

MARIANA HAHN

Performances  
Installations  
Videos

2023

# Mariana Hahn

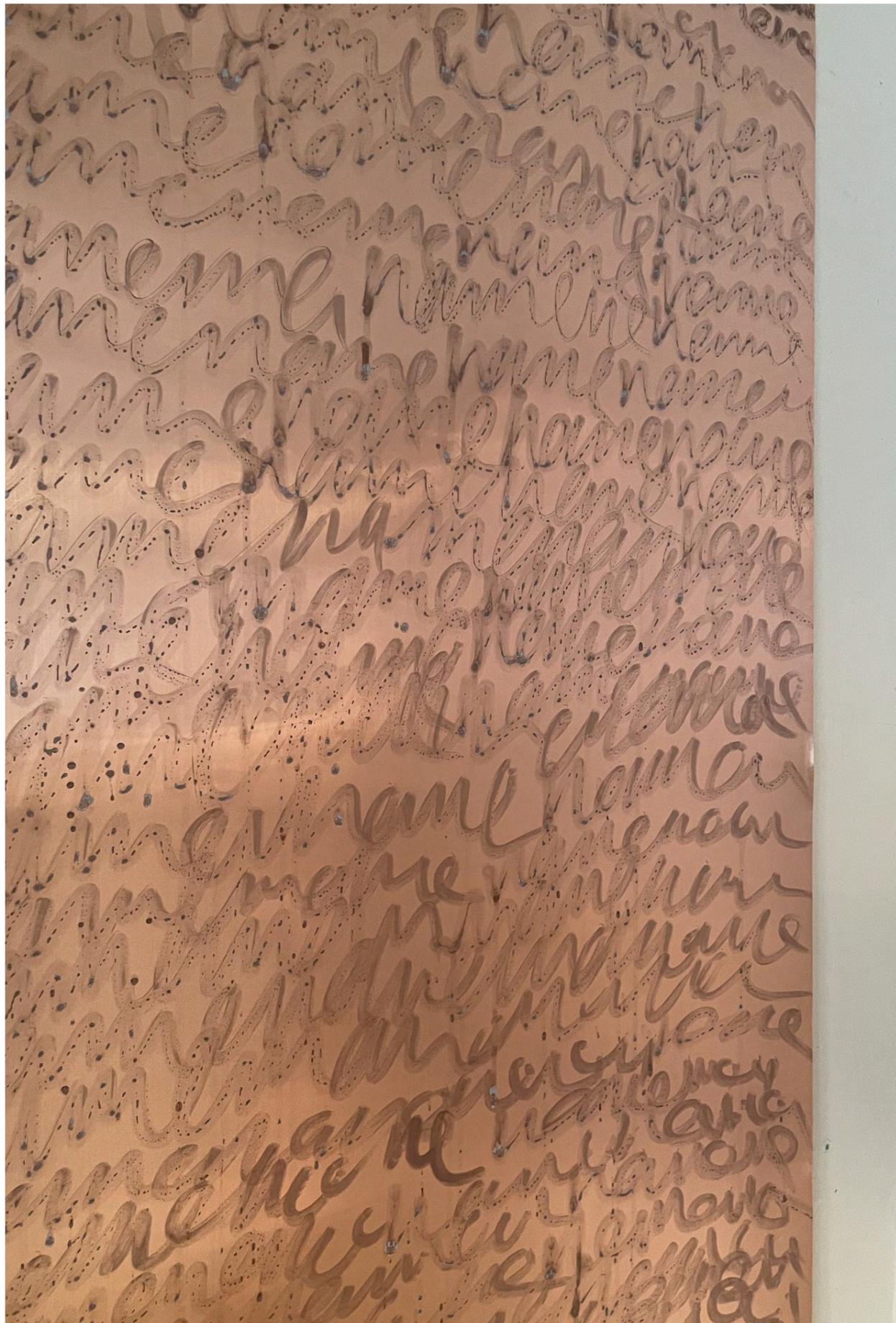
## short biography

Mariana Hahn lives and works between Paris and Berlin.

After studying theater studies at the ETI, Berlin, she received a diploma in art at Central St. Martins, London.

Her practice is motivated by the exploration of the relationship between the body and the transmission of memory and knowledge. Silk, hair and salt are part of her research on memory as its different supports and means of transmission. She investigates the role and definition of these media and their transformation through time and different civilizations.

Her works have been exhibited in many places, such as PS120, Haus am Lützowplatz, Diskurs, Berlin, Germany; The Mountain View Museum in Shenzhen, Pan Meigu Female Art Museum, Fujian, Redtory Museum of Contemporary Art in Guangzhou, China; Salon Oktobarski - Belgrade Art Biennale, Galleria Mario Iannelli in Rome, Trafo Museum of Contemporary Art, Stettin, Poland and the Biennale for Young Art, Moscow, Russia; Chat Milló Foundation Hong Kong.



# Territoires Sensoriels

Curated by Lorenzo Beatrix

HdM Paris, France - 2023

Standing before us from the very beginning of the exhibition, Copper Plates confronts us with a deeply abstract experience. Five panels unfold as the traces that mark them unfold. These free and physical forms are the result of Mariana Hahn's automatic gesture, forming the word "name" in constant transformation. "Name" (Naman) - from the Sanskrit Nama - evokes the creative power: the power to create substance. Going beyond the limit that the philosopher Ludwig Wittgenstein perceived of language, this unintelligible sequence plays above all on human perception.

These primitive and wild traces, left in ink, dialogue with My oldest Memory. The installation forms the stellar constellation of the Pleiades, also called "the seven sisters". Projected onto the earth, the path we are given to follow invites us, once again, to raise our eyes and look at the space that surrounds us. The cosmogonic and incantatory character of this installation comes to counter the industrial and post-modern aspect of the place which welcomes it: the territories are superimposed.

In this intimate and tectonic art, Mariana Hahn leaves the viewer completely free. If her work is often compared to minimalism and an intellectual approach centered around space, the artist goes beyond this framework. The two photographs, Earth Ears, which conclude the exhibition, evoke the performative part of Mariana Hahn's work:

"Both photos are from research trips I took. One shows me in communion with the earth, with the mud at Cap Gris-Nez. It's a way of listening, of feeling.

The second is a salt works in Gozo, it is an ancient site, already used and created by the Phoenicians and Romans."

Between this trace left on the copper, the stones laid out on the ground and the photographs of the artist in the nature, the practice of Mariana Hahn comes to question "les deux infinis", in a vertiginous and concrete attempt.

















# Murmur

Galerie 110, Paris

Paris, France - 2022

## Copper Voice

"While making this work, I was researching the reaction of copper to sound. Every morning in my studio I would talk to this copper plate. I would come up to it and say a word: Kindheit, "childhood". And I would contemplate it for a long time. What happened was extraordinary, because copper allows the eye to go beyond its surface, very deeply, into the spheres of the soul. I then wrote a poem which I recorded and broadcast behind the copper plate by means of a small speaker. The volume is very low, almost inaudible, so that people have to lean towards the plate to hear it whispered. The sound resonates on the copper plate. The words seem to come from very far away, from the depths of the being. Like an inner voice."

## Braids

"I went to China in 2018 to conduct research on the hair trade. This long-term work had been started in 2015. Along the way, I met people with whom I exchanged on the symbolic importance and socio-cultural role of hair. Some women gave me braids of their hair. These braids are loaded with their memories, stories, secrets. Hair stores our memory. It is our ultimate archive. When I returned to Europe, I used these braids as stamps and printed them on paper. These prints are an archive of archives. But what I like most about them is that they are like samples. I wanted to capture snippets of these secrets, for these prints to echo them."





Murmur, Galerie 110, Paris, France



Mariana Hahn

# The Mountain View Midwife of Fish

A collaboration with Shen Shaomin  
2000 rechargeable breathing silicon fish on salt

Shenzhen, China - 2019

The midwife moves along the line that separates life from before life. She helps the child to move away from the beforelife and into the immediate future.

In Midwife of fish, the midwife helps the fish to move from one life to the next.

She negotiates this passage for them and moves them into this "other" state, this "other" condition.

The 2000 fish of this performance are made of recyclable silicone, each fish carries a small internal engine, recharged daily.

The passage from one state to another thus becomes a passage without end, since the fish never stop their death process.





# Oktobarski Salon - Belgrade Art Biennale kandid (candid)

Belgrade, Serbia - 2016

I like to imagine hair as the last still active remnant of the thread that has woven the body into its form and shape, like the last threads on a carpet. It holds the essence and the history of its carrier in its purest and most fragile form. In kandid, hair becomes a metaphor of the thread used for weaving. And weaving, in turn, becomes a metaphor for storytelling.





# Als er mit den Vögeln sprach wurden sie zu Stein

Jean Claude Mayer Gallery  
Frankfurt, Germany - 2019

"When he spoke to the birds, they became stones" deals with various forms of archiving and the transmission of knowledge and information into pre-linguistic states.

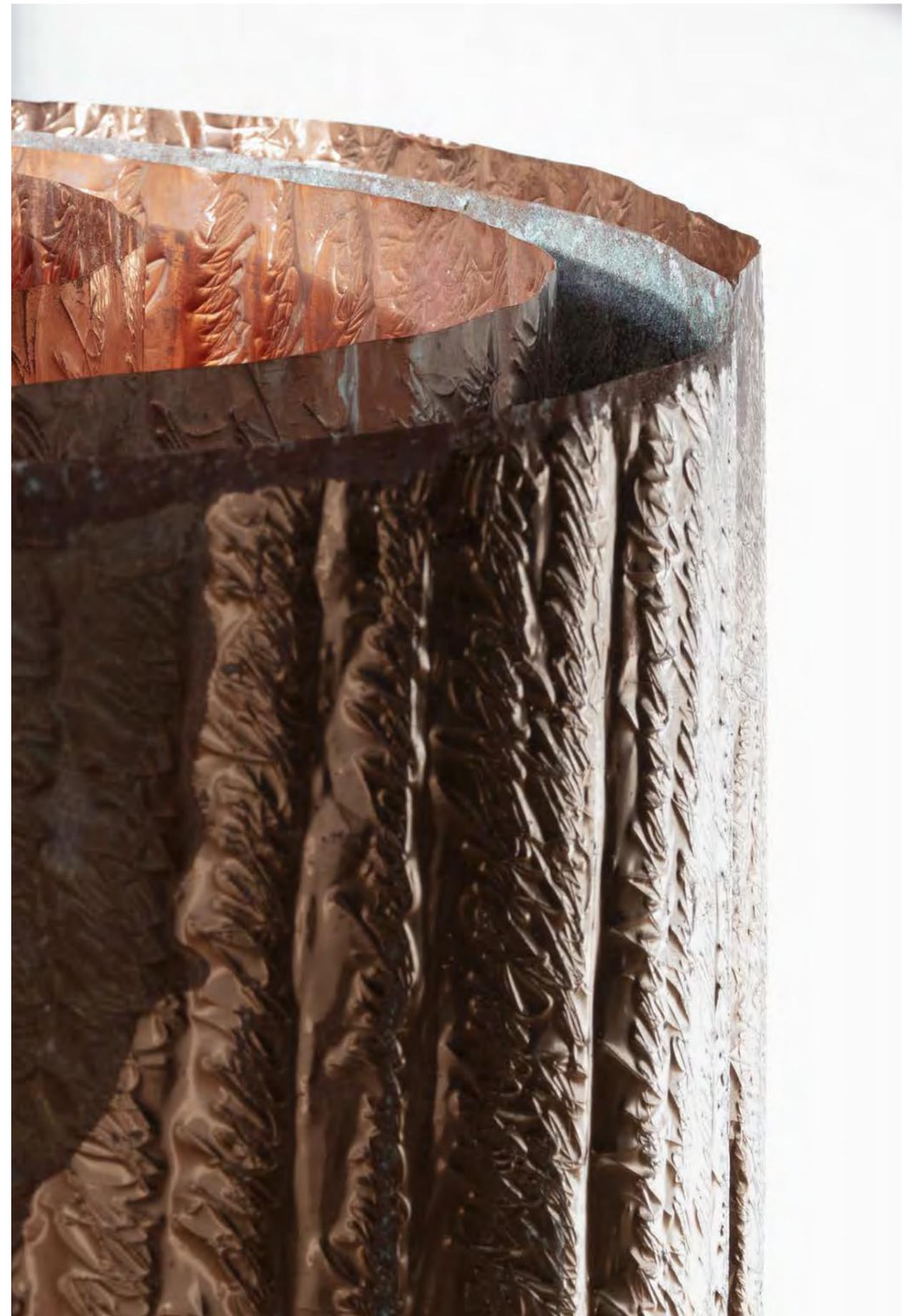
Copper, salt, drawings and song are the protagonists of this installation. The salt of life carries the story.

Time and oxidation reveal writings, texts, names and then erase them."





JC Maier - Als er mit den Voegeln sprach, wurden sie zu Stein



Mariana Hahn



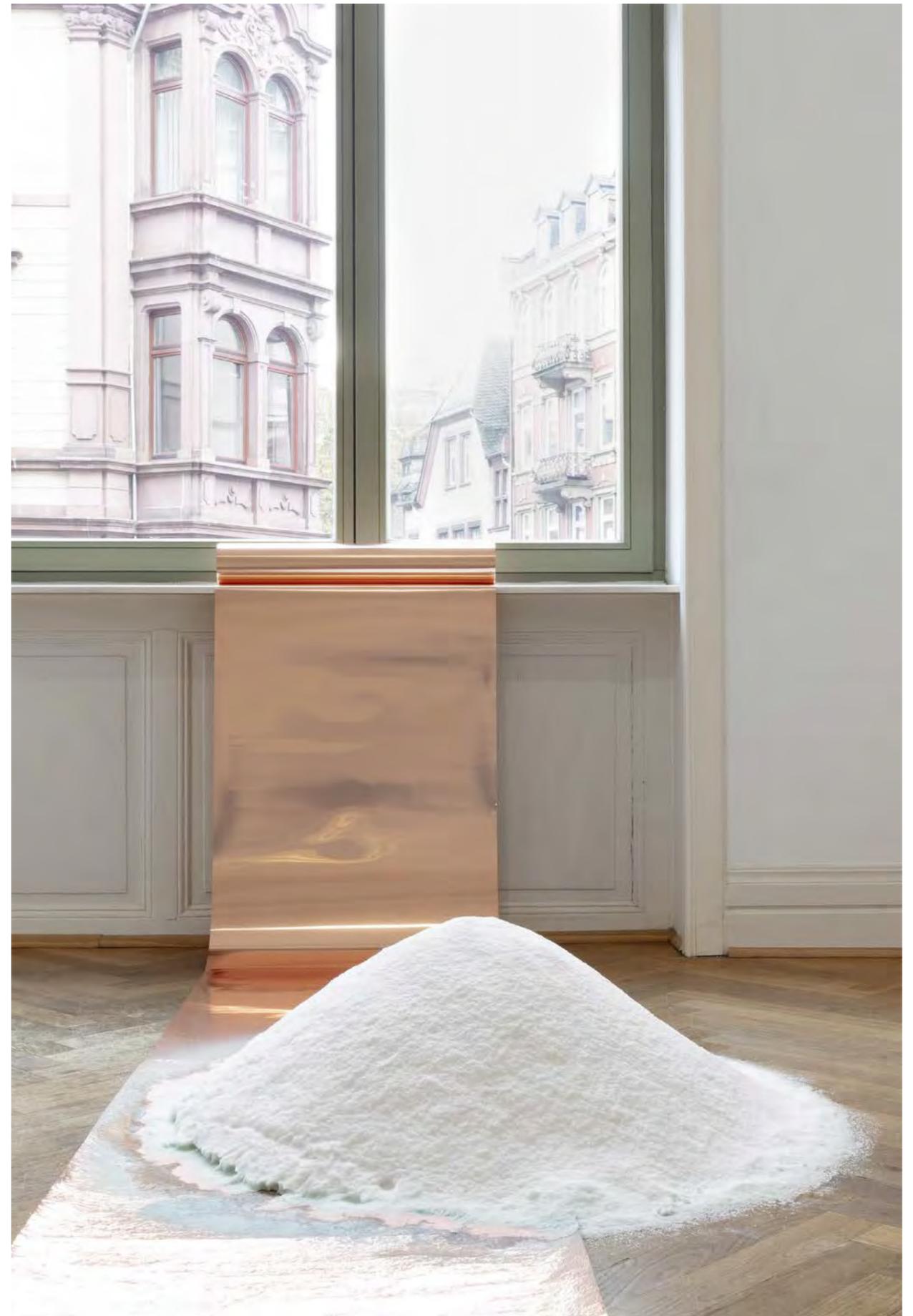
JC Maier - Als er mit den Voegeln sprach, wurden sie zu Stein



Mariana Hahn



JC Maier - Als er mit den Voegeln sprach, wurden sie zu Stein



Mariana Hahn

# Ding Shung Museum Fate Entwinden Brushing hair by the sea for 3 hours

Fujian, China - 2018

I see hair as a thread of fate that weaves the pattern of the story carried by the body it grows from. In this sense we are the ones weaving our own fate, our own story through our hair, autonomous beings. The braid in my work acts as a symbol of the act of making story; stories are bonds of coming and going.





# Rencontres d'Arles, Prix Découverte Louis Røederer

Curated by Sonia Voss

Arles, France - 2021

A body lies down, captured in its last gesture, petrified by the ashes of Mount Vesuvius. This snapshot of death - like the recurrent motif in the history of photography - is none other than a calco, an archaeological casting. Human remains, artefact, duplicate, representation? The original has become its own copy. And if its vision haunts the thousands of visitors of Pompeii, its photograph now infuses Mariana Hahn's whole installation.

Print of a young woman  
Empreinte d'une jeune femme  
Abdruck einer jungen Frau

Like an auratic image, the ektrchrome thus captioned blends with the reflections of five small showcases containing textile, textual, and material memories assembled by the artist. A collection that resonates with the series of half-format photographs that are part of her ongoing research on anthropomorphic natural forms, some kind of proto-images revealed by their seizure.

Through photography, video, installation and imprinting Mariana Hahn investigates the modes of image-making, the processes of archiving and transmission. Mariana Hahn digs the memory of her body, of her own genealogy and she depicts the transfer of knowledge from one body to another, from a woman to another. But she also tracks the recurrences and survivals (Nachleben) of collective memories and traumas.

If Mariana Hahn is interested in the mode of fabrication and appearance of the image, it is also through the imprint and the trace. The contact, the gesture, the whisper or the language inscribe in the surface the experience of a relation to the matter, to what is other, to the other. The presence is activated then practically only by a particular device and the phenomenological experience of the observer in the impossibility sometimes to discern and who is rather incited to guess. Not without recalling the devices of monstration of the auratic forms and images and acheiropoietic images such as the holy faces or the sudarium. As Georges Didi-Huberman evokes it, the print is a fabric of relations: "Because to make a print is always to produce a fabric of material relations which give rise to a concrete object (for example a stamped image), but which also engage a whole set of abstract relations, myths, fantasies, knowledge, etc. "

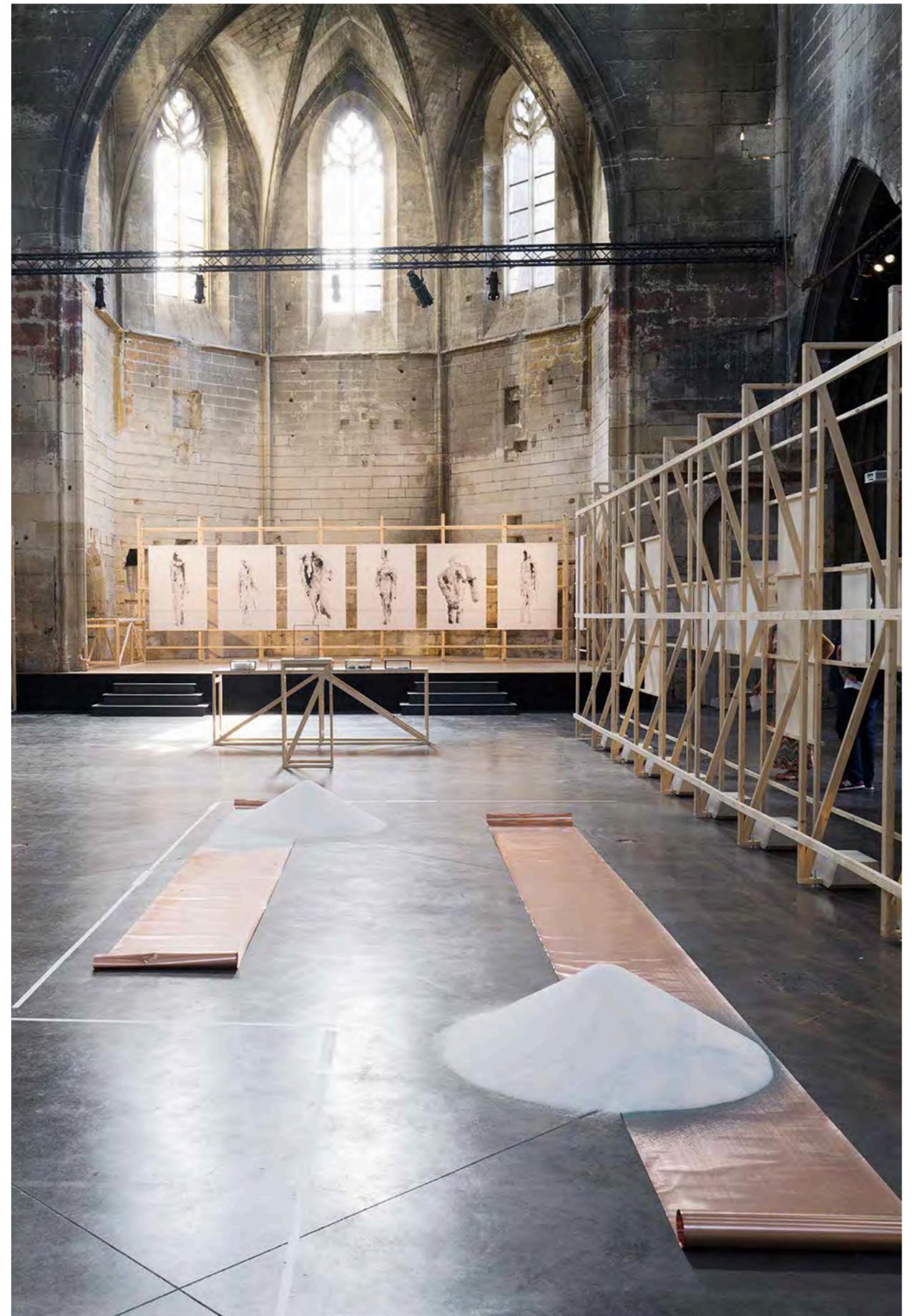
In her copperplate printing work, she uses the basic material components of the silver photographic processes from the early days of photography in the 19th century, such as heliogravure or salted paper prints. Salt and water provide her with the necessary intermediaries to crystalize the surface with her presence. The image is revealed by the effect of corrosion and never ceases to be in the process of becoming; it is situated in this fragile in-between of appearance and disappearance. Eros and Thanatos made a child.

Text by Marie DuPasquier

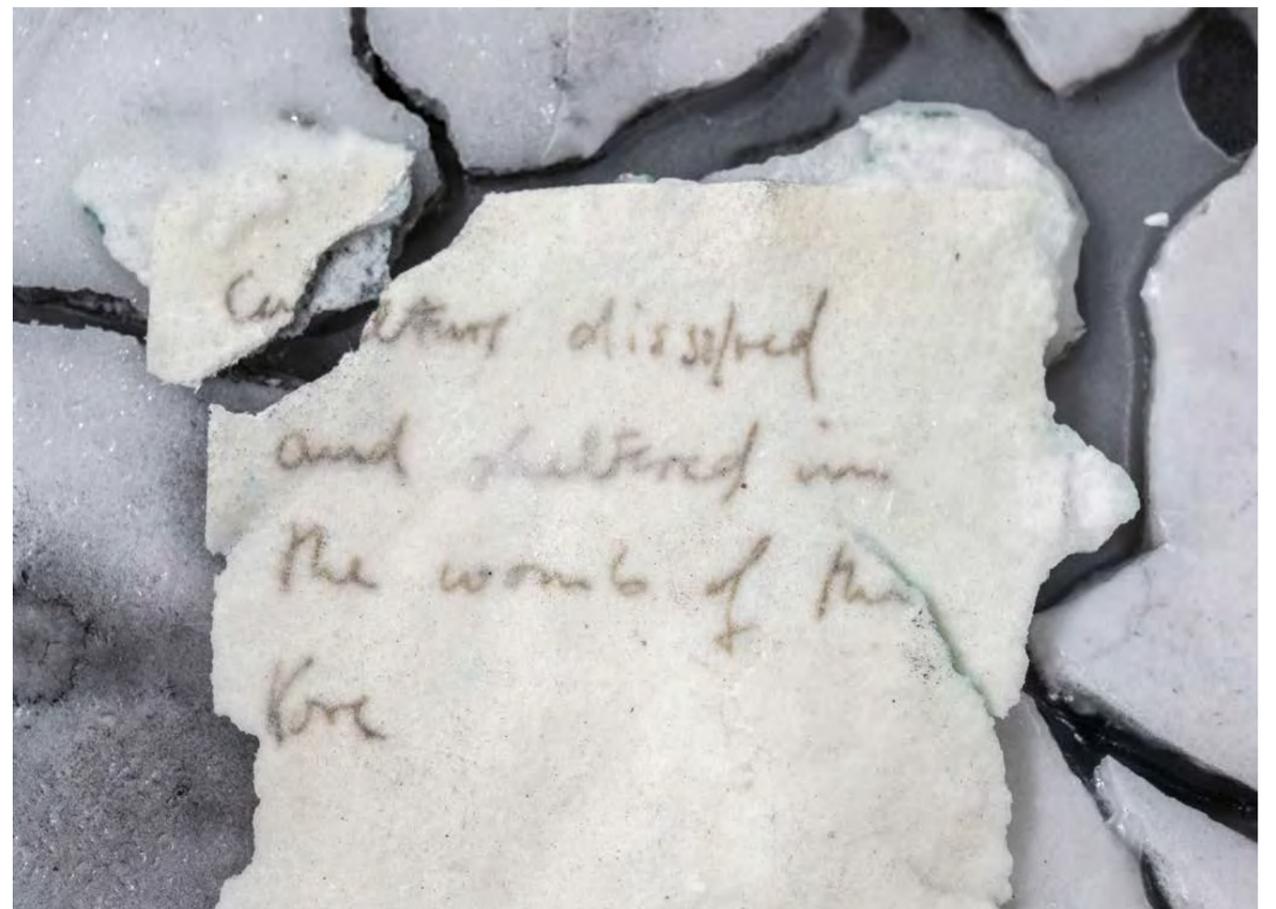


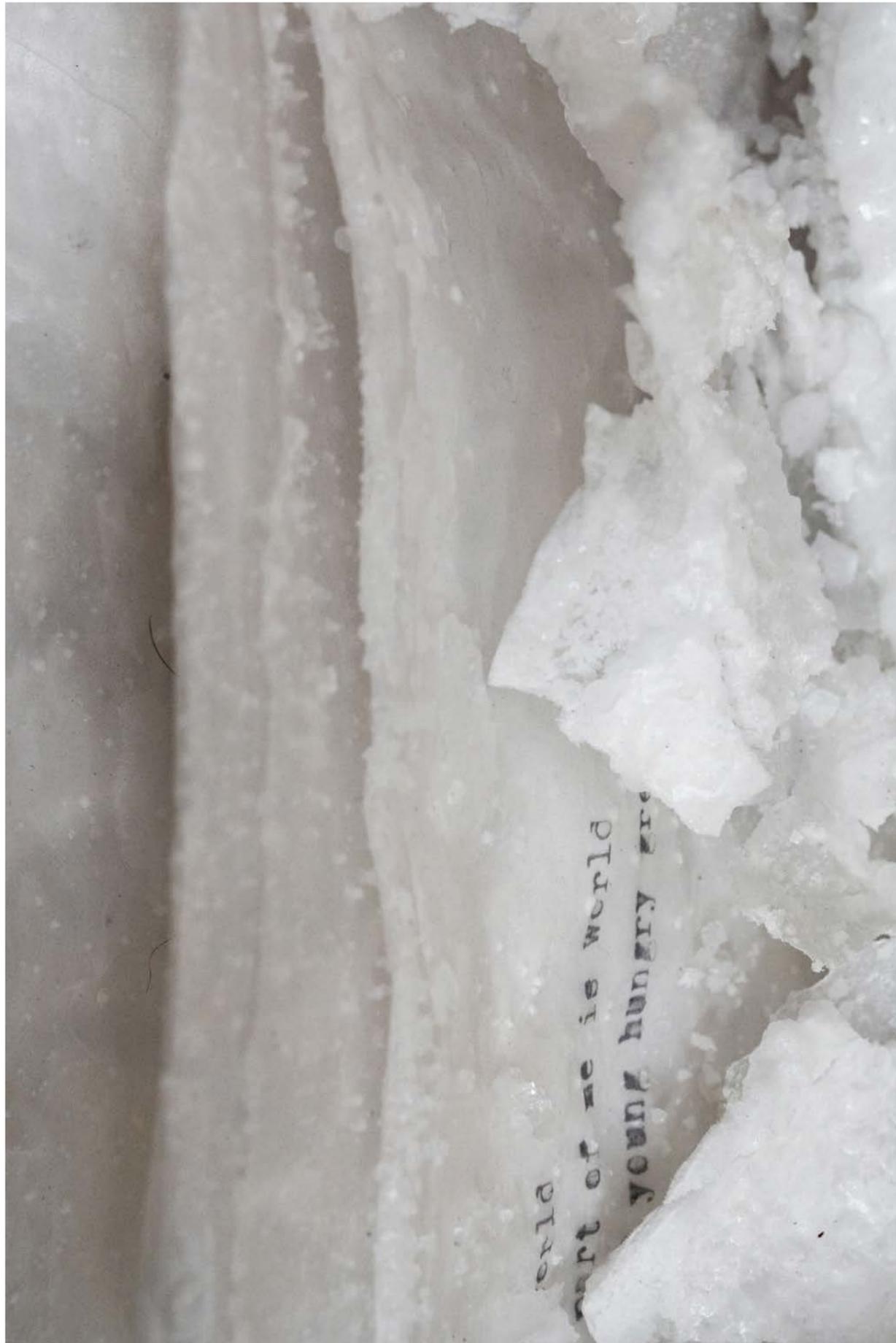


Rencontres d'Arles, Prix Découverte Louis Roederer



Mariana Hahn





# Redtory Museum of Contemporary Art It Isn't Easy, But It Is

Group Show: Aajiao, Amir Fattal, Law Yuk-mui, Mariana Hahn, Miao Ying, Zijie

Guangzhou, China - 2017

"It isn't easy but it is" Two screen Video work

I went to the Pearl River Delta in China to look for the remains of women that found autonomy by creating a sister hood called Zishunu (meaning self combed women) starting in the 18th Century. I could not find them and thus went to trace their steps from when they fled the rise of the Chinese Republic. I wanted to find their stories inside the water they went upon on their way out. I found a 95-year-old fisherman who taught me how to make a fishnet, so that I could go and fish for the stories of the sisters. That man was the last one of his clan that knew the craft. And he also took me onto the sea to fish to find the stories.





Redtory Museum of Contemporary Art - It Isn't Easy, But It Is



Mariana Hahn

# Display Berlin

## Wooden Logs Floating Down the River

Berlin, Germany - 2019

Copper, text, salt and sound installation (diffusion of recorded poems)

"Hair like endless reeds growing from her head

She ran into the forest

Words woven into endless bodies"

Wooden Logs Floating Down the River is an invitation to a series of recurring gestures and recitations, part of an incantatory litany. One hair remains - the catalyst of history - or a billion woven into threads and carrying ancient memories. Mugwort and its protective virtues accompany mothers and travellers on their way, a primary forest and a strange sense of self are some of the elements present in this installation.

Copper, salt and voices are the protagonists, organised in such a way as to translate the information that was once inscribed in the bodies.

As is often the case in Mariana Hahn's work, the construction and erosion of memory, the transmission of knowledge and its learning, are at the heart of this evolving installation.

The entire exhibition constitutes an archiving process that unfolds and transforms.

speak words that are like shadow moving swiftly hands hold  
whispers unspoken so subtle no trace can be seen  
she bound those words to her lips and made them ~~soluble~~  
a daughter of mother walks out into the sun eating fruits  
strange lines all across the earth i felt hunger  
and yet my belly left you spoke words i felt the sea  
caressing my ears like a soft dance

snakes found their way out of the earth my body was full  
of soul ~~come~~  
salt licking sand i found myself under a roof of endless  
leaves, i died

she gave me her breath filled with the essence plants  
monstrous strange beings  
in the afternoons i often felt so old  
a thousand ~~times~~ wash by the sea *Trees*  
her hair looked like branches; give me shade  
i opened up my entire being and fell to earth  
~~super fulminate~~

as she ran into the forest she aimed at the hunters  
balance balance balance  
i fucked up myself  
there was no reception but i was to receive another  
~~i felt so crazy as the smoke lifted up my soul and went i  
into an endless slow dance~~

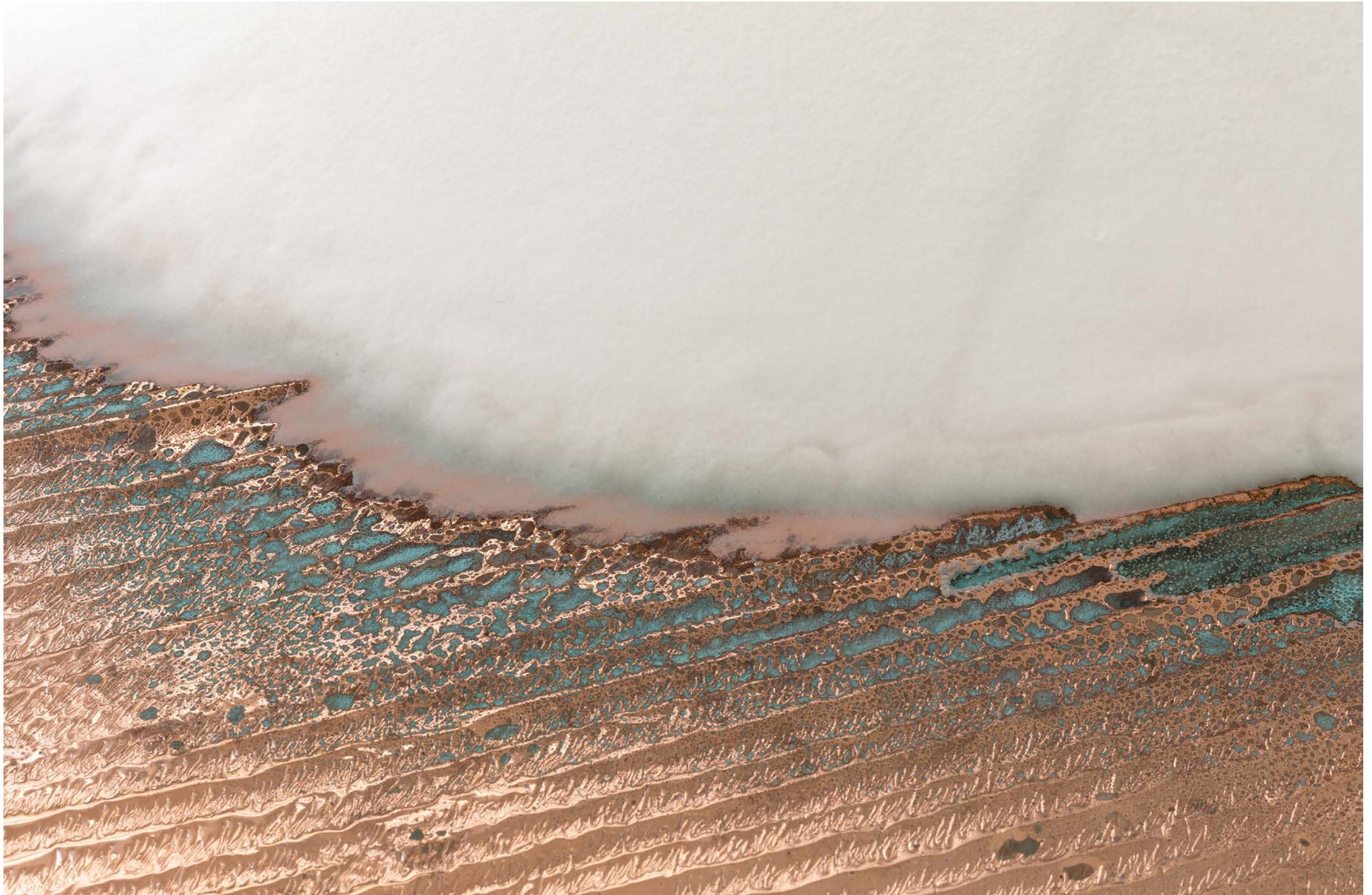
she said she heals  
many many names  
tarnished bones, nothing left/ash into the wind  
wind is a messenger, taking  
taking eating the ~~words~~ carrying  
nothing is ~~assumed~~

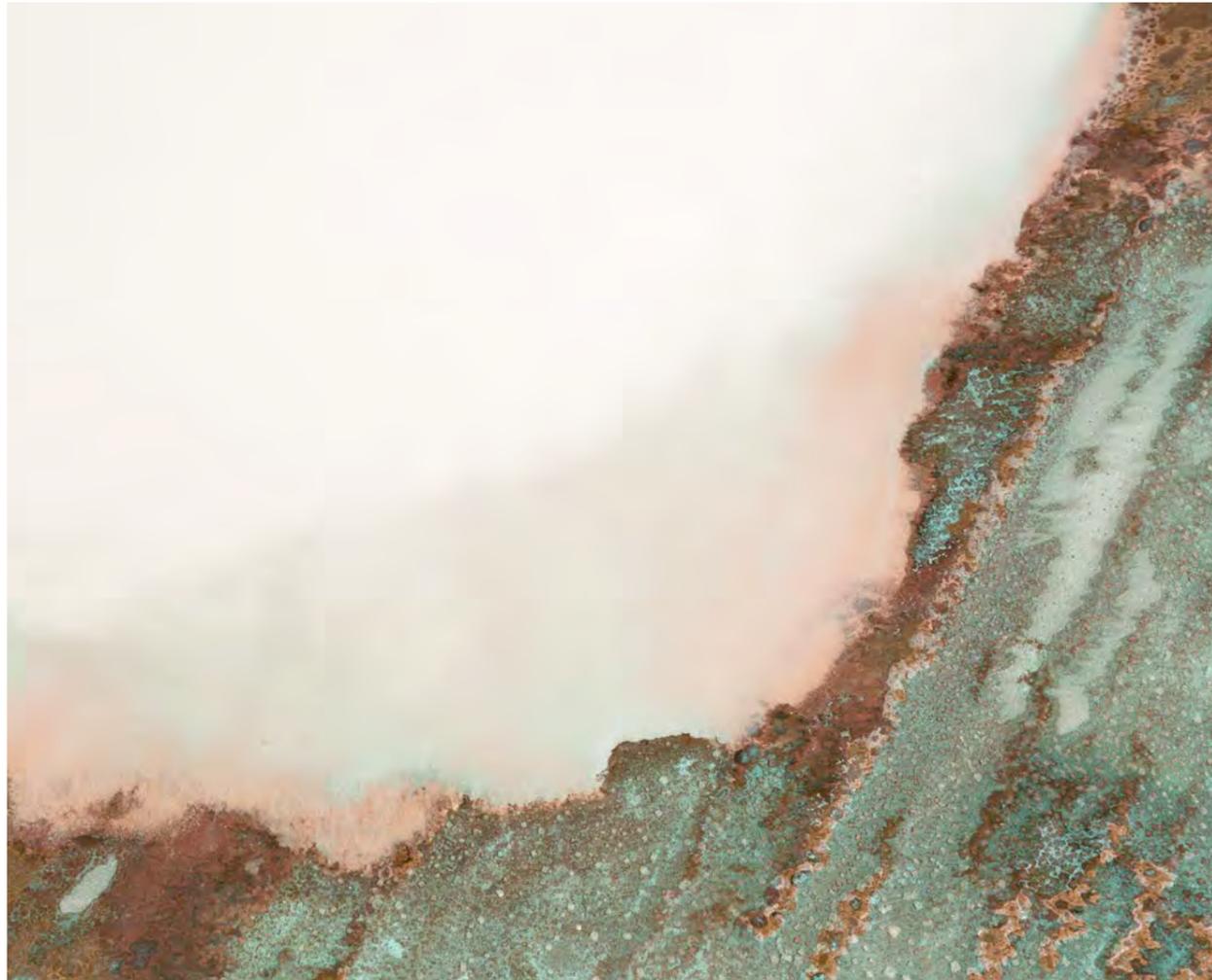
she looks different now  
the substance of eyes ~~curse~~ sits between my legs  
no one wonders  
like a huntress i roam for prey  
cows bleed with the moon  
did you find a bar

everything is part of this  
typing words like the sound of music  
i come from my mothers belly  
still carry her inner rhythm deeply embedded *inside of me*  
an inscription she made ~~in~~ me

she sounded frail







# Momentum Worldwide Trafo Station Museum of Contemporary Art Burn, My Love, Burn

Berlin, Germany - 2013  
Stettin, Poland, 2013

The work "burn my love, burn" creates the body as the carrier of historical signature, the body does so by will, it inscribes, devours the story- becoming a container that vibrates and lives within a narrative. The shroud becomes the elementary signifier of such a historical narrative, it has been impregnated by the story, acts as the monument. Through the burning of it it can become part of an organic form in motion.





# PS120

## The Way Things Run III

Group Show: Julieta Aranda, Anna-Sophie Berger, Lou Cantor, Peter Fischli and David Weiss, Claire Fontaine, Isabella Fürnkäs, Mariana Hahn, Alicja Kwade, Fred Lonidier, Philip-Lorca diCorcia, Mickael Marman, Ahmet Ogut, Gina Proenza, Thilo F. Reich, Analia Saban, Katharina Sieverding, Eric Winkler, He Xiangyu.

Berlin, Germany - 2018

The Way Things Run III sets out to examine how artists – in an attempt to discuss the essential political importance of work and its effect on bodies, places, institutions, and societies – insist on the work of art as a critical and viable space for such a discussion, expanding or subverting its function while acknowledging its inherent implication in value-generation.





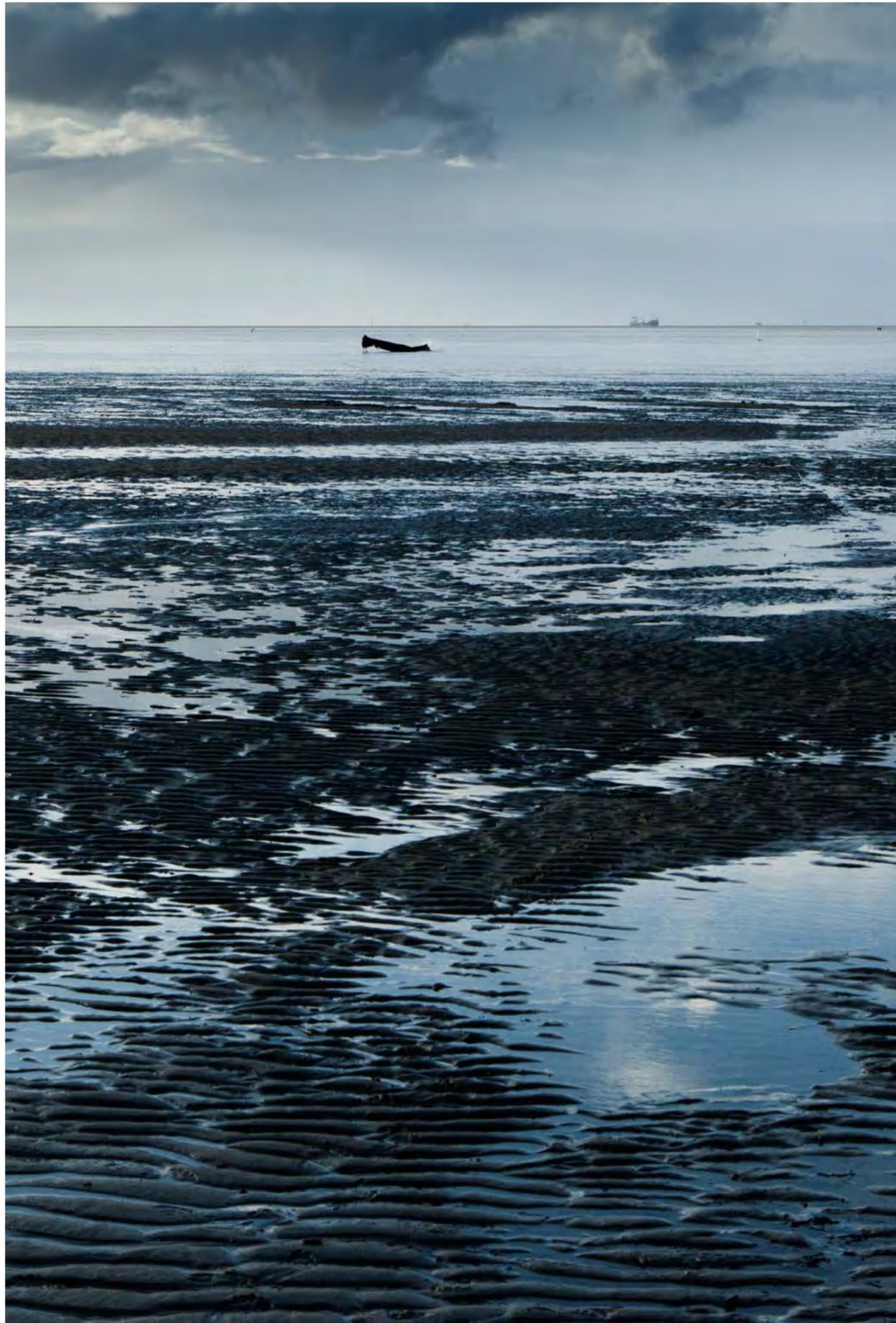


# Trafo Station Museum of Contemporary Art Kuehlhaus Berlin Walking into the sea

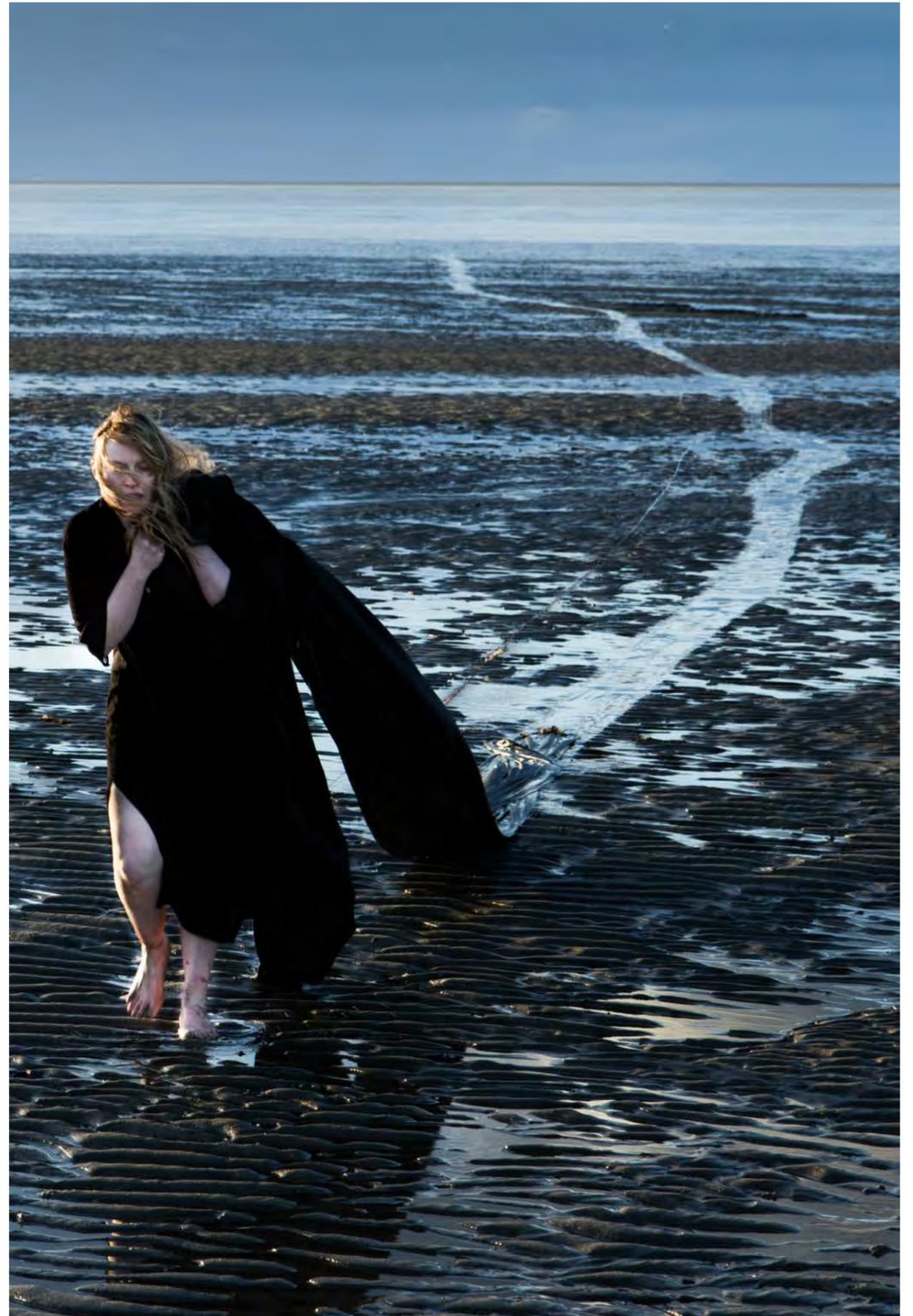
Stettin, Poland - 2013  
Berlin, Germany - 2013







Trafo Station Museum of Contemporary Art - Kuehlhaus Berlin - Walking into the sea



Mariana Hahn

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