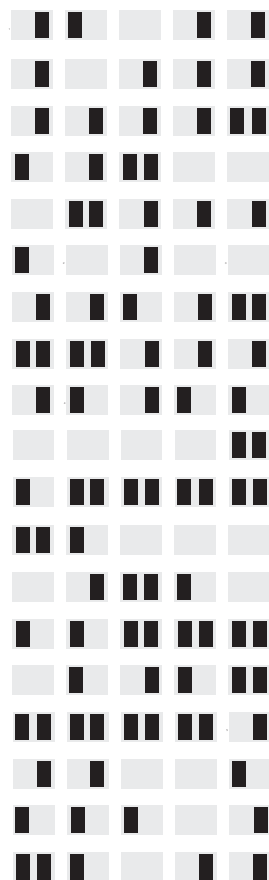
Haus für Musiker, Raketenstation, Stiftung Insel Hombroich,
2.11.2019. Schnecke, Museum Insel Hombroich, 2.11.2019.
12 Räume Haus, Museum Insel Hombroich, 31.10.2019.
Turm, Museum Insel Hombroich, 31.10.2019.

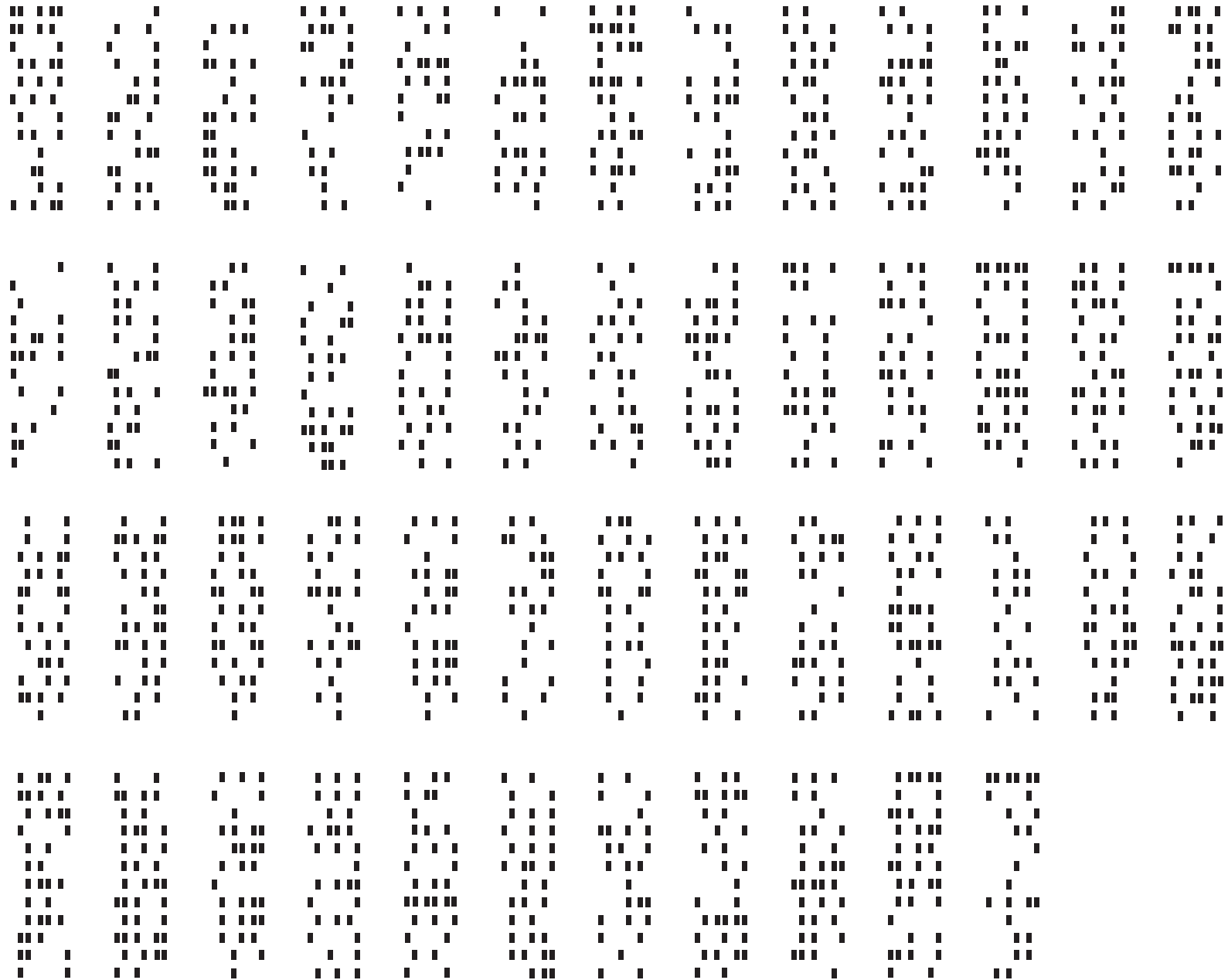
3

Notations of movement figures walking around-inside the spaces
of each work of the series DIB IV, touch, move (Denken im Bestand IV,
berührt, geführt).









2018

Figuren in voller Ausrüstung betreten das Zimmer

17 x 10 cm,
64 p., Ed. of 100

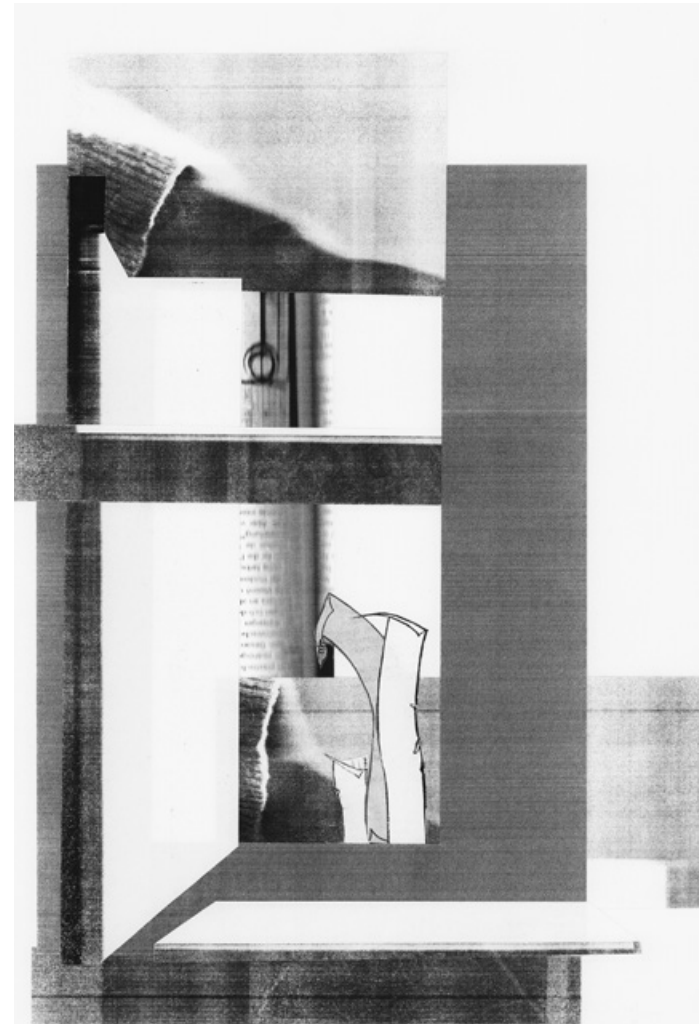
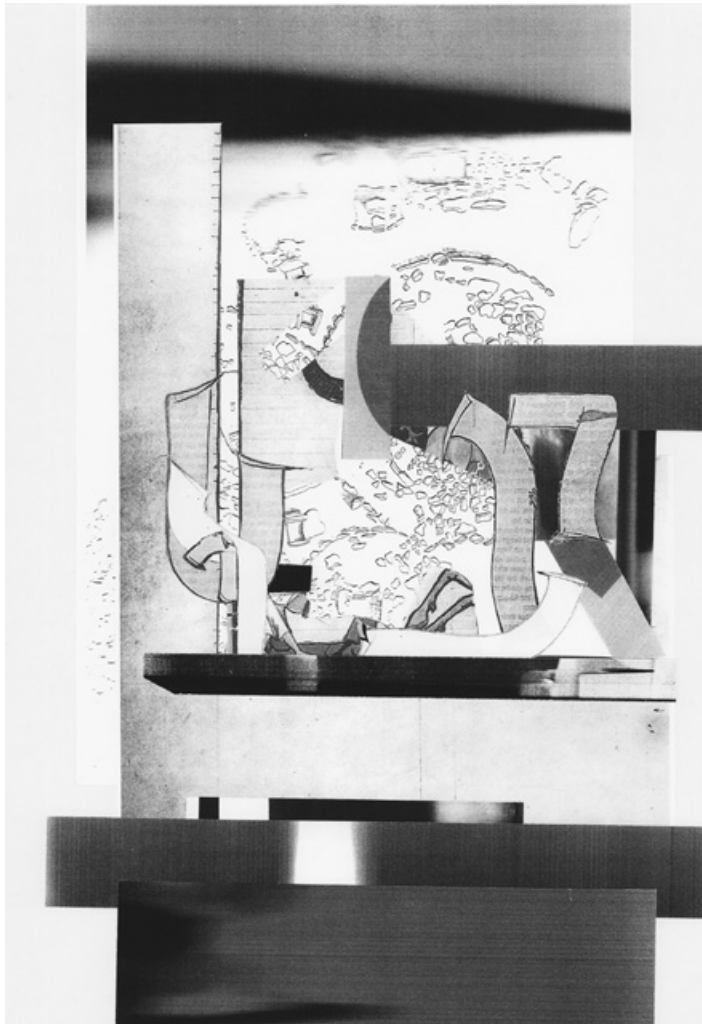


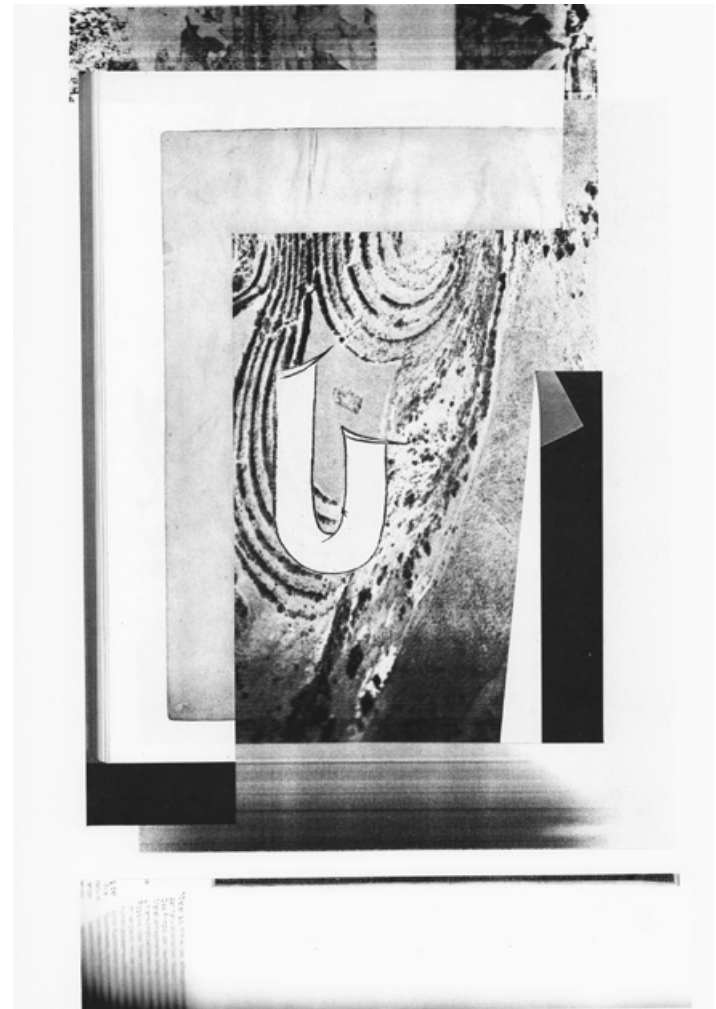
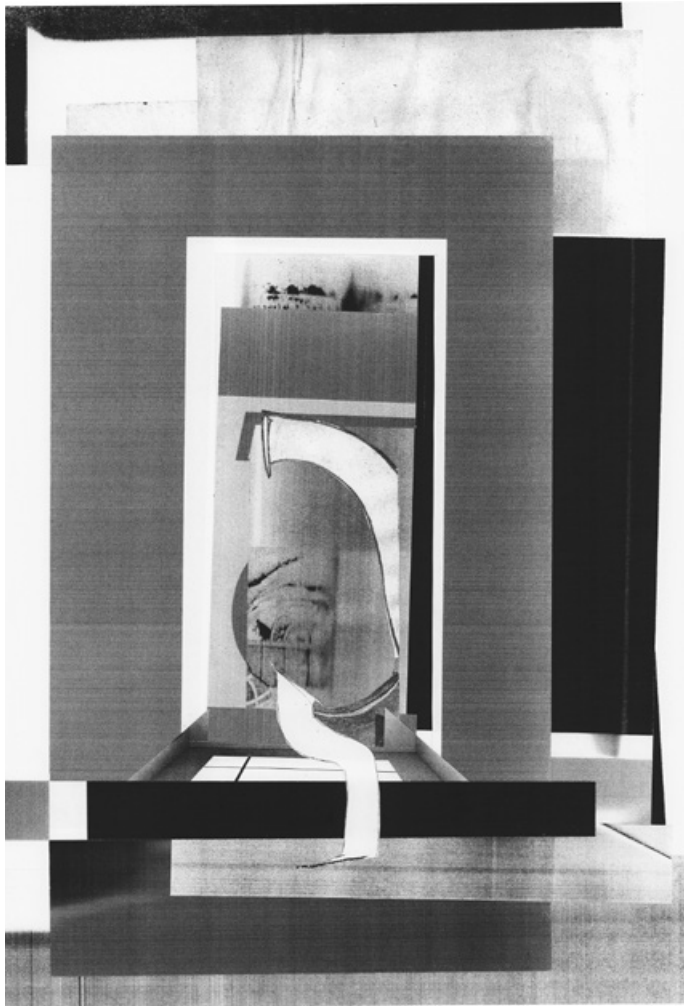
2022

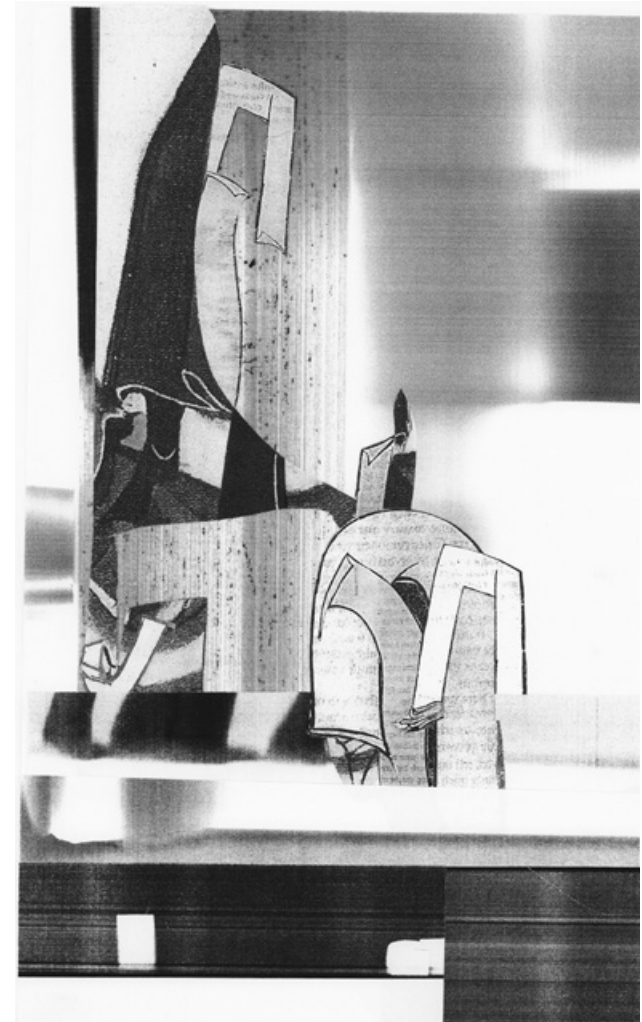
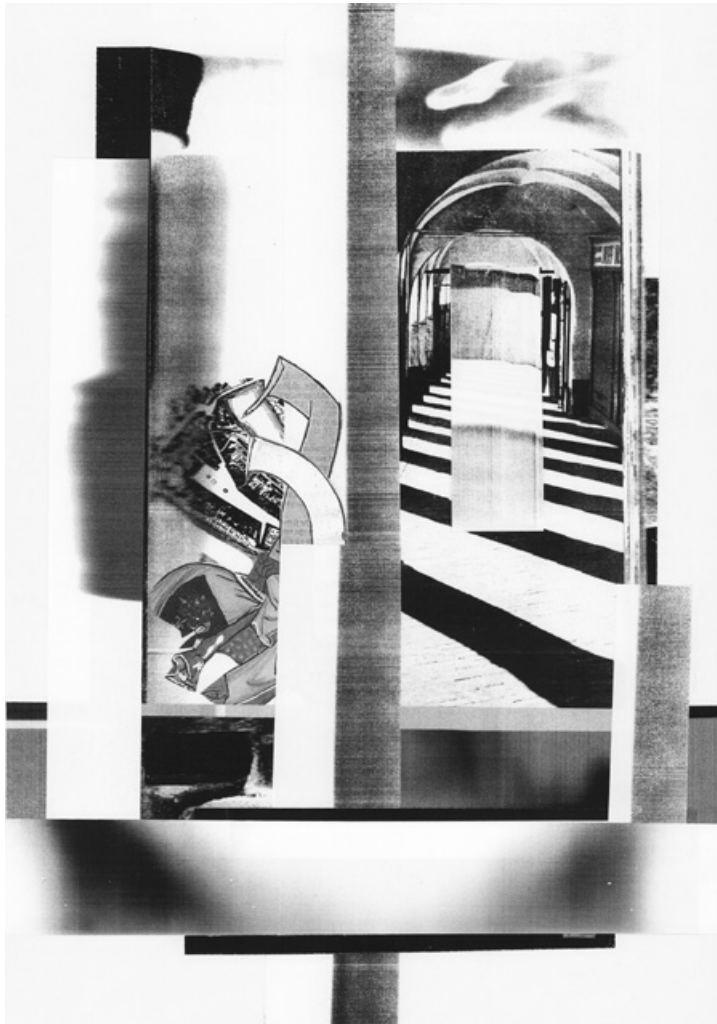
Schwerfiguren im Mittelspiel

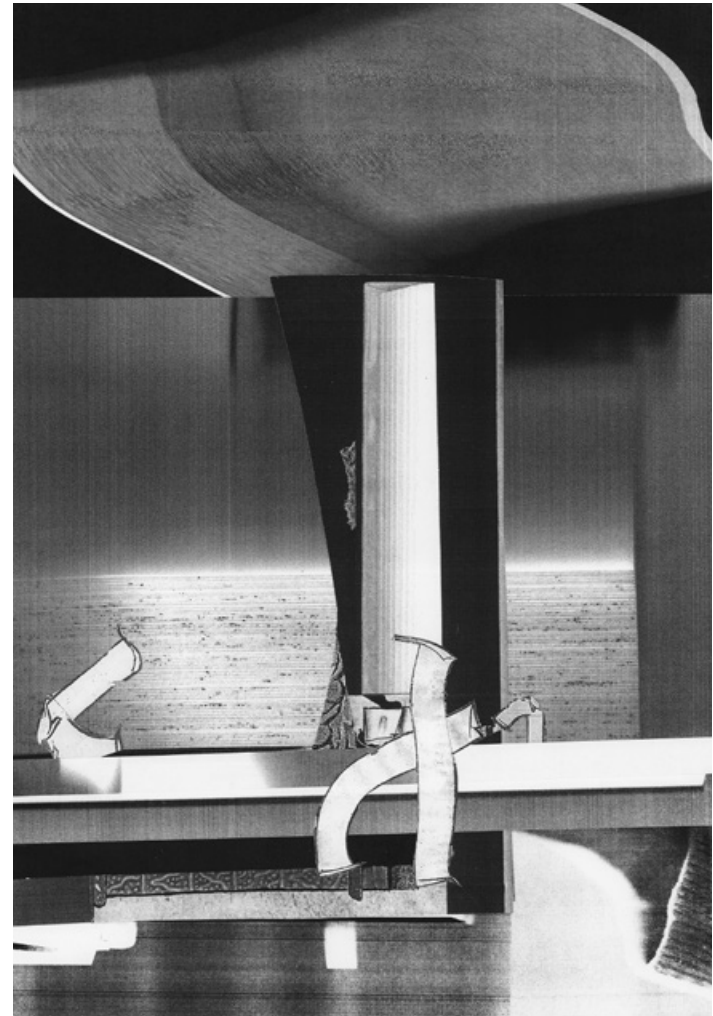
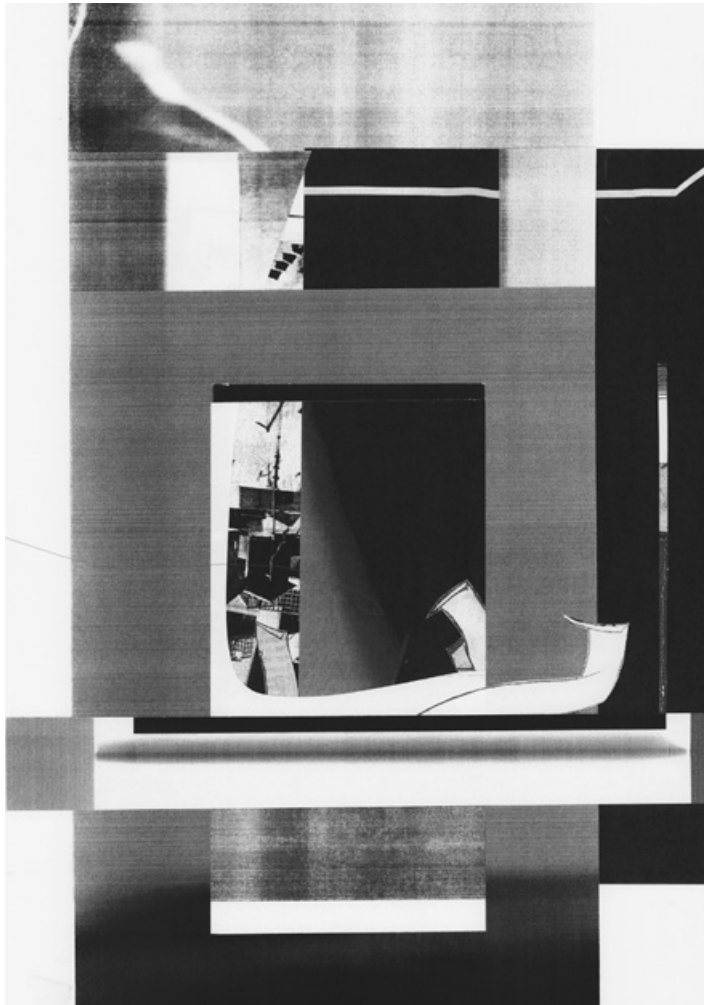
series of works follwing artist book
,Figuren in voller Ausrüstung betreten das Zimmer‘

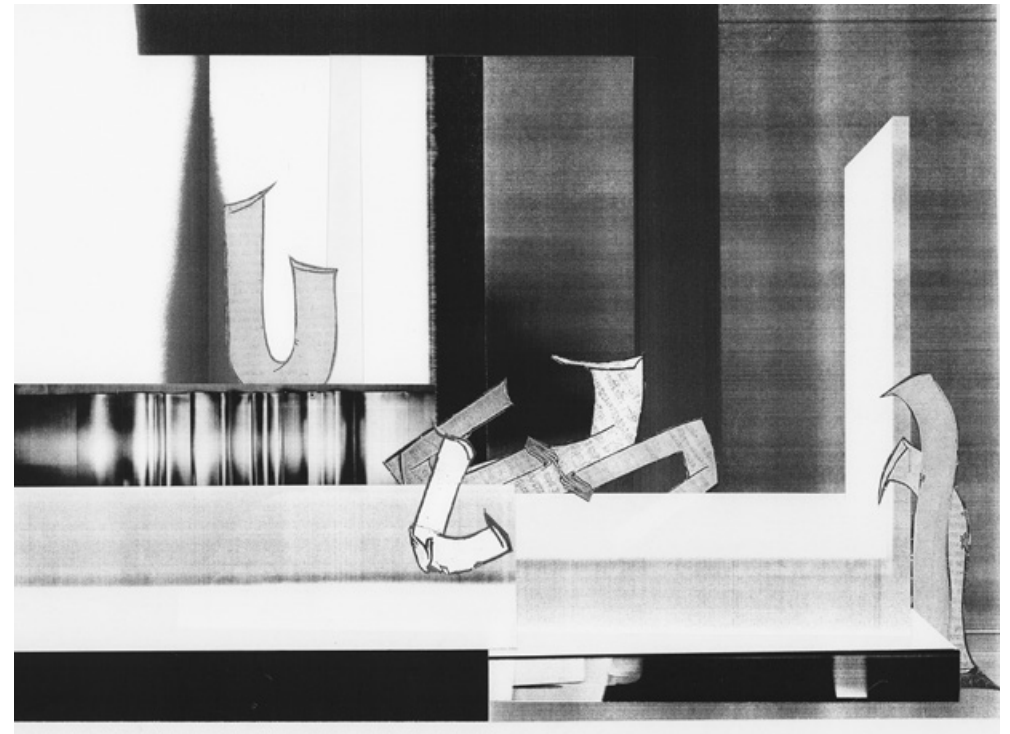
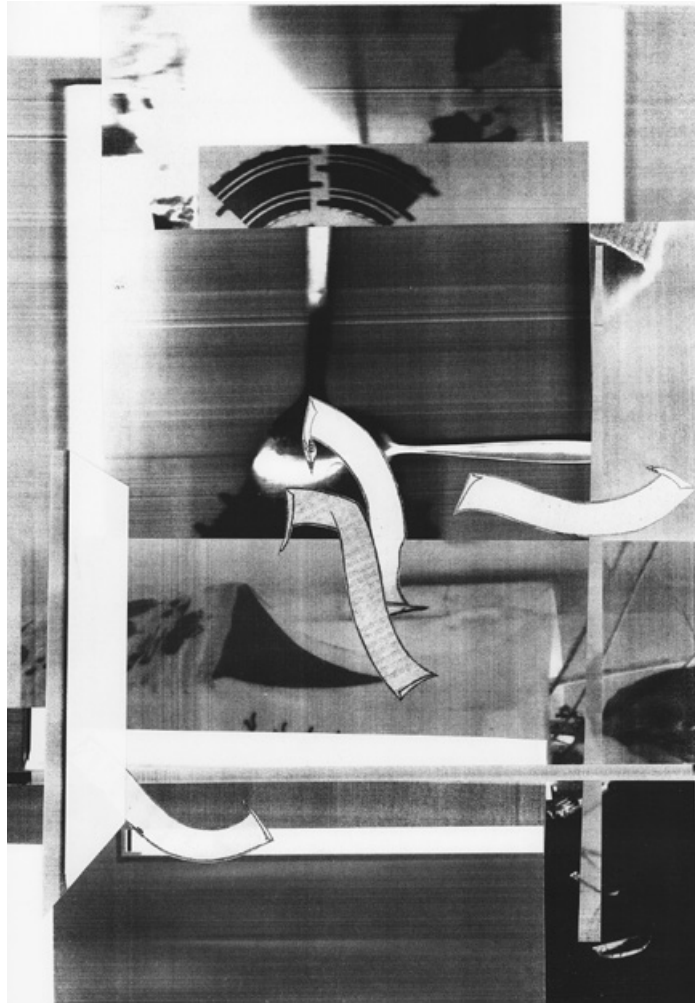
group of 27 images, each inkjet
27 x 18 cm









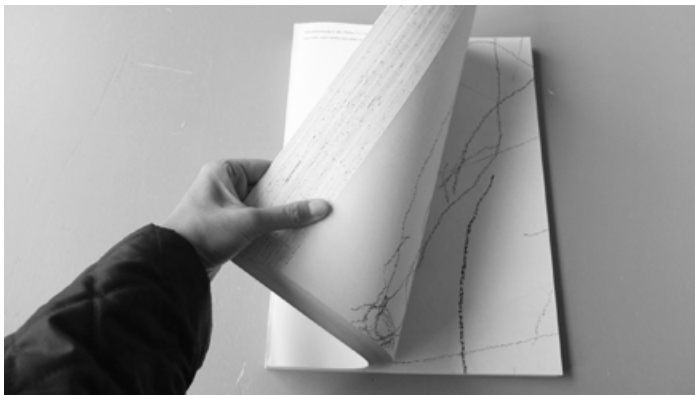


2015

Artistbook ‚Wandzeichnung in den Maßen
3,93 x 7,13 m abgebildet im Maßstab 1:1‘

344 p., 36,5 x 27 cm, book-block with colored spine in slipcase,
handmade, text card, edition of 100 - 20 signed and nummberd,
2015.

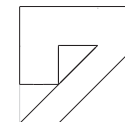
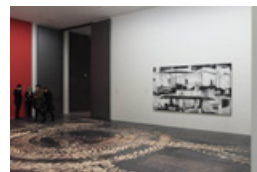
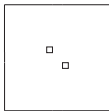
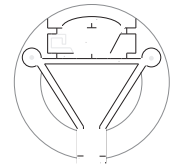
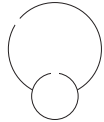
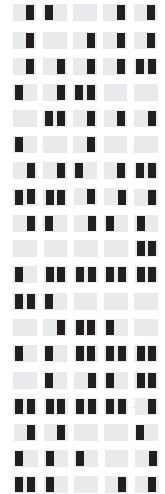
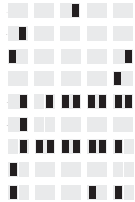
*The wall as opaque boundary of a room,
is a counterpart to our body in a figurative sense.
Kept free, it is the back drop of scenes that pass by.
It can become a projection surface and picture plane, as here.
Sketches are drawn on the wall, on the wall as an
inner and outer counterpart and backing.
This book contains the wall - it preserves the drawing:
Following a grid, it was photographed from left to right,
from top to bottom and transferred into the book.
The image fields of the double pages emerge
by the logic of the grid.
The book dissolves the drawing.*



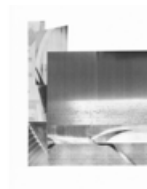
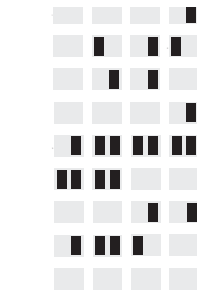
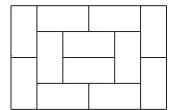
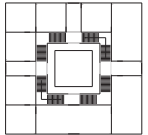
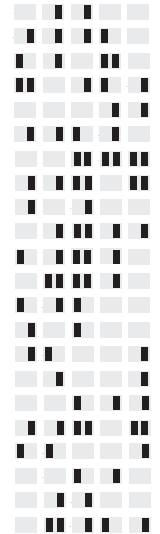
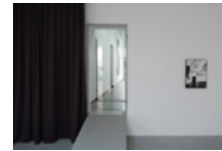
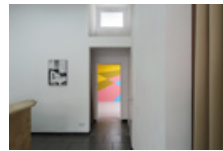
Overview 1

material 360

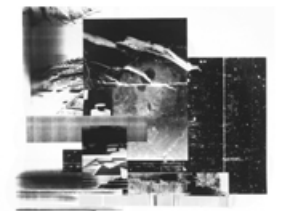
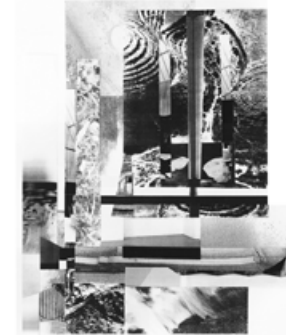
Die Wand ist die undurchsichtige Grenze des Raumes, als Gegenüber unseres Körpers gegenständlich. Freigehalten ist sie Rückwand vorbeigeführter Szenen und kann zur Projektionsfläche und Bildebene werden wie hier. Skizzen sind an die Wand gezeichnet, an die Wand als innerem und äußerem Widerstand und Rückhalt. Dieses Buch enthält die Wand: einem Raster folgend wurde sie von links nach rechts, von oben nach unten fotografiert und in das Buch übertragen. Die Bildfelder der Doppelseiten werden durch die Logik des Rasters hervorgebracht. Das Buch hebt die Zeichnung auf.



Overview 2



Overview 3



Almut Hilf, born 1980 in Heidelberg, studied History of Art at the Universities of Karlsruhe and Florence (B.A.) as well as Fine Arts at the Hochschule für Graphik und Buchkunst Leipzig with Peter Piller and at the Hochschule für Bildende Künste Hamburg (M.A.) with Silke Großmann and Katharina Gaenssler.

— Awards / Grants :

- 2023 Artist Residency (Sandnes / Stavanger)
- 2022 Working Grant ‚Neustart Kultur‘, Stiftung Kunstfonds (Bonn)
- 2019 Working Grant ‚Arbeitsstipendium‘, Stiftung Kunstfonds (Bonn)
- 2018/17 Klaus-Kröger Studiogrant (Hamburg)
- 2017 Aenne Biermann Award for Contemporary Photography (Gera)
- 2016 International Marianne Brandt Award (Chemnitz)
- Förderpreis für Junge Buchgestaltung, Shortlist (Frankfurt)
- 2012 Artist Residency, Raketenstation, Stiftung Insel Hombroich (Neuss)
- 2011 Study Award ‚Studienpreis des Freundeskreises‘ der HGB Leipzig (Leipzig)

— Exhibitions (selection):

- 2025 ‚liquidlandscapes‘, Drawing Room Hamburg @ Lobe Block (Berlin)
- ‚Räumlichkeitswahrnehmungsmuster‘, Philip von Roosen Galerie (Köln)
- 2024 ‚Fotografie zerstören‘, Künstlerhaus Frise (Hamburg)
- ‚Why Compare ?‘ Artistbooks published by
- ‚The Books, The Books‘, Künstlerhaus Frise (Hamburg)
- ‚veil and sail‘, with Andrea Grützner & Sinta Werner, Rundgänger by Schierke Seinecke (Frankfurt)
- ‚Fotografie zerstören‘, Camera Austria (Graz)
- 2023 ‚Staub, Gerede‘, with Andrea Becker-Weimann, Griffelkunst (Otterndorf)
- ‚Matched‘, with Tugce Dayioglu & Lothar Götz, Petra Rinck Galerie (Düsseldorf)
- ‚Tribühne Eins‘, Michael Horbach Stiftung (Köln)
- ‚Schwerfiguren und andere Formen‘, Marstall Ahrensborg (Ahrensborg)
- ‚+‘, with Eva Berendes, Bert Didillon, Olafur Eliasson u.a., Die Möglichkeit einer Insel (Berlin)
- Art Cologne, Petra Rinck Galerie (Köln)
- 2022 ‚New Anatomies‘, Galerie Feldbusch Wiesner Rudolph (Berlin)
- ‚Greiffelder‘, Almut Hilf, Anne Linke, Hinterconti (Hamburg)
- 2021 ‚Entering The Other Side‘, solo, Kunstmuseum Reutlingen/Galerie (Reutlingen)
- ‚Almut Hilf, Stefanie Oelke‘, Richas Digest (Köln)

- 2020 ‚Kommst Du von dann oder von dann‘, curated by Wilhelm Schürmann, Gallery Weekend 2020, Galerie Barbara Thumm (Berlin)
- ‚New Viewings‘ & Art Basel by Berlin, Galerie Barbara Thumm (Berlin)
- ‚Heatmap‘, solo, Griffelkunstvereinigung (Otterndorf)
- 2019 ‚Kunst parallel zur Natur‘, Haus für Musiker, Stiftung Insel Hombroich, Symposium & Ausstellung (Neuss)
- ‚berührt, geführt‘, solo, Griffelkunstvereinigung Hamburg e.V., (Hamburg)
- 2018 ‚Stipendiatenausstellung‘, Künstlerhaus Sootbörn (Hamburg)
- 2017 ‚Künstler:innenbücher. Die Sammlung‘, Hamburger Kunsthalle (Hamburg)
- ‚Preisträger:innenausstellung‘, Aenne Biermann Award for Contemporary Photography, Museum für Angewandte Kunst Gera (Gera)
- ‚Künstlerbücher für Alles‘, Museum Weserburg Bremen (Bremen)
- ‚Vermisst. Der Turm der blauen Pferde von Franz Marc‘, Staatliche Graphische Sammlung München in der Pinakothek der Moderne in cooperation with the Haus am Waldsee Berlin (Munich)
- ‚Führung dauert ca. 2 Stunden‘, with Andrea Becker-Weimann, Archiv Massiv (Leipzig)
- 2016 ‚Materialeffekte‘, 6. International Marianne Brandt Award, Industriemuseum Chemnitz (Chemnitz)

— Artistbooks :

- 2021 ‚berührt, geführt‘, 6 scaled down reproductions in portfolio, booklet dt./engl., 34,4 x 22,6 cm, Ed. 20
- 2018 ‚Figuren in voller Ausrüstung betreten das Zimmer‘, 17 x 10 cm, 64 S., Ed. 100
- 2016 ‚Bücher sind Wände. Ihre Seiten bilden eine Abfolge von Räumen‘, 23 x 16,8 cm, 128 p., Audio 7:03 min., Ed. 12+1
- 2015 ‚Wandzeichnung in den Maßen 3,93 x 7,13 m abgebildet im Maßstab 1:1‘, 36,5 x 27 cm, Ed. 100, handmade, 20 signed and numbered, Materialverlag HFBK
- 2012 ‚Belugo‘, 28 x 35 cm, 80 p., Ed. 3
- 2011 ‚Komm weiter‘, 17 x 23,5 cm, sw, 96 p., Ed.3

— Public collections :

Collection of Contemporary Art of the Republic of Germany, Hamburger Kunsthalle, Centre for Artists‘ Book Publications - Museum Weserburg Bremen

Almut Hilf
Lattenkamp 72
22299 Hamburg

mail@almuthilf.de
+49 176. 678 701 53

*If you wish to receive my newsletter
let me know by sending an email.*

Member of VG Bildkunst, Bonn
© almut hilf 2025, all rights reserved.

** last copies of artist books p. 47, 54 available
& special conditions on DIB IV, p.37-40, a.o.*

