



Haha
Miletic
Pieces
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Kunsthalle
Mainz



Vlaanderen
verbeeldt werlt



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SB: Hana, let's start by looking at your background as an artist. You studied photography before turning to weaving as the core aspect of your art. What motivated you to make such a huge transition to a completely different artistic technique?

HM: While studying photography at art school and right after graduating I was mainly creating images on the street quickly and directly with small portable cameras; like a street photographer I was trying to document the city and its communities. After a while this no longer worked for me, and I felt really uncomfortable with my own practice. It felt like I was grabbing stuff from the street that I was not entitled to. The high speed with which I could make and reproduce photographs meant it was no longer possible for me to take photographs as such, because there wasn't enough time during the process to think and feel about what was going on.

Weaving happened very intuitively, almost by accident, when I inscribed in a community weaving class in 2015 and fell in love with the technique. By that time my practice had already moved towards photography via other means: I was for example making books, organising reading groups and performances. Weaving immediately felt very familiar and comfortable, like something I had muscle memory for. As a child I did a lot of handicrafts with my family, but never weaving. My maternal great-grandmother had been a weaver, but because of my family's migration this technique got lost between her generation and mine. Weaving also resolved the issue I had with my photography practice. Through weaving I started remaking things I had encountered on the street instead of directly photographing them. The extended and situated time spent weaving opened up another way of dealing with making and reproducing images.

SB: You often work site specifically, using the information and images provided by objects and architecture in public space. How do you approach a city or a part of town, and its architecture and street furniture?

HM: Most of the time I work in cities that I am familiar with, or I familiarise myself with a city for a specific project by walking its streets and photographing. I am interested in temporary transformations and repairs in public space. I read these as traces of changes and developments

affecting the cities' communities. Most of the time, and parallel to each other, they are also subjective gestures of care and repair. I mainly look at architecture, infrastructure and vehicles because they are all connected to – or extend from – bodies; these are objects that we are intimate with. When preparing a specific exhibition project like this one at Kunsthalle Mainz I will focus on the specific locality and try to make something that is bound to that place. In Mainz I looked closely at the developments in the Zollhafen area surrounding the Kunsthalle, and I tried to understand the Kunsthalle's position in these developments. On research trips I photographed transformations and repairs being made to the surrounding buildings. The second gallery room in the Kunsthalle is dedicated to the Zollhafen area with hand-woven textile works which are all remakes of transformations and repairs from that neighbourhood.

SB: Photography is a technique you can use to document and capture fleeting impressions in the blink of an eye. Nowadays, photography is easily accessible and practiced by virtually everybody, whereas weaving really seems to be anachronistic. It takes a long time to do, requires logical thinking and extensive manual skills, and consists of endless repetitions. At the same time, switching from photography to weaving entailed you moving from two dimensions to three. What did it mean for you when you took that step from photographs to textiles? What opportunities does it open up for you?

HM: I don't care much about dimensions, this is just the consequence of turning an object (repair) into an image (photo), and back into an object (textile). And I'm definitely not interested in the difference in values attached to these two techniques: photography and weaving. I can touch weaving more easily than photography and I can relate to it more directly with my body – that's why I weave. I hope that this tactile relationship is transmitted to the visitor as well. What might facilitate this process, I think, is that my textile works are rarely installed at eye-level, they are installed at the same positions (heights) as the initial repairs, so as a consequence they relate instead to other parts of the body such as hands, hips, etc.

SB: You're involved in an ongoing process of extending your artistic practice. For example, you worked with the women at Globe Aroma in Brussels on *txt Is Not Written Plain*. And you've invited non-human actors to participate in projects such as *For the Spiders*. When and why do you decide to integrate other groups of people and living

creatures into your work? What impact does it have on your working process, and does it have any effect on how you relate to your own work?

HM: My childhood in Yugoslavia was marked by being part of different communal practices at home, in school, etc. The migration to so-called Western Europe and the accompanying brutally fast transition to the neo-liberal governing system, which individualises subjects, made me cast about desperately for ways of being and working together across differences as a way of reconnecting to the practices and feelings from my youth. That informed the way in which I facilitated the participative project at Globe Aroma. Participative projects always run parallel to my more solitary weaving practice in the studio, and they inevitably affect the latter both formally and socially.

After honouring textile workers and industries in previous works – most often dismantled industries after the fall of Yugoslavia – I felt the need to expand these honours to more than human workers too. In the context-specific installation *For the Spiders* I invite viewers to consider web-making arthropods as human's first weaving teachers.

SB: You mostly choose to use weaving in your work, but in the exhibition we also encounter felt textiles, and from time to time you knit or crochet. What are the reasons for changing technique like this?

HM: The installation with felts is linked to the collaborative project with the women of Globe Aroma – it's the technique that our group developed together. My main body of work consists of weaving, mainly hand-weaving, but once in a while I'll use elements of other techniques like knitting or crocheting in order to achieve different materialities and transparencies. Sometimes it also matters conceptually for a work whether the fibre or yarn is bound (woven), or looped (knitted or crocheted) together.

SB: While we were working together on this exhibition, you often said: "It's social reality that decides about the image". I really like that idea. Could you perhaps explain what it means for you?

HM: My work is never drafted on a blank sheet of paper. Its point of departure is always an existing reality which I have encountered in an almost documentarian way: for example a repair in public space. The scale, size, colour, texture and even positioning of the work in the exhibition space are all indicated by the original repair. These social realities define the form and aesthetics of the work. I am aware that

my textile works can come across as abstract and beautiful, but I am never looking for beauty and abstraction per se. The textile works and the repairs that they refer to are not neutral – a condition often associated with abstraction – because they hold together different operating and power systems. BTW, abstraction is never neutral in any case, as it is always rooted in reality.

HALL 1

txt, Is Not Written Plain (draft VI), 2017

textile, metal, plastic, audio, paper (laminated), 12 felt blankets of ca. 1,20 × 3 m on 9 studio tripods, heights variable

Courtesy Hana Miletić and the Collection of the Flemish Community & Museum Leuven, Belgium

Felt Workshops I–XI, 2018–2020

handcrafted felt blankets (raw wool of various colours) on 5 studio tripods

heights variable

Courtesy Hana Miletić

In former Yugoslavia, above all in its rural regions, while doing handicrafts together women were able to socialize, swap news, and pass on knowledge across the generations. Memory, interpersonal relationships, and working by hand are at the heart of the oeuvre of Zagreb-born artist Hana Miletić. The felt strips on show in Hall 1 were made in workshops with women – among others, members of *Globe Aroma*, an art center in Brussels. Her collaboration with the women who were all recent arrivals in Brussels started from the idea of a poetry reading circle. The focus changed and the participants not only learned the language from one another but also how to work with felt. Alongside the textiles of *Globe Aroma*, some of the felt pieces on show originated in workshops that Hana Miletić held in cooperation with the Association for Women's Integration in Amerlinghaus, a self-run cultural center in Vienna, and with other institutions.

Added to the panels of fabric are audio tracks on which the names of colors are cited like Concrete poetry and simple sentences are recited in different voices. The installation sets the complex diversity of our contemporary society to sound and images. On the one hand, we can clearly make out the individual differences and particularities of the voices, such as diction, rhythm, and intonation. Different accents allow us to guess at the speaker's cultural backgrounds and their age. On the other hand, however, the individual voices resound in canon again and again, their volume rising and falling together. This creates a unity, a community. The themes of individual biographies and how they unfold within a society can also be seen in the felt panels made of different threads and colors, in which the fibers have however become inextricably interconnected.

OLD TOWER

For the Spiders, 2022

textile scraps, audio and light installation,
dimensions variable

Courtesy of Hana Miletić

Spiders are ubiquitous. They spin their webs on house façades and lamp posts, and even cover whole windows. In *For the Spiders* Hana Miletić combines textile scraps with a sound-and-light installation, thus creating a habitat for the spiders. Here, the topics at the heart of Miletić's work – social relationships, knowledge transfer, and the appreciation of hand-craft – are extended to the animal kingdom.

The artist sees spiders as the first teachers of humanity. The green light and the experimental sound composition – composed by Lieven Douselaere – are intended to attract and even invite spiders to settle here and show us their abilities. The vibrations on which the piece is based are taken from sound recordings of Miletić's work on the weaving loom that have been reworked numerous times. They speak of the vibrational sense of spiders and in this way join up the individual elements of the installation; the artistic process goes from the spider web to the loom to the computer and back again.

Hana Miletić's work is shaped by care and repair. For example, with the three cubic meters of textile scraps covering the floor of the old tower she utilizes the traces of a textile industry gone under. The scraps were collected over the course of a year in a tailor's workshop run by the company Rio biz d.o.o. (*Rijeka apparel industry*), the only textile manufactory still in operation in Rijeka. The artist wants these to be recycled into *krpari* in future workshops. *Krpari* (Croatian for: mending, patching, darning) is a traditional technique in which leftover strips of fabric are used to weave new carpets. The technique is widely used in the Lika region, which is where her family hails from.

HALL 2

Materials, 2022

Hand-woven textile (azure blue cottolin, black peace silk, blue peace silk, cadmium orange cotton cord, cobalt blue repurposed mercerised cotton, cotton pads, dark apricot organic wool, deep blue organic cottolin, orange milk yarn, and turquoise organic cottolin)
28 × 61 × 6 cm

Materials, 2022

Hand-woven textile (cotton pads, dark grey organic cotton, light grey eucalyptus yarn, organic linnen, silver metal yarn, and white organic linnen)
65 × 13 × 6 cm

Materials, 2022

Hand-woven textile (cotton pads, light grey eucalyptus yarn, organic hemp, and silver metal yarn)
72 × 11 × 7 cm

Materials, 2022

Hand-woven and Jacquard woven textile (black organic wool, fern green repurposed plastic, variegated green organic cotton, white organic cotton, and white peace silk)
45 × 27 × 2 cm

Materials, 2022

Hand-woven and felted textile (butter yellow organic cotton, lemon yellow peace silk, and light yellow organic wool)
20 × 11 × 0,5 cm

Materials, 2022

Hand-woven textile (light pink organic cotton, and white peace silk)
3 × 4 × 1 cm
4,5 × 3,5 × 1 cm
1,5 × 3 × 0,5 cm

Materials, 2022

Hand-woven textile (aqua blue organic cotton, cyan brushed cotton, light grey eucalyptus yarn, silver metal yarn, turquoise peace silk, and variegated ultramarine linnen)
55 × 38 × 1,5 cm
55 × 35 × 1,5 cm

Materials, 2022

Hand-woven textile (azure blue cottolin, bright white repurposed polyester cord, cobalt blue repurposed mercerised cotton, cyan brushed cotton, deep blue organic cottolin, repurposed nylon, repurposed plastic, turquoise peace silk, variegated ultramarine linnen, and white organic linnen)
95,5 × 90,5 × 0,5 cm

Materials, 2018-2022

Hand-woven textile (red organic cottolin, and white organic cottolin)
217 × 80 × 5 cm

Materials, 2018-2022

Hand-woven textile (butter yellow organic cotton, corn yellow repurposed viscose, golden yellow peace silk, organic cotton cord, pale yellow peace silk, red organic cottolin, and white organic cottolin), 20 × 120 × 3 cm, 19,5 × 123 × 2 cm

Materials, 2018–2022

Hand-woven textile (butter yellow organic cotton, corn yellow repurposed viscose, golden yellow peace silk, mustard yellow raw wool, pale yellow organic cotton, red organic cottolin, and white organic cottolin), 52 × 53 × 2 cm, 50 × 47 × 3 cm

Materials, 2022

Hand-woven and crocheted textile (copper peace silk, crimson red organic cotton, organic linen, and white organic cotton), 179 × 102 × 0,5 cm

Materials, 2022

Hand-woven and crocheted textile (dark grey organic cotton, ice grey organic mercerised cotton, light grey eucalyptus yarn, and silver metal yarn)
100 × 89 × 0,5 cm

Materials, 2022

Hand-woven textile (blush red repurposed mercerised cotton, bright red peace silk, crimson red organic cotton, dark grey organic cotton, light grey eucalyptus yarn, pale red repurposed polyester, silver metal yarn, and variegated scarlet red recycled wool), dimensions variable

Materials, 2022

Hand-woven and crocheted textile (blush red repurposed mercerised cotton, bright red peace silk, crimson red organic cotton, and variegated scarlet red recycled wool), 5 × 14 × 0,5 cm, 5 × 14 × 0,5 cm, 5 × 11 × 0,5 cm, 5 × 11 × 0,5 cm, 16 × 5 × 0,5 cm

Courtesy of Hana Miletić

Through her woven works, Hana Miletić enters spheres of constant change and explores spaces by translating constructional and structural irregularities into fabric. With her textile objects in Hall 2 she operates both in the context of the present as well as the historical. She looks at the Mainz Zollhafen quarter, a former customs port that has been undergoing a dynamic development for over 15 years now. A new neighborhood is coming into being on the site which is also home to the Kunsthalle and today no longer functions as an industrial port. The steady transformation of the Zollhafen can be seen not just in the continuously growing number of buildings, but also becomes apparent in markings and repairs. Temporary structures made up of foil and barrier tape cling to façades, signposts, and fences or cover architectural elements: a transparent foil in the shape of a square is attached to a building façade with adhesive tape. The door frame of a new construction is covered in a red protective foil. Four strips of masking tape form a deformed rectangle and are stuck to a windowpane. Their function can no longer be spontaneously defined. Two blue plastic bags change the road traffic: They cover two signs during the construction phase. A cable, rolled up into a spiral, slots perfectly into a square indentation in the wall. It often remains unclear whether these elements still fulfil a function or are merely forgotten leftovers of an already finished

job. In both cases their nature is temporary and fleeting, they appear as delicate add-ons that stand in contrast to their stone environment.

Hana Miletić begins by tracking down these trivial items with her camera, capturing them in images, and then transferring them into a textile and thus tactile form. Her installations lend her observations enduring structures and interweave them with the material history of places and their users.

HALL 3

Materials, 2022

Handwoven textile (apple green organic cotton, black raw wool, bleached black raw wool, burnt orange, raw linnen, dark apricot cotton cord, gold metal yarn, orange milk yarn, pale grey paper yarn, and silver metal yarn)

58 × 30 × 1 cm (11,5 × 17 × 1 cm + 5 × 11 × 1 cm + 12 × 29,5 × 1 cm + 4 × 10 × 1 cm)

Materials, 2022

Handwoven textile (light grey eucalyptus yarn, silver grey mercerised cotton, silver metal yarn, and silver peace silk)

23 × 44 × 2 cm

Materials, 2022

Handwoven textile (azure blue cottolin, basil green repurposed plastic, blue peace silk, cobalt blue repurposed mercerised cotton, deep blue organic cottolin, fern green organic cottolin, grey organic cotton, and light grey eucalyptus yarn)

39 × 160 × 2 cm

Materials, 2022

Handwoven textile (red organic cottolin, and white organic cottolin)

13 × 44 × 3,5 cm

Materials, 2022

Handwoven textile (black recycled t-shirt yarn, copper recycled polyamide, cream repurposed polyester, organic cotton, white organic cottolin, and white peace silk)

57 × 126 × 1 cm (49,5 × 54,5 × 1 cm + 57 × 126 × 1 cm)

Materials, 2022

Handwoven textile (copper recycled polyamide, corn yellow peace silk, cream repurposed polyester, gold metal yarn, gold recycled polyamide, old gold metal yarn, and pale yellow raw silk)

42 × 262 × 1 cm (20 × 121 × 1 cm + 10 × 112,5 × 1 cm + 17 × 126 × cm)

Courtesy of the artist and The Approach, London

Materials, 2022

Crocheted and handwoven textile (organic cotton, white organic cotton, and white peace silk)

146 × 165 × 4 cm

Materials, 2018-2022

Handwoven textile (ash grey vegan leather, black organic linen, black peace silk, dark blue organic cottolin, light grey eucalyptus yarn, pale yellow organic cotton, pale yellow raw silk, silver grey mercerised cotton, silver metal yarn, and silver peace silk)

246,5 × 258 × 2 cm (42 × 50 × 1 cm + 200 × 258 × 2 cm)

Materials (Arena, Pula), 2019–2020

Hand-woven and hand-knit textile and repurposed knitwear (black mercerized cotton, black organic cottonlin, black silk, black viscose, turquoise organiccottolin, turquoise yellow mercerized cotton, yellow organic cotton, repurposed black and dark yellow knitting yarn)

200 × 400 × 5 cm

Courtesy of the artist and LambdaLambdaLambda, Prishtina/Brussels and The Approach, London

Materials, 2022

Handwoven textile (red organic cottolin, and white organic cottolin)
124 × 261 × 7 cm

Materials, 2022

Handknit and handwoven textile (light grey eucalyptus yarn, offwhite peace silk, and silver metal yarn)
34 × 29,5 × 1,5 cm

Materials, 2022

Handwoven textile (pale grey paper yarn, and silver metal yarn)
47 × 57 × 0,5 cm

Courtesy of the artist and LambdaLambdaLambda, Prishtina/Brussels

The term material describes a base substance, something that is processed and of which an object is formed. Under the title *Materials* Hana Miletić has been creating an ongoing series of small to large format textile pieces since 2018. The starting points for these works are digital photographs of provisional and permanent repairs of broken windows, doors, or other objects that she takes in different cities including Brussels, Zagreb, or Rijeka. She then translates these repairs into textile pieces using weaving, knitting or crochet and different yarns. She thus reproduces them in an entirely different material.

Removed from the context of the original repair and placed delicately on the walls, the objects appear abstract. Their material and process of formation take center stage. The title *Materials* precisely emphasizes this: a base substance that is processed and, in this way, forms an object; an object which, in contrast to the digital photographs, finds expression in tactility due to its materiality.

Alongside the collection of small and medium-sized *Materials* she also presents us with two larger works. *Materials (Arena, Pula)* stands out in particular, starting with the fact that the piece has its own title – even if the latter is placed in brackets. The title points to a place in which Hana Miletić has observed and photographed the repair: the former Arena Knitwear Factory in Pula. A few black plastic tarps and a blue one, in part attached with yellow tape and originally hung in a broken window in the factory, now re-appear as imposing textile structures. Alongside the weaving technique Hana Miletić often uses in her works she knitted parts of *Materials (Arena, Pula)*, with knitting in turn having been the technique formerly used in the factory in Pula to mass produce clothing.

The large format piece attests to the provisory character of the covered-up window and counters the knitting process of the factory geared towards mass with a careful, one-time, and protracted process of creation. The material points beyond itself: to its processing, its story, and the historical contexts in which it took place.

Katja von Puttkamer

Treppenhaus Fensterfassade, 2022

Wall painting, installation, dimensions variable

Courtesy of Katja von Puttkamer

Repeating shapes, colors and patterns characterize Katja von Puttkamer's works. She finds her themes in observing the city, zooms right into things to create close-ups. Katja von Puttkamer dedicates her full attention to urban structures that fade into banality. A quick impression, captured in a photograph, then brought back to life on canvas, wood, fabric or in this case, directly on the wall.

Kunsthalle Mainz forms part of Mainz's Neustadt quarter. Alongside the newly converted Zollhafen area, the institution is surrounded by numerous buildings constructed in the 1960s. The stairwell designs of many of these residential buildings, which often can be seen from the outside, as well as their characteristic concrete window grids dominate the face of the quarter and form the basis to Katja von Puttkamer's work.

For the staircase of the tower, which is tilted by seven degrees, the artist devised a site-specific mural that combines the outward and inward perspectives. Katja von Puttkamer juxtaposes the irritating slant of the tower with a rigorous focus on vertical and horizontal elements. Urban architectural structures of marginal importance draw our attention: The artist brings variations of a pattern she found in the city architecture into the interior, adapting it to the new circumstances through her painting practice and making the observed detail appear large and important. The unsettling slant of the Kunsthalle Mainz's tower is now intuitively perceived by the viewer and dissolved.

Judith Röder

Projektion VIII, 2022

Room installation, overhead projectors, glass panels, dimensions variable

Courtesy of Judith Röder

When artistic glazings are created, for example in making church windows, there is often a certain amount of waste left over from cutting the glass. These offcuts of expensive glass are kept, but because pieces are often quite small it is difficult to find uses for them. Often they are only thrown out after several decades. Before studying Art, Judith Röder completed a training as an artistic glazier. In these cutoffs she finds something that inspires her in her search for the intangible and fleeting. Her diverse sculptures focus on these shards, arranging the found shapes on overhead projectors and allowing us a perspective onto and into the materiality of the glass. Unexpected patterns are made visible, an organic composition, colorful traces of light on a black wall. The light of the projection turns the sharp-edged shards into something soft and calm by allowing us to look through them. This creates a diaphanous image inviting the viewer to dive into the barely comprehensible level of the picture; to perceive what otherwise remains unnoticed, hidden.

Ivana Matic

Die Anderen, 2021
ceramics, 55 objects, 20 x 20 cm
Courtesy Ivana Matic

Ivana Matic's work links very personal memories of a childhood in a country that no longer exists with being different and a desire to leave. Matic was born in Yugoslavia in 1986. She experienced the dissolution of the country, how different parts of its population became enemies – how the *ones* became the *others* – and the straits that followed. In 2005 she decided to leave and relocate to Darmstadt, where she was confronted with her own otherness.

Her home is not in Yugoslavia. It happens to be the country in which she was born: point of origin. It is not the loose construct of a national state, bound to a territory, what conveys home to her, but the people she loves. Just like her new hometown of Mainz her origins are bound to people and objects. Here is the memory of a plastic chair, of a flyswatter that could be found in every home in her childhood days, of blue-green-red striped plastic bags that accompanied her on family holidays, stone plot walls, proud stone lions sitting, head held high, in the gardens of rich home owners and the sight of children's playgrounds with bare metal frames. *Die Anderen* is simultaneously a diary, a cabinet of memorabilia and an archive of memories tied to visual impressions.

The piece was created in Vrnjačka Banja, Serbia, in cooperation with Matic's former school friend, ceramics artist Nikola Tosić. Every tile was created individually, hand-painted, and traditionally fired. For the project Matic again and again captured themes that awakened memories by using her camera and in quick sketches. Everyday objects and architectural elements were time and again interspersed with agricultural and folkloristic themes attesting to larger economic processes of work migration and the decline of industry in the region. „When we view these works, a dialogue arises between “own” and “other”. Personal memories creep in: That chair looks familiar. My mother had a carpet beater like that.

Dorthe Goeden

O.T., 2014,
two-part paper cut, lacquered, 410 × 200 cm
Courtesy of Dorthe Goeden

I'm afraid it's red, yellow and blue, 2018
7 multi-part paper cuts, single or double layer, white paper, colored pencil, framed, each 104 × 75 mm
Courtesy of Dorthe Goeden

On the wall opposite we encounter two works by Dorthe Goeden. Goeden also looks at the process of remembering and processing visual impressions in her work. Goeden is an exact observer. In her fast drawings she captures fragments of her direct surroundings; reduces patterns, shadows, shapes, entire architectures to just a few lines and extracts individual fragments from the images. She begins to construct anew from these lines: In a process of expansion, rearrangement, and repetition she advances on the paper with her scalpel line by line and layer by layer. Through the play with form and space, surface and gap, light and shade she overcomes the two-dimensionality of a drawing and lends her delicate works the physicality of a sculpture. While the black piece that seems to float in front of the wall takes on rather more organic features – maybe the branches of a tree, roots, or wings – we want to make out man-made architectural-geometric shapes in the framed piece that are reminiscent of steel bridges or modern glass architectures. While Dorthe Goeden of course knows on which structure a line is based, she leaves it up to the viewer to bring order to the tangle of lines and make out something recognizable.

Jáchym Fleig

COLONY, 2022

Plaster castings in sand molds, 250 × 260 × 245 cm
Courtesy of the Collection Jürgen Knubben, Rottweil

Ekzem II, 2018

Honeycomb cardboard, stucco plaster, wood, 89 × 70 × 70cm
Courtesy of Jáchym Fleig

Jáchym Fleig's sculptural structures often remind viewers of something organic. Something that grows off its own accord, proliferates and expands and unstoppably coopts its surroundings. The sculptures made of construction materials such as MDF panels, cardboard packaging, plaster, and polyurethane foam are quickly read as belonging to a biological context and compared to natural structures such as wasp nests and stalagmites.

The seeming proximity to nature however takes place solely in the viewer's association. Jáchym Fleig himself describes his installations as abstract constructs that are introduced to reality and occupy it with their monstrous outgrowths. Functional spaces in particular fascinate the artist. He places his sculptural structures in them, allowing them to merge with the architecture. His sculptural installations thus often create the impression of being structural damage to the building or of the space having been taken over by alien beings.

Fleig shows art from its possessive and maybe even sinister side, despite the works simply being conglomerations of materials and everyday building materials. The proliferating shapes appear like objects we have encountered before or stimulate the viewer's imagination in finding an entirely unique interpretation of the works.

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