

Portfolio

Katharina Sophia Hüttermann



Photo: Malte Blockhaus.

Katharina Sophia Hüttermann (*1995 in Seehausen) studied Art and Visual History as well as Economics (B.A.) at Humboldt University of Berlin, and Art in Public Space and New Artistic Strategies (M.F.A.) at the Bauhaus University Weimar. Her artistic practice is shaped by questions of identity and origin, which she addresses primarily by means of video performance. Her works have been shown, among others, at Seeburg-Bootshalle Kiel (2025), 480 site specific, Naples (2024), Haus der Statistik, Berlin (2023), Bauhaus Museum Weimar (2022), and the Kunstsammlungen Chemnitz (2021).

Hüttermann draws from biographical experiences; her body serves as a reservoir and medium for everything collected and negotiated in the studio. Her practice spans video performance, drawing, assemblage, sculpture, text, and sound. The body, in its fleeting and sublime moments, is continually retranslated and embedded anew. Elements of video—loop, seriality, precise framing—are transferred to various media and extended into the space, forming an intermedial field that makes movement, rhythm, and inner logic perceptible.

Fall and Fly



Fall and Fly, exhibition view, Seeburg Boat Hall, Kiel, December 13, 2025 – January 17, 2026. Photo: Jan Brockhaus.

Excerpt from Artwork Review

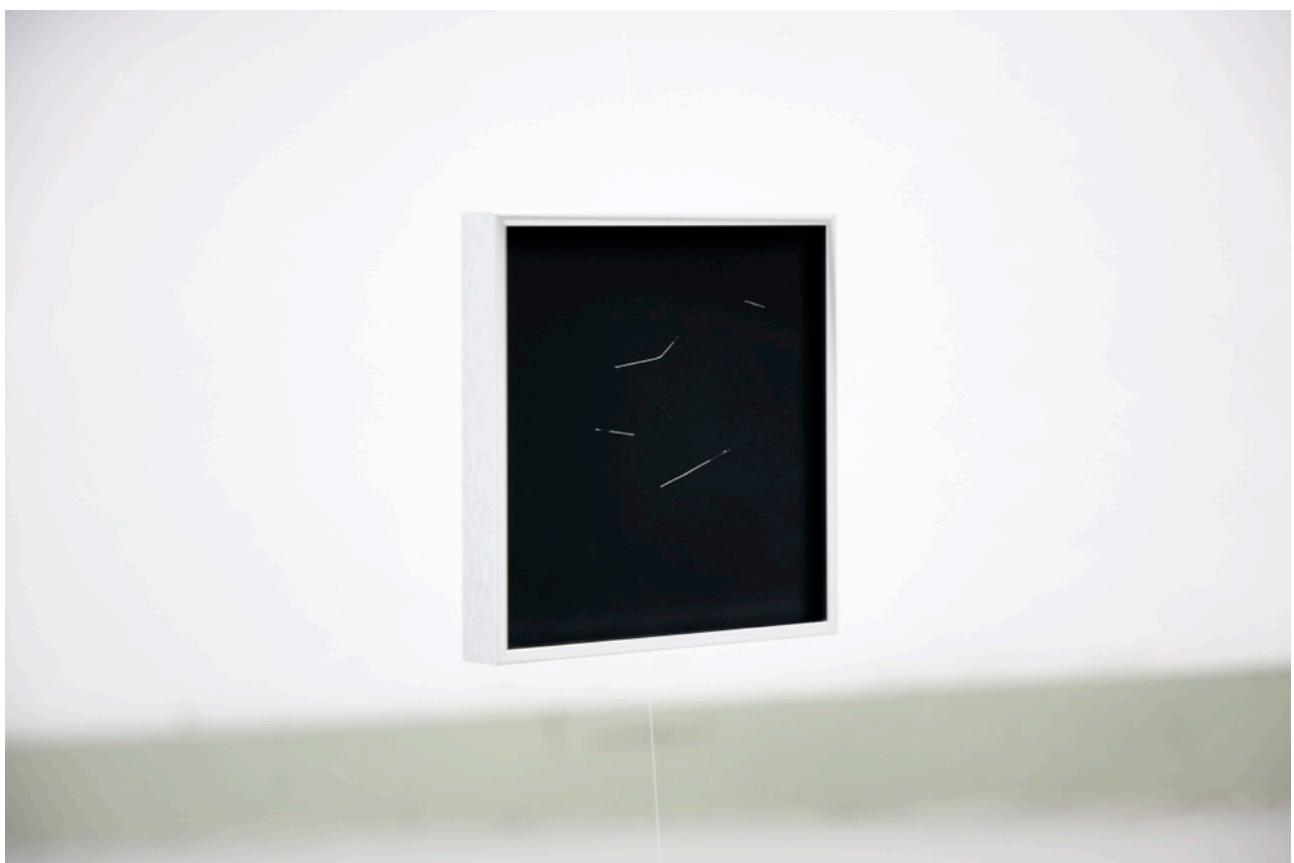
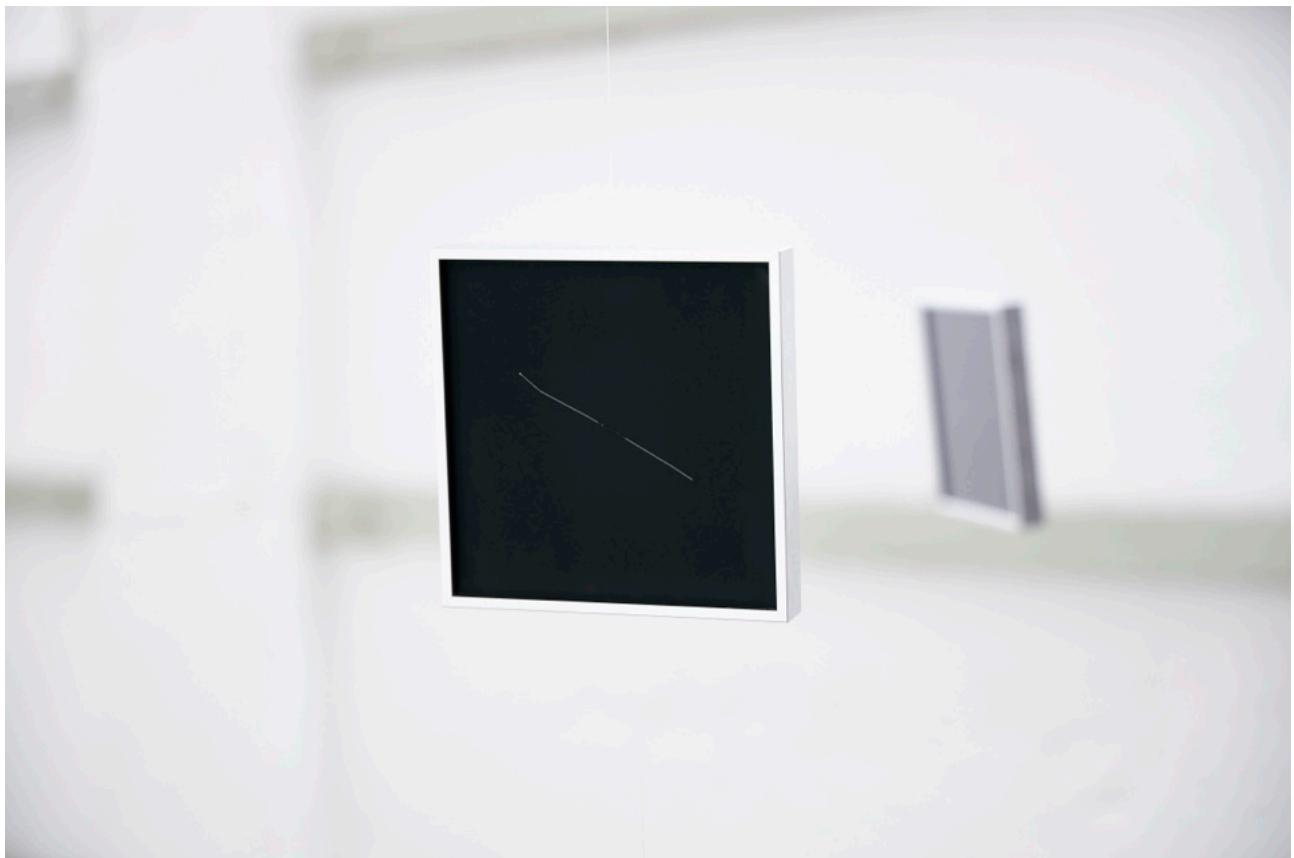
Fall and Fly, December 13, 2025 – January 17, 2026, Seeburg – Boat Hall, Kiel

Hüttermann works with materials that, in combination, evoke transparency, delicacy, and lightness. To fully grasp the individual works, we must approach them closely and re-engage with the act of seeing. Only then does it become apparent that the lines are not brushstrokes but nylon threads and pine needles, and that the seemingly heavy stone merely feigns its weight. Hüttermann's small-format aesthetic works radiate calm through her mastery of materials and render silence visible.

Each work embodies a distinct moment in the working process and thus becomes a unique piece. What unites the works is their engagement with line and a state of suspension in space. For this purpose, Hüttermann's works are distributed lying and floating throughout the room, merging physically and acoustically with the exhibition space and sending multilayered stimuli to the viewer. We can stand beneath the objects or position ourselves between them—observing one while perceiving the sound of the body or the presence of the others.

(Sophie Louisa Reischies)

Filaments



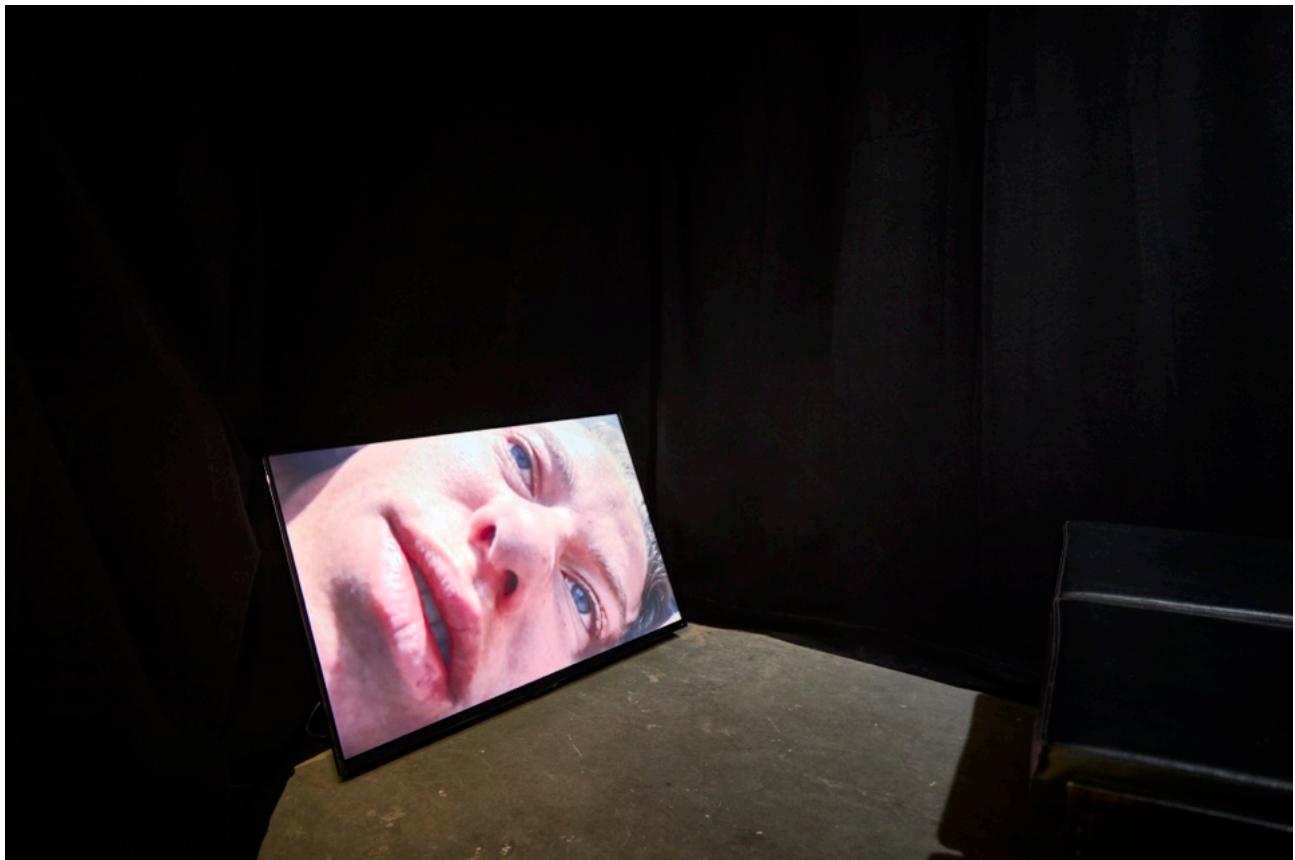
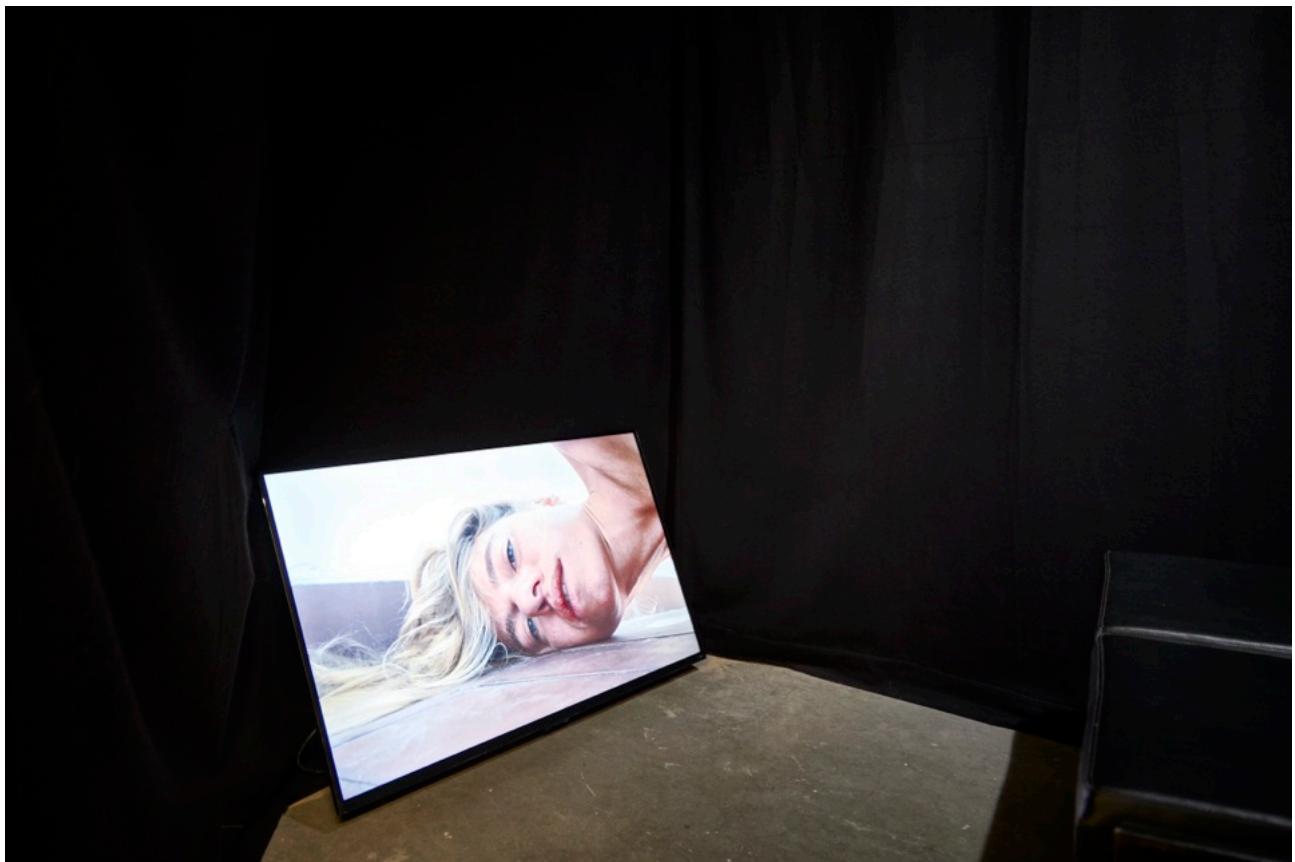
Filaments (top: *Crossing Center*, bottom: *Clinging*), 2025, installation view, nylon mounted on paper, 14.5 x 14.5cm, framed in aluminum, 15 x 15cm. Photo: Jan Brockhaus.

Strings and Stones



Strings and Stones, 2025, installation view, pine needles mounted on stone, top: *Broken Horse*, 25 × 13 × 14cm, framed in Plexiglas, 34 × 16.5 × 40cm; bottom: *Face Fall*, 16.5 × 16 × 8cm, framed in Plexiglas, 22.5 × 21 × 25cm. Photo: Jan Brockhaus.

Head Down



Head Down (top: *Sun Kiss*, bottom: *Head over Heels I*), 2025, installation view, series of 7 video performances (color, silent), 9'08", 42" monitor, edition 3 + 1 AP. Photo: Jan Brockhaus.

Why Can't I Go?



Eliminato, 2023–2024, installation view, series of 12 drawings, pastel on paper, 21.0 × 29.7cm, framed in white aluminum, 24 × 32.7cm; *Sucht sucht*, 2024, ink on paper, 28 × 28 × 3cm, framed in Plexiglas, 37 × 22 × 6cm. Photo: Maurizio Esposito.

Excerpt from Artwork Review

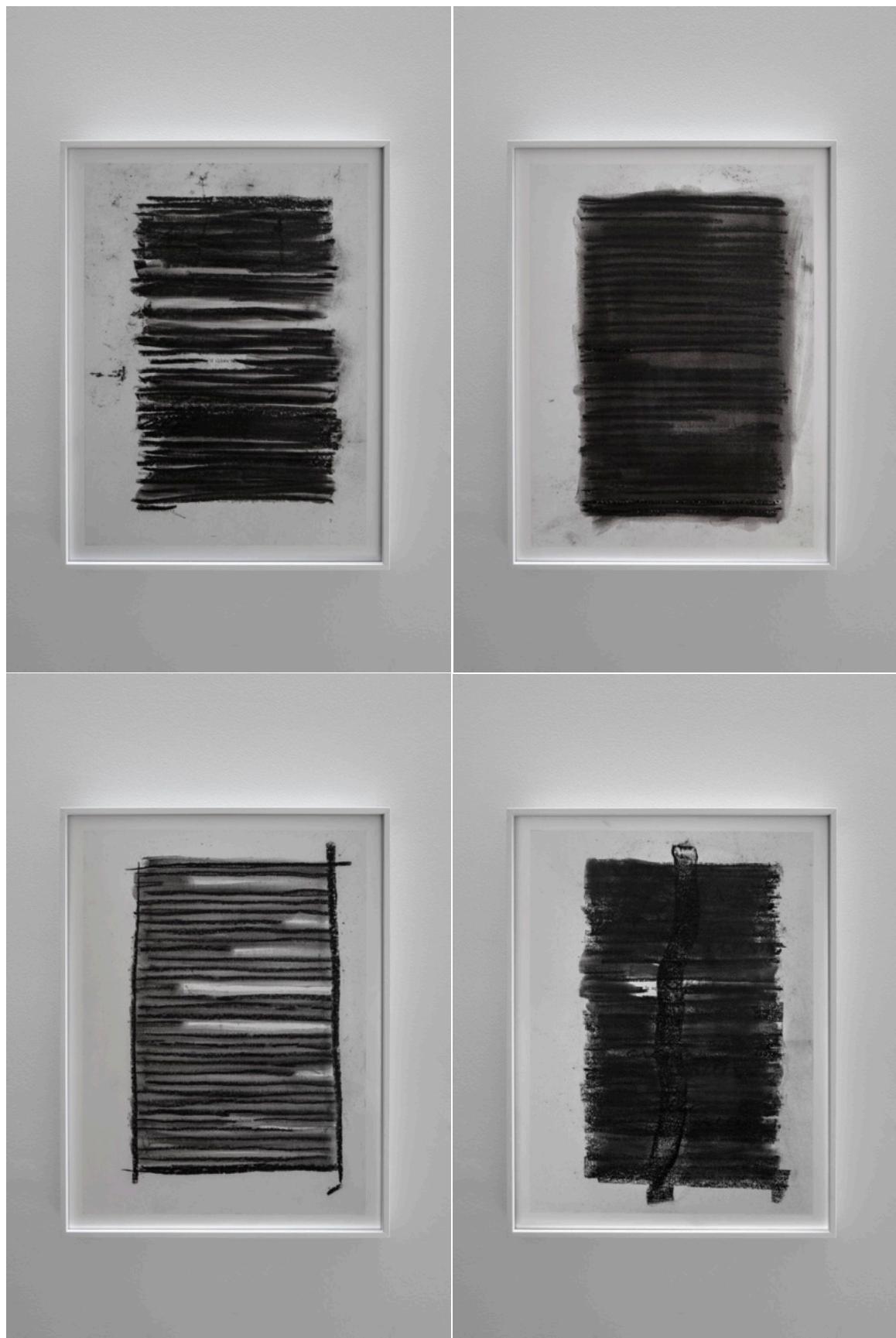
Why Can't I Go?, December 6, 2024 – January 6, 2025, 480 Site Specific, Naples

Hüttermann's mixed-media studio practice brings video and drawing together, focussing on the shared terrain between moving image and drawing. She qualifies these fundamentally different media - the first is nomadic, the second more sedentary in nature - as predestined memory apparatuses for the reproduction of the gestural body.

To this end, Hüttermann pursues a practice of performance. In doing so, she addresses the post-modern fragmentation of the subject, having to remain between movement and standstill, as a homeless restlessness. Through the combination of drawing and video, she reproduces this restlessness and at the same time maps the movement of her own body, which opens up a new place and gives it a home. Her studio absorbs her restlessness and makes it home as an exemplary movement of arrival.

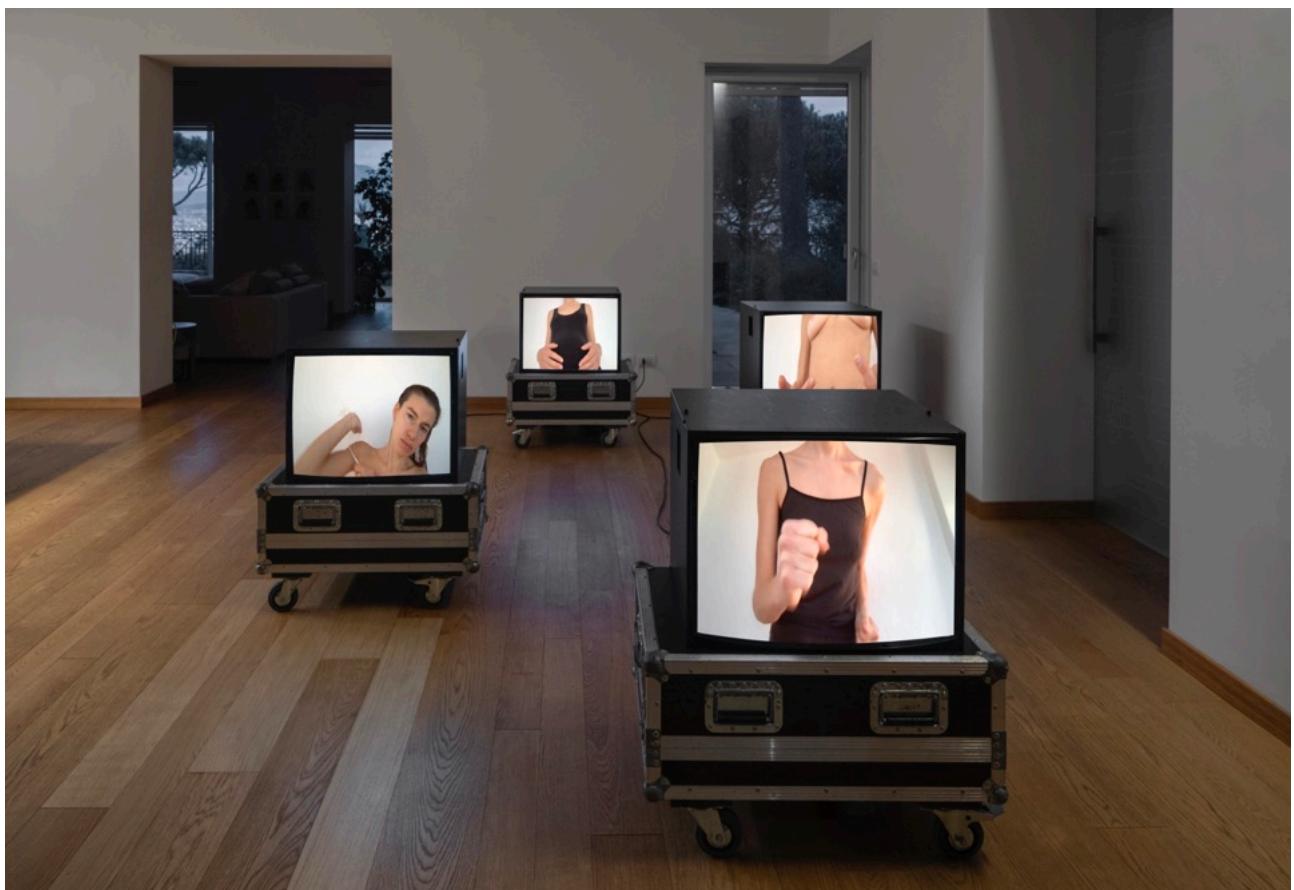
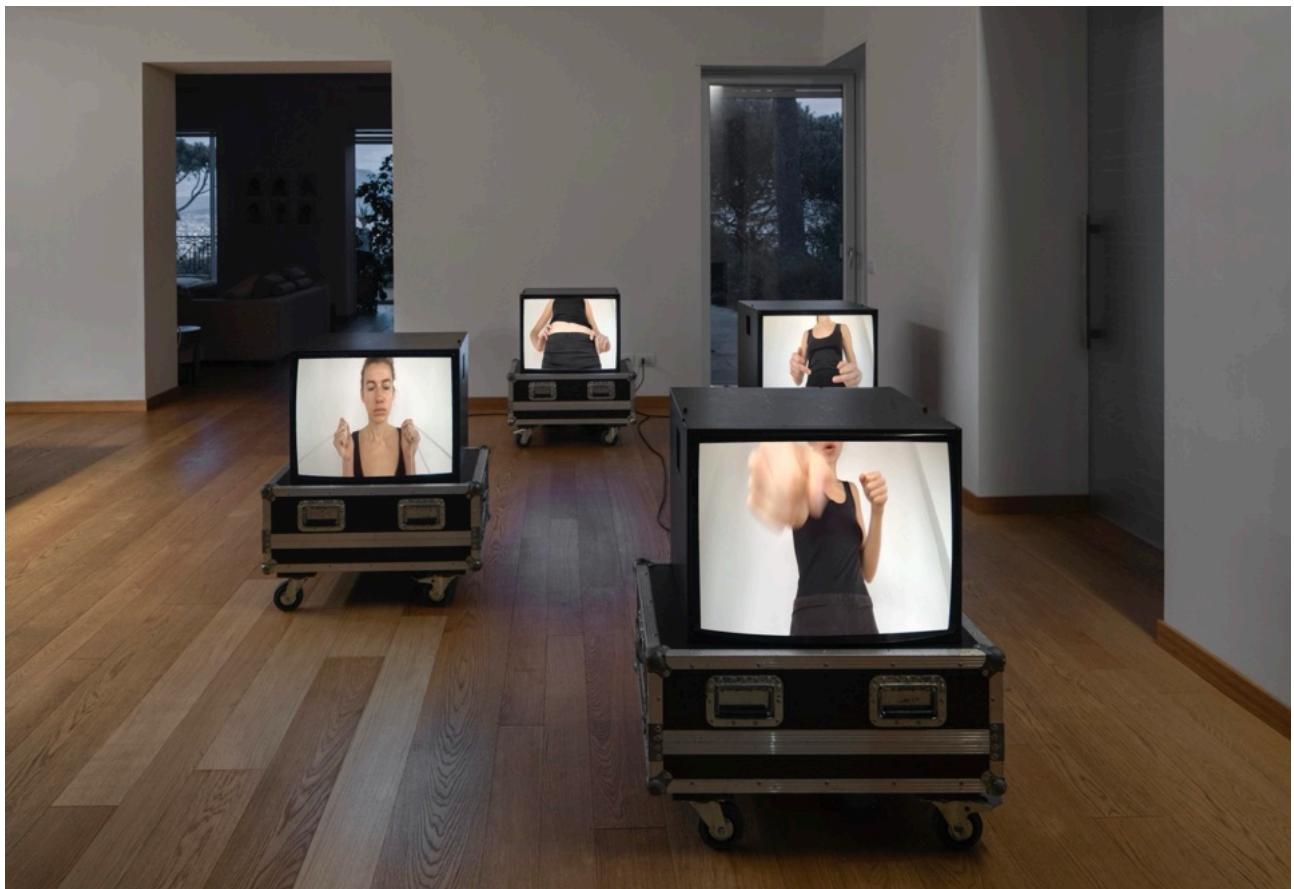
(Dr. Tobias Muno)

Eliminato



Eliminato (top left: *II Valore*, top right: *Piccola ma importante*, bottom left: *Schema*, bottom right: *XII*), 2023–2024, series of 12 drawings, pastel on paper, 21.0 × 29.7cm, framed in white aluminum, 24 × 32.7cm. Photo: Maurizio Esposito.

Welcome to My Gym



Welcome to My Gym, 2024, installation view, eight video performances (color, sound), duration per single video performance: 0'44" – 4'17", loop, Hantarex monitor, 61 x 46 x 48cm, edition 3 + 1 AP. Photo: Maurizio Esposito.