

Mariana Hahn

short biography

Mariana Hahn is a multimedia artist whose practice spans performance, video, painting, and installation. Her work explores the relationship between the body and the transmission of memory and knowledge, investigating how materials—particularly salt and copper—function as carriers and mediators of memory across time. She examines their shifting roles, meanings, and transformations across different civilisations, considering how material traces can preserve, transmit, and transform experience. Building on this exploration, Hahn navigates an ambiguous space between performance and materiality, where body and environment converge. She generates poetic resonances from residues and quotidian elements—human sweat, salt, and copper—that are conventionally perceived as ephemeral or disposable. Through these materials, her practice becomes a performative discourse on the liberatory potential of art—mental, corporeal, and intimate—placing the body at the center of an ongoing dialogue with space, time, and material transformation.

Her work has been exhibited internationally, including at MACCO Museum of Contemporary Art (Oaxaca), Galerist (Istanbul), Jezca Gallery (Romania), the Franco-German Pavilion at the Malta Biennale, HDM Gallery and PS120 (Paris), Haus am Lützowplatz and Diskurs (Berlin), as well as institutions in China such as Mountain View Museum (Shenzhen), Pan Meigu Female Art Museum (Fujian), and Redtory Museum of Contemporary Art (Guangzhou). Additional exhibitions include the Belgrade Art Biennale, Galleria Mario Iannelli (Rome), Trafó Museum of Contemporary Art (Szczecin), the Biennale for Young Art (Moscow), and Chat Mill 6 Foundation (Hong Kong) as Mountain View Museum (Shenzhen), Pan Meigu Female Art Museum (Fujian), and Redtory Museum of Contemporary Art (Guangzhou). Additional exhibitions include the Belgrade Art Biennale, Galleria Mario Iannelli (Rome), Trafó Museum of Contemporary Art (Szczecin), the Biennale for Young Art (Moscow), and Chat Mill 6 Foundation (Hong Kong)

CV

2025

Solo

MACCO - Museo de Arte Contemporáneo y de las Culturas Oaxaqueñas, Mexico
Night eyes, Vetrina, Venice, Italy

Group shows

Volcano Lover, Galerist, Istanbul, Turkey
Apples and Strange Presidents, Chaos And Cosmos, Paris
Empreintes, Filles de Calvaires
Valletta Contemporary, Valletta, Malta
Garden of Hooks, Jecza Gallery, Bucharest, Romania

Art Residency

MACCO - Museo de Arte Contemporáneo y de las Culturas Oaxaqueñas, Mexico

2024

Solo

Malta Art Biennale, Franco-German Pavilion, Poetics of An Archive Fort St. Elmo, Valletta, Malta

Group shows

TERRA II, international group exhibition, Beaune, France

2023

Solo

Blue Thread Red Whisper, Residency Unlimited (RU), New York, USA

Group shows

Territoires Sensoriels, HdM GALLERY, Paris, France

Art Residency

Residency Unlimited (RU), New York, USA

2022

Solo

Murmur, Galerie 110, Paris, France
But I am the You, Ateliers Poush Manifesto, Paris, France

Group shows

Fata Morgana Interventions, curated by Rachel Rits-Volloch, Poush, Clichy, France
Manger les fleurs, Galerie Sono, Paris, France
The echo of a distant time Comes willowing across the sand, Poush Aubervilliers, France
An Endless Curve, Circle Culture Gallery, Berlin, Germany, Berlin, Germany
Torso no torso, Terra Mater, Paris, France
Fata Morgana Interventions, curated by Rachel Rits-Volloch, Poush, Clichy, France

2021

Group shows

Désordre des possibles, Julio Artist Ran Space, Espace Voltaire, Paris, France
Vibrant Void, Wilhelm Hallen Berlin, Germany
Rencontres d'Arles, Prix Découverte Louis Roederer, Eglise des frères Prêcheurs, Arles, France
Art from Elsewhere, MOMENTUM Collection, Kulturforum Ansbach, Germany

2020

Art Residency

Goethe Institute Hong-Kong art residency

2019

Solo

Jean-Claude Maier, Als er mit den Vögeln sprach, wurden sie zu Stein, Frankfurt, Germany
Wooden Logs Floating Down the River, Display Berlin, Germany

Group shows

BONUM ET MALUM, Kleiner und Wiese, Berlin, Germany

Performances

Haar, Wilhelm Hallen, Berlin, Germany
Midwife Of Fish, The Mountain View Museum, Shenzhen, China

2018

Solo

Germany New Writings, Die Raeume, Berlin, Germany
Pan Meigu Museum, Fujian, China

Group shows

Something to Believe In, Diskurs Berlin, Berlin, Germany
Salon Hansa, St. Agnes, Gallery Johann Koenig, Berlin, Germany
The Way things Run, PS120, Berlin, Germany

Performances

Nesthaut, Diskurs Berlin, Berlin, Germany

CV

2017

Group shows

Redtory Museum of Contemporary Art, Guangzhou, China
Milk for Snakes, Der Raum, Berlin, Germany
Night of Performance Art, Kharkiv, Ukraine
Flesh on Flesh, Momentum, Berlin, Germany
Die Landschaft in uns, Schlachthaus Fresh and Fine Art, Berlin, Germany
Down to Earth, Galeria Il Frantoio, Capalbio, Italy
Corpo Festival del Arte Performative, Venice 10th - 14th May, Venice, Italy
My Ocean Archive, My Ocean Guide, My Art Guide, Venice Meeting Point
Arsenale, May 2017, Venice, Italy (collateral even La Biennale di Venezia)

Art Residency

Treeline Residency, Capalbio, Italy

Performances

Milk for Snakes, Der Raum, Berlin, Germany
Zizurru, Night of Performance Art, Kharkiv, Ukraine, 2017

2016

Group shows

Me, Myself and I, 68 Projects, Berlin
October Salon, Belgrade, curated by David Elliott
Social Fabric, CHAT/MILL6 Foundation, Hong Kong
You Are What You Are, Galleria Mario Iannelli, Rome
Burn my love, burn, KIK 8, Berlin
Love, actually, Momentum Berlin

Performances

A stream of life, Social Fabric, CHAT/MILL6 Foundation, Hong Kong
AAA, HK, Art Basel HK2016, An Ocean Archive

2015

Group shows

VACANCY, Crone Berlin, Berlin, Germany
Works On Paper, Momentum, Berlin, Germany
The ff at the Haus am Lützowplatz, Berlin, Germany

Performances

Distant Letter Present Now, Berlin Momentum Worldwide
Performance Lecture, CHAT/MILL6 Foundation, Hong Kong

2014

Group shows

Kolibri, Berlin, Germany
Torso no Torso, Moscow Biennale for Young Art, Moscow, Russia

2013

Group shows

24h Stettin, Club Storrady, Stettin, Poland
Burn My Love Burn, Trafo Station, Museum of Contemporary Art, Poland
Works on Paper, Group show at Momentum, Berlin, Germany
Missing Link, Group show at Momentum, Berlin, Germany
Thresholds, Collegium Hungaricum, Berlin Art Week, Berlin, Germany
Burn My Love Burn, Hayaka Arti, Istanbul, Turkey

Performances

Poem 1, her name, WW Gallery, London, United Kingdom
Poem 1, her name, Kuehlhaus Berlin, Art Week Berlin, Germany
The bride that is a Widow, Berlin Festival, Germany
Untitled, Berlin, Germany
Distant-Letter-Present-Now the Wand Project, Berlin, Germany
Go home, Angels Storrady Club, Stettin, Poland
Empress of Sorrow, Momentum Worldwide, Berlin, Germany

2012

Group shows

About Face, Group show at Momentum, Berlin, Germany
Degree Show, Central St. Martins, London, United Kingdom

Performances

I am here, About Face, Momentum Gallery, Berlin, Germany
Wenn ich nicht hier bin, dann bin ich auf dem Sonnendeck Import Export, Group performance,
Schuldenberg Foundation goes dOCUMENTA 13, dOCUMENTA, Kassel, Germany

Malta Biennale of art Franco-German Pavilion Poetics of An Archive

Curated by Andrew Borg Wirth

Fort St. Elmo, Valletta, Malta - 2024

The water reflects upon what it sees. In this way it acts as a door to another territory, a container that can consume and transport bodies to generate new lands. The sea is an archive that preserves stories told and untold. In this installation of works by Mariana Hahn and Simon Riccardi-Zani, a trajectory is drawn charting the sensitivity and poetry embedded within the sea's abundant womb.

A curator from Malta can't disassociate themselves from the substantial impact that the sea has on our collective and individual experience of culture and identity. This place that constantly receives people, forms its identity from the residue that they leave.

Since our first encounter in Malta in 2019 I have been fascinated by the deeply spiritual way in which Mariana Hahn has connected to our island. In the gentle recesses of the saltpans—both the natural pools and the man-made gridwork—she found a location for ritual and performance; a location for conversation between us and the land. The key word here is 'found'. Mariana's artistic practice seems to me to be led by an intuition to find. The same spirituality which she remembered from the saltpans, she found in the Pixkerija, a fish market in Valletta. In the doors to the stalls within it she saw the passage of time, an incredible ecosystem, of fungus, salt and algae—but also the handprints of people across time. In this way she has decided to form a slipway and a seabed out of these objects she found—another liminal, space of transition, a threshold.

A womb contains something which finds itself within it. It holds it and collects it and, in many ways, the two, act and grow as one. The sea operates in much the same way. It swallows, and then it releases, it holds only soon after to wash back out onto the shore—and in the process the mark of each is left upon the other. The copper basins flattened to resemble coins patinate as the water and its salt meets their surface. They assume the character that this alchemical relationship brings, a metaphysical bond that transcends the limits of their solid form.

The artist proposes salt as an important mediator of their main subjects. Salt preserves and corrodes at the same time, so that everything under its impact lives at the threshold—the door between Eros and Thanatos, an edge between the living and the dead. The knowledge it embeds within all which it comes in touch with is saved like in an archive. In the patination, it transfers identity and, in the exchange,, it finds potential for constant renewal. This is what binds the artworks of the pavilion—an understanding of the potential that the sea has to mediate, to bring together, to store and to start afresh.

The frugal nature of the works takes stories, objects, images and sounds from the Pixkerija in Valletta and the saltpans in Xwejni and transports them to fortified St Elmo. Even here, the imprint of the sea can be felt in the eroded stone which frames the pavilion. Poetics of an Archive discusses ideas of nationhood and personhood and establishes a new language by which to emulate their truly borderless nature. It listens to the natural environment to inform the man-made, rather than succumbing to the opposite. In this way it opens new dialogues on the future of our seas and the nature of our world—stretching out to continue conversations elsewhere.

Curatorial Essay by Andrew Borg Wirth - Poetics of an Archive

The sea's salt holds within its crystals the knowledge of deep time. As it meets another material, it transmits that knowledge onto whatever it encounters and as it destroys, it renews. The installation initiates a dialogue with the sea, emulating the seabed. The Franco-German pavilion borrows from the natural processes of patina, sediment, algae, mould and rust to tell the story of the anthropocene. It looks at the fragmented narratives of people, and the overlap that lies in their exchange.





Poetics of An Archive - Malta Biennale of art - Fort St. Elmo, Valletta, Malta



Mariana Hahn











Ojos de Agua

Macco, Museo de Arte Contemporaneo y de las Culturas Oaxaqueñas, Oaxaca, Mexico

2025

This installation approaches matter as a site of relation, where ecology is understood not as a background condition but as a field of continuous negotiation between forces, elements, and forms. Developed in collaboration with wax artisans in Oaxaca, it engages material knowledge as both practice and thought, where making becomes a way of thinking through transformation.

At its core lies a dialogue between wax and water, not as fixed substances but as states in passage. Both respond to heat and light, oscillating between solidity and liquidity, presence and dissolution. In its molten phase, wax acquires the optical and reflective qualities of water, capturing light as movement and dissolving the stability of form. Matter here is understood as processual—an expression of forces rather than a stable object.

A mythical and ritual connection between water and wax, encountered within Zapotec culture, informs this approach. In these cosmologies, transformations of matter articulate a broader understanding of interdependence between elements, energies, and living systems. The figure of the sun, whose tear becomes both water and bee, expresses a passage from light into substance, from energy into life. The bee, as a vital ecological agent, extends this chain of transformation, linking celestial cycles to terrestrial regeneration.

Within the installation, wax forms remain contingent, shaped by exposure, duration, and environment. Under sunlight, their surfaces soften into reflective pools; as temperatures fall, they solidify again. These oscillations do not represent change—they enact it. The work operates as a temporal and material threshold where distinctions between solid and liquid, object and environment, dissolve into a shared field of becoming. It proposes an ontology in which matter is inseparable from the conditions that transform it, and where ecology emerges through this continual reconfiguration.







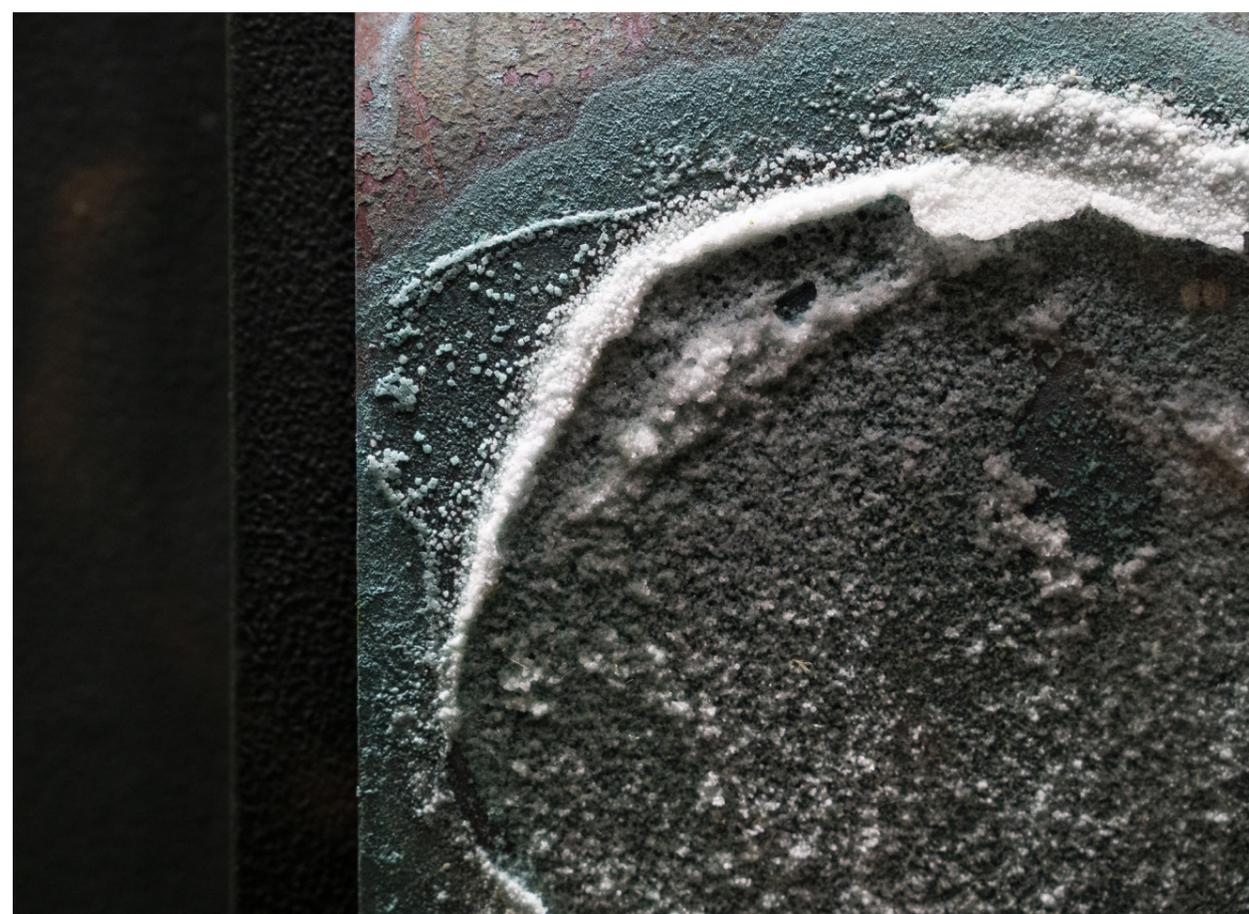
Night Eyes

Curated by Mara Satore

Venice, Italy - 2025

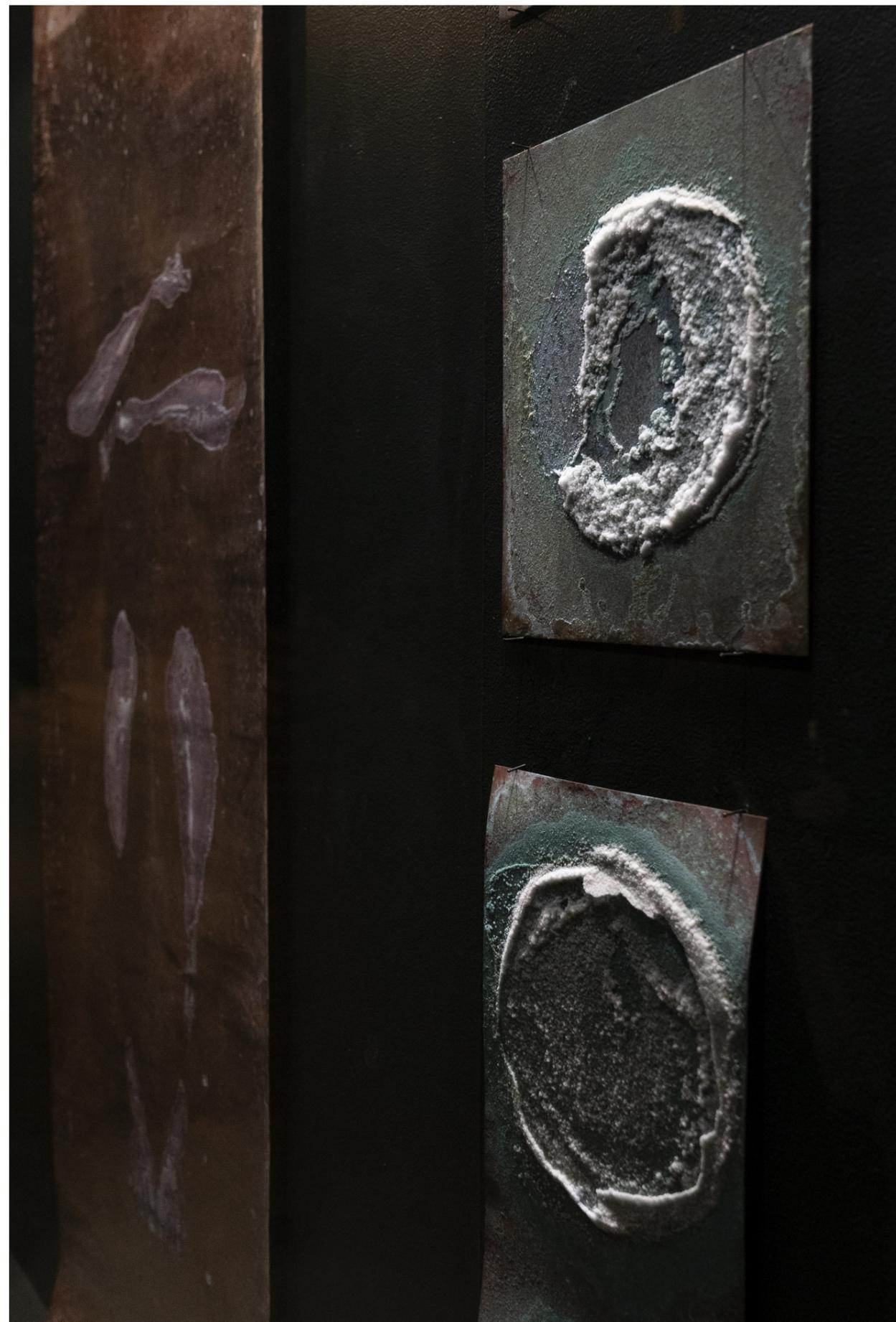
The display window at Fondamenta della Misericordia No. 2497 functions as a double-reflective mirror, where the viewer is invited to confront their own image within the work, engaging in a bidirectional reading: a dialogue in which the artwork simultaneously observes and addresses its observer. Among the exhibited works is Untitled (2020), a stainless copper plate bearing the faint outline of a reclining human figure. This silhouette represents the artist's own body in a posture of reverence, traced by the sweat produced during her rigorous physical training sessions in Paris. The visible fragments—arms, legs, and feet—evoke a posture often adopted by the homeless or marginalized figures the artist encounters in the streets of Paris, bent forward in gestures of surrender or supplication. Here, sweat, a residual byproduct of the body's metabolic processes, becomes an indexical marker of both presence and memory. Hahn transforms this corporeal residue into a conceptual tool, reflecting on vulnerability and decay while simultaneously invoking resilience and the transformative nature of copper, a material capable of continuous evolution. This act resonates with the work of Ana Mendieta, who used blood in Blood Sign/Body







VETRINA#13 - Night Eyes - Fondamenta della Misericordia, Venezia, Italy



Mariana Hahn



EMPREINTES - du geste au langage

Curated by Pierre El Khoury

Galerie Les Filles du Calvaire, Paris - 2025

It is in the invisible that Mariana Hahn's work unfolds us. Her creations gradually emerge, like a secret being whispered. Engraving, repetition, infusion — each piece is a sacred ritual. The word recurs like a mantra, slowly shedding its initial meaning, like a body molting and emerging from its chrysalis. Name, murmured in some of her canvases, resounds like a silent invocation.

In Sanskrit, *nāma* means both name and essence. It does not denote — it affirms a story, an incarnation, a passage. Hahn's materials — hair, copper, salt - are , sensitive relays between the visible and the invisible. Through them, the body inscribes its memory into the obstinate repetition of gesture.

The artist does not paint: she transmutes. Through this almost hypnotic choreography, a silent, organic language emerges. Her deep blacks are breaches. Her vibrant blues, passages — lingering lights, open veins in the canvas. Between the two, a middle space: that of emergence. In her introductory piece, one crosses this threshold.

From shadow to light.

From silence to form.

From erasure to insistence.

She does not offer a story to be read, but a language born of murmurations — like a flight of birds and echoes.

Elise Roch











TERRA

Curated by Jenn Ellis and Emie Diamond, produced by Milena Berman

Beaune, France - 2024

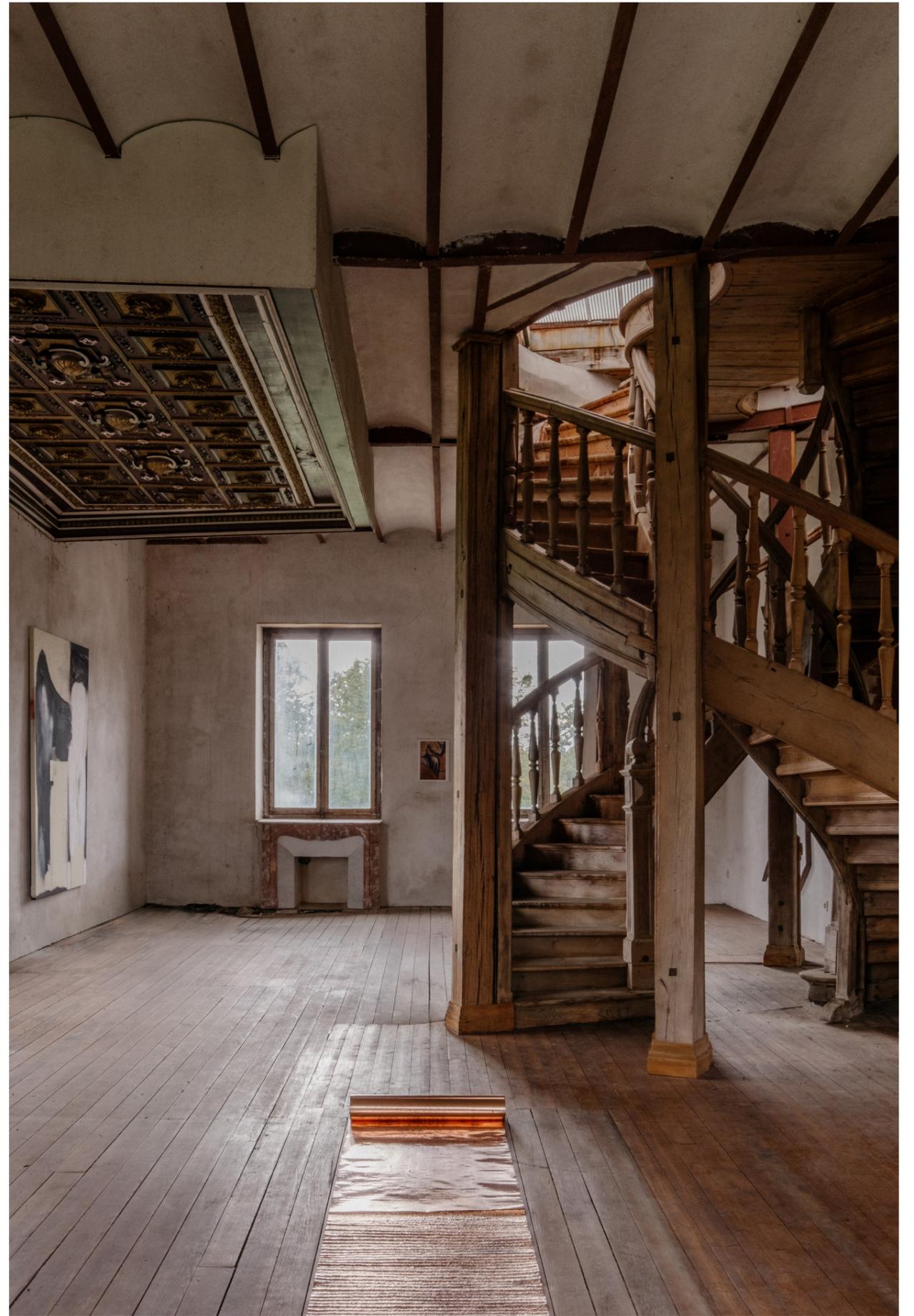
Set against the backdrop of Burgundy's UNESCO World Heritage vineyards, TERRA is an international group exhibition unearthing dialogues between contemporary art, heritage and winemaking.

Chechu Álava, Raffael Bader, Johanna Bath, Matthias Bitzer, Anna Blom, Lewis Brander, Jodie Carey, Zarah Cassim, Mia Chaplin, Abraham Cruzvillegas, Meta Drcar, Marie-Laure Guerrier, Kwamé Azure Gomez, Mariana Hahn, Rebecca Halliwell Sutton, Beatrice Hasell-McCosh, Haroun Hayward, Nicky Hodge, Johanna Tagada Hoffbeck, Yuki Kimura, Julia Kowalska, Mar Kristoff, Gina Kuschke, Antoine Langenieux-Villard, Tiffany Loy, Ka Massow, Nick Mauss, Lara Merrett, Gus Monday, Niamh O'Malley, Aimée Parrott, Clement Petibon, Polina Piech, Kevin Pinsembert, Sebastian Lloyd Rees, Emmanuelle Rosso, Nino Sarabuttra, Wolfgang Tillmans, Wyn-Lyn Tan, Max Weschler, David Whitehead, Nani Wijaya, Danh Vo, Syagini Ratna Wulan, Begüm Yamanlar, Greta Bellamacina and Rafal Zajko.





TERRA - Beaune, France



Mariana Hahn

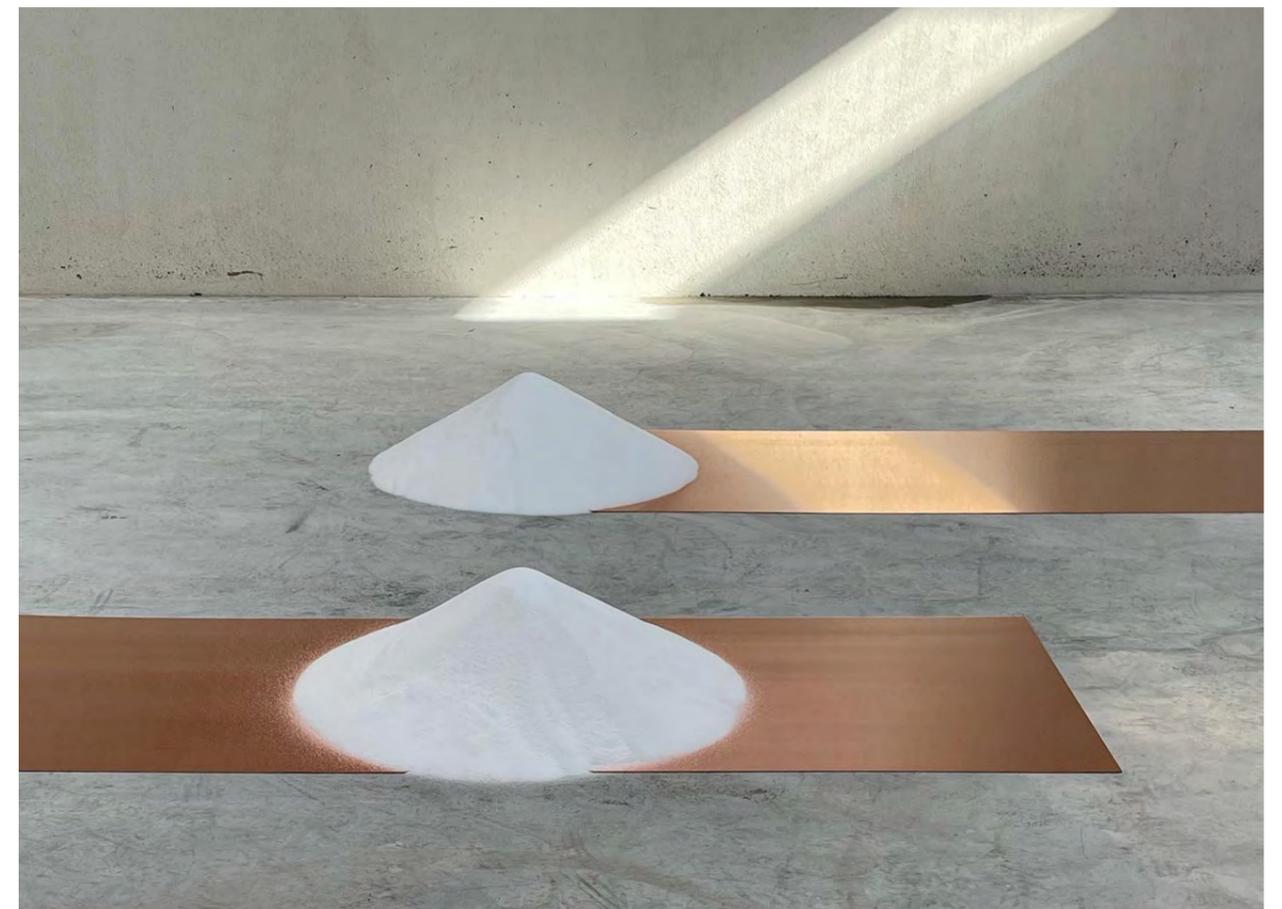


Vibrant Void Wilhelm Hallen

Group Show: Ketuta Alexi-Meskhishvili, Christian Boltanski, Mariana Hahn, Adrian Paci, Anna Virnich
Curated by Anna Redeker

Berlin, Germany - 2021

Vibrant Void is a poetic intervention dedicated to existential themes. The works on display—sculpture, installation, video, and a wall piece—explore time, transience, history, and memory processes. Voids and simultaneously inescapable moments of transformation reveal that they are precisely where our striving for eternity finds expression.







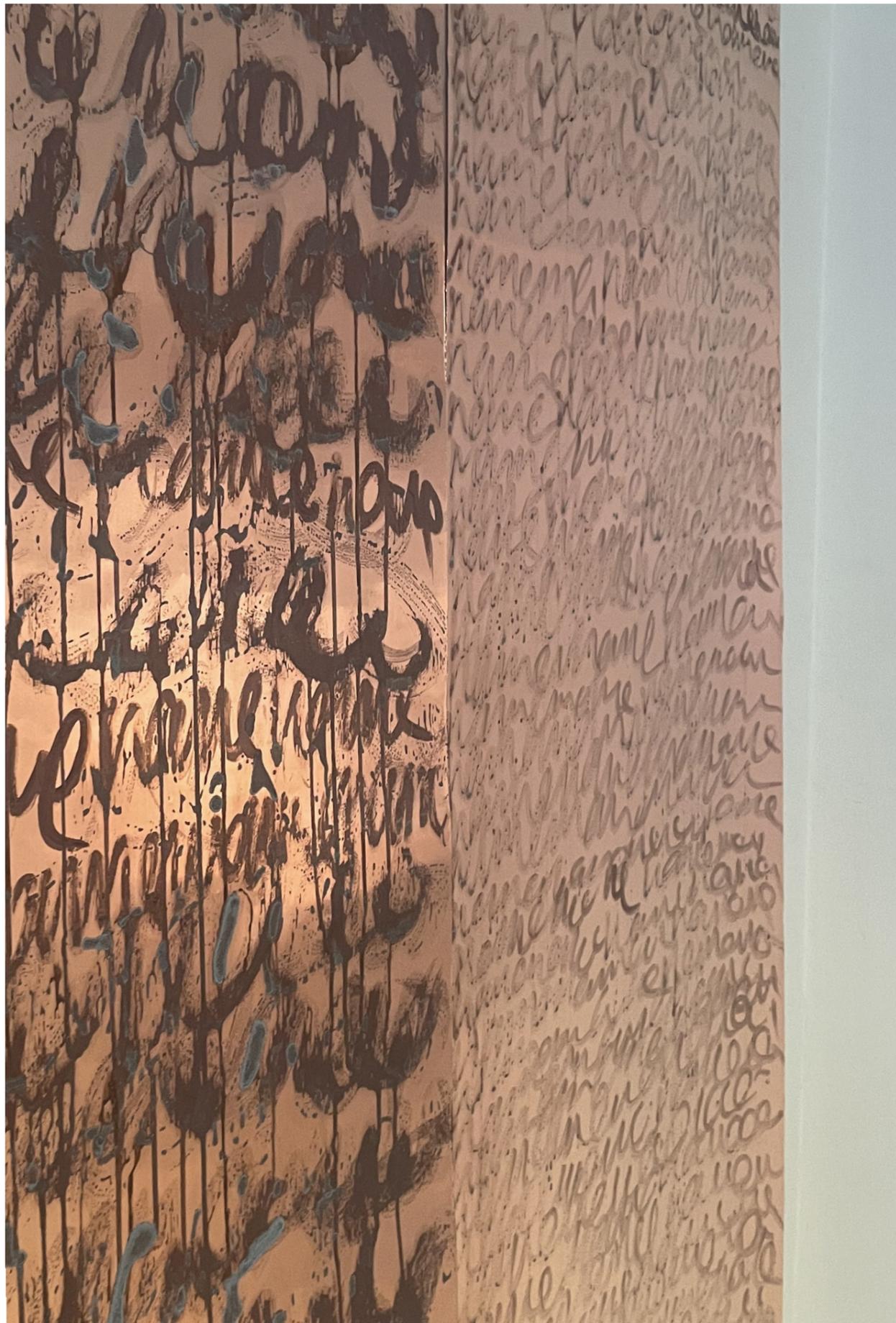
Kleiner Von Wiese Die Landschaft In Uns I too am a monk, I too am the sea

Berlin, Germany - 2017

On many days I went there wearing the Kimono, I tried to go to the furthest edge of the rocks, so as to lose the sensation of the demarcation line between sea and shore, sea and rocks, I wanted to stand right at the threshold of anatos and Eros. is is where I wanted to give my memory to her, so that she could weave it into the narrative of endless stories, all those stories, of that she keeps. I wanted to let go. Standing there, always standing. I tried to look out, to immerse myself into her rhythm. I tried so much to look out, I tried and I tried, and for some reason, I failed. It took practice to make her listen, and it was not the shout that made her listen, rather it was a subtle murmur passing through my lips, a subtle gesture of giving up, giving it away.
It felt good and just. And I felt good and calm.







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.













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.





CHAT by MILL6 Foundation Social Fabric

Duo Show: Kwan Sheung Chi

Hong-Kong - 2016

I went to China, to look for the last women of a sisterhood called Zushunu - or the silk sisters.

these silk sisters or Zishunü women were women who lived together in a sisterhood. they became economically independent from men and their families by working with silk, which in China of the old days was something truly revolutionary. In fact, the tradition of the Zishunü sisterhoods already existed in the 17th century, it is believed it came about as a rebellion against misogyny, only that back then they did not work with silk.

I was told that there were two last remaining on Lantau Island. So I went there. here I searched up and down the hills. Speaking to the spirits of nature such as the trees and the water.

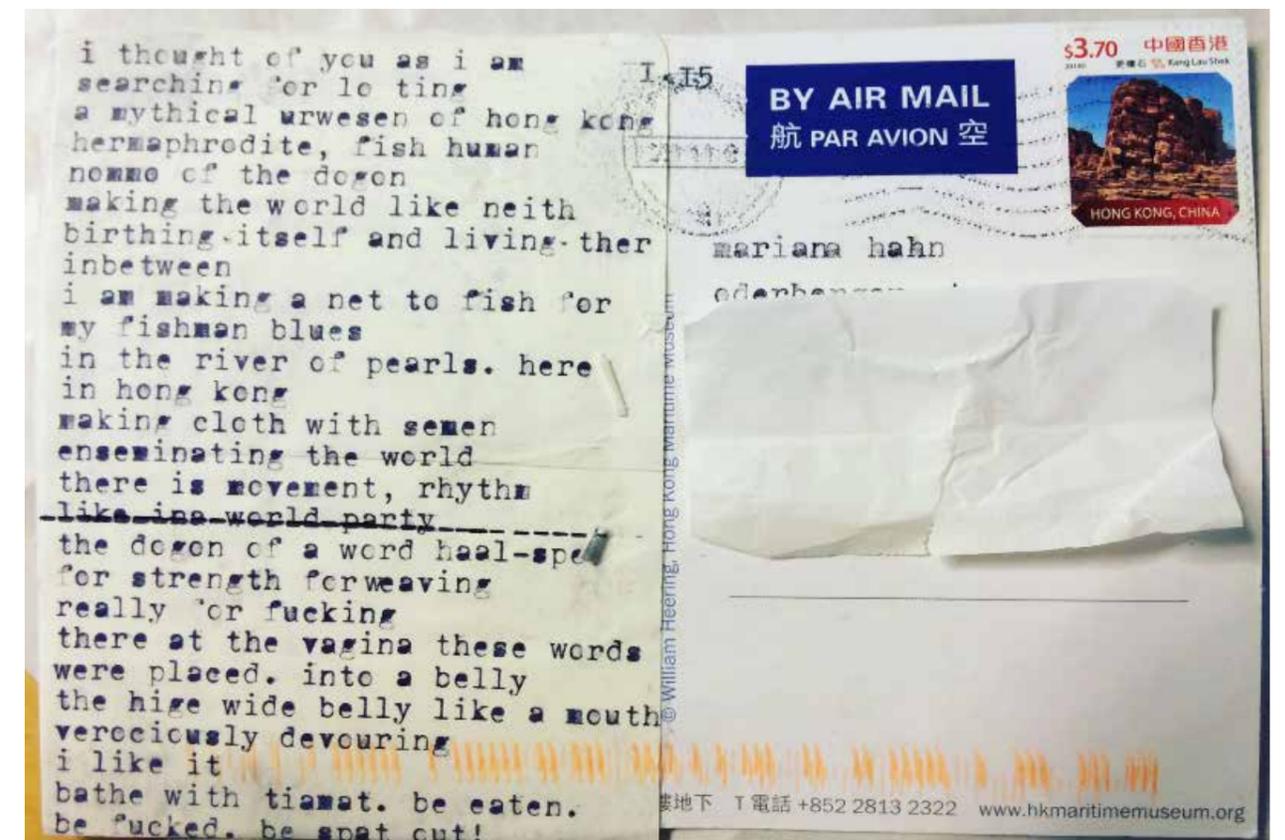
I could not find these women, but I found other things; many other things.

Amongst these, I found a strange foreign me in this strange foreign land. And I found that I, too, was these women, which was felt not that strange, rather it felt natural. I started weaving my own narrative within this situation, of myself being inside this very situation, creating the situation. Actively making a story consisting of my own references, which would become the narrative wherein the finished works were materialisations.

I understood the power that we embody as beings and for me weaving became metaphorical for making story and also for the possibility of finding autonomy, autonomy of having ones very own voice. Whilst searching for them I made dresses made of silk, that I would wear whilst looking for those women.

I would walk endlessly in the mountains, ask people, trees, earth and stones. those dresses with their story I conserved in shellac after. On my way I found a Tanka old master, who told me how to make a fishnet I tried to sh for the stories of the silk sisters (zishunü) in the south china sea as once they have passed through this sea too, when they ed from the mainland, and waters keep memory.

My search became a search to understand the possibility to create or make/weave my own story and thus finding autonomy.





CHAT by MILL6 Foundation - Social Fabric



Mariana Hahn



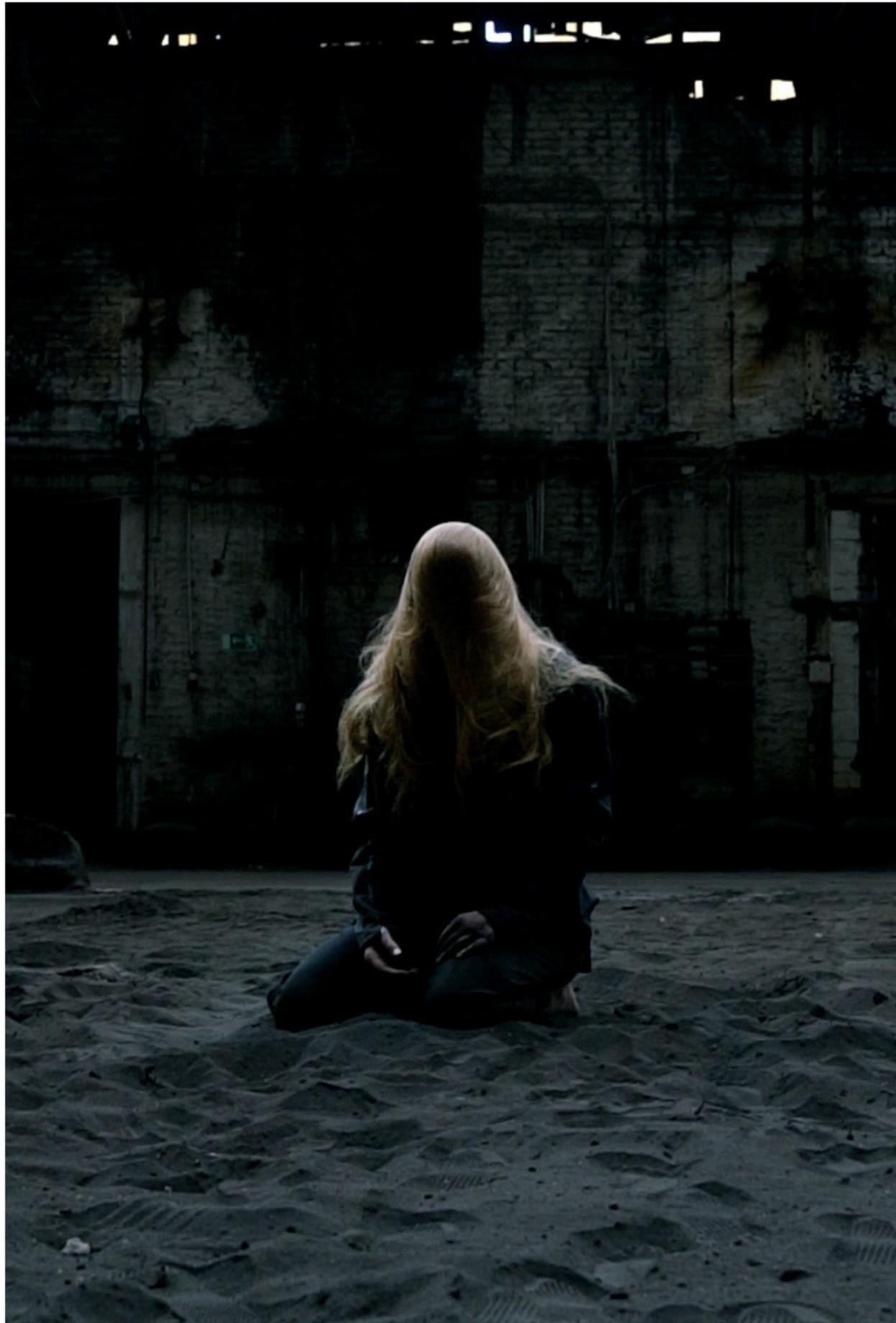
Alte Eisengiesserei Haar

Berlin, Germany - 2019

"Unrehearsed and without having met the participating performer beforehand, led by intuition Mariana gently caressed and washed the woman's supine body—who lay as if injured or fallen—with her own hair. It was at once erotic and an act of healing. A ceremony that required trust, the performance was a symbolic fusion of the two women's bodies, of unity. But it also alluded to the power and potency of hair, and of transformation. Women's hair has been fetishized throughout history. A symbol of female sexuality, beauty and power it has been forcibly cut and hidden. 'Witches' had their head shaved to humiliate them and take away their power, and for the purposes of modesty many cultures today still require women to hide their hair. Throughout history certain hair colours were perceived to be dangerous or to have more power. According to Talmudic Jewish texts, Lilith—the first woman created at the same time as Adam, and not from his rib—was a redhead. Powerful, wild and dangerous. Her refusal to subordinate to Adam resulted in her banishment from paradise and her subsequent demonization in mythology."

Diana d'Arenberg







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

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.





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."





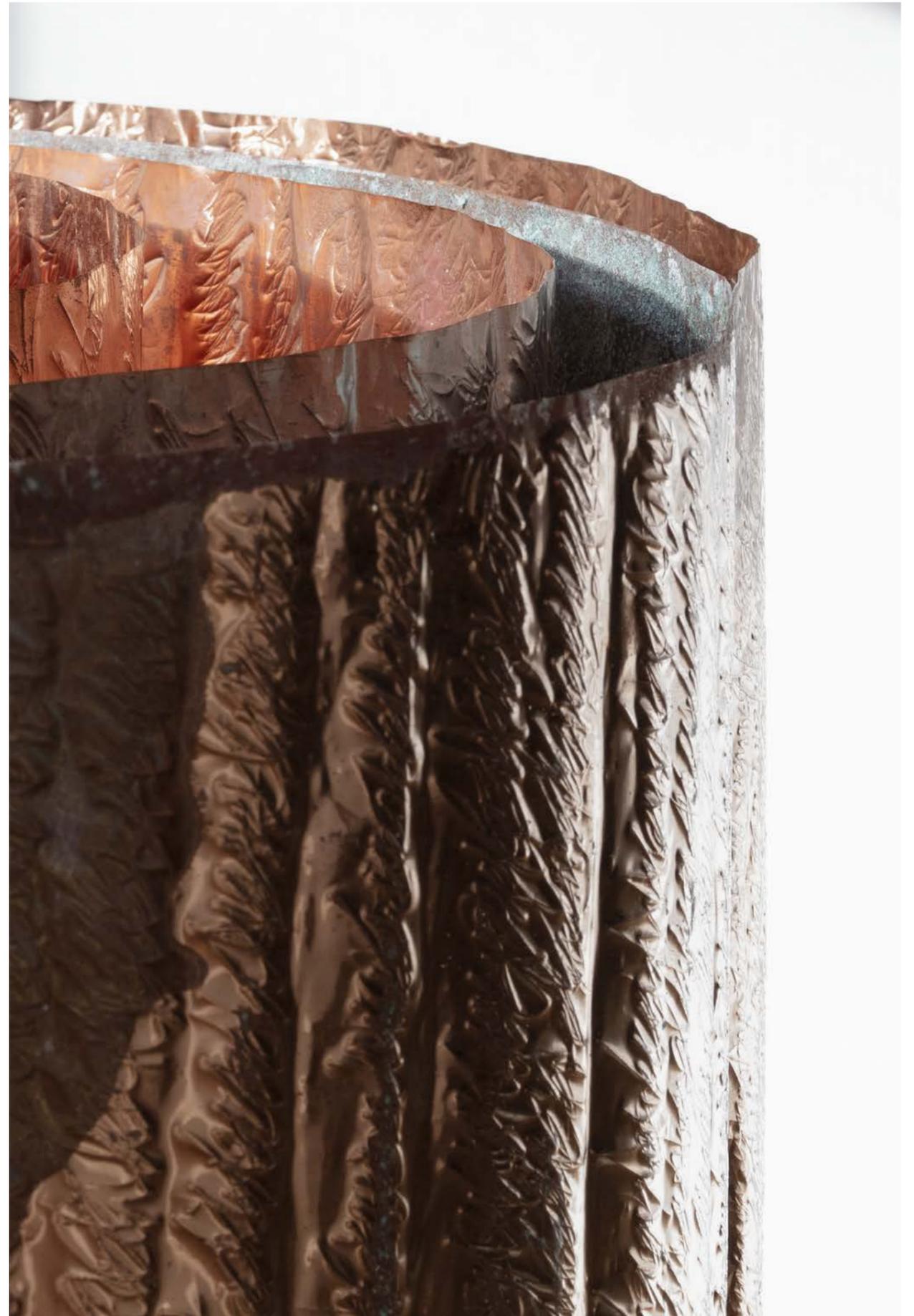
JC Maier - Als er mit den Voegeln sprach, wurden sie zu Stein



Mariana Hahn



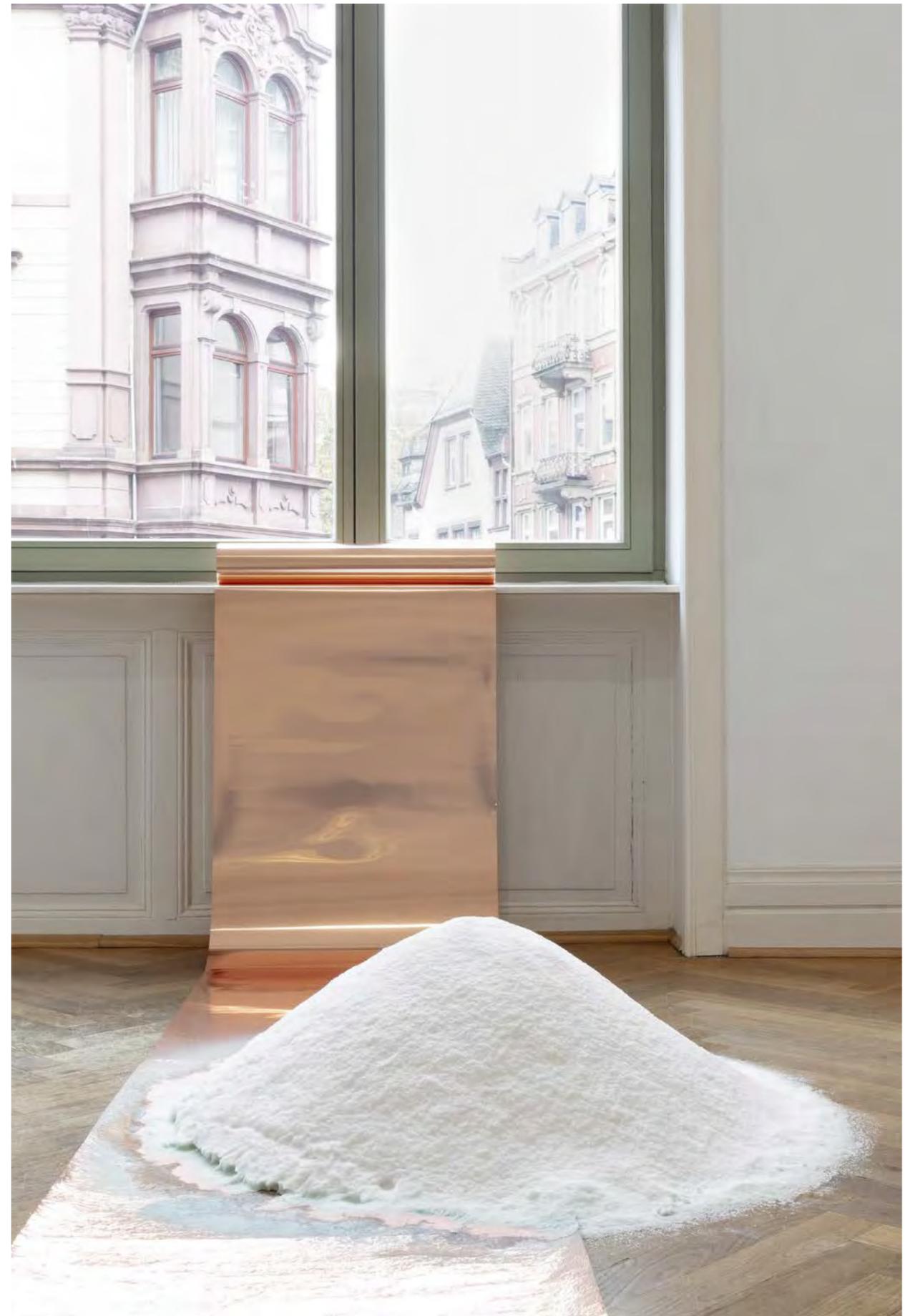
JC Maier - Als er mit den Voegeln sprach, wurden sie zu Stein



Mariana Hahn



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



Mariana Hahn

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. "

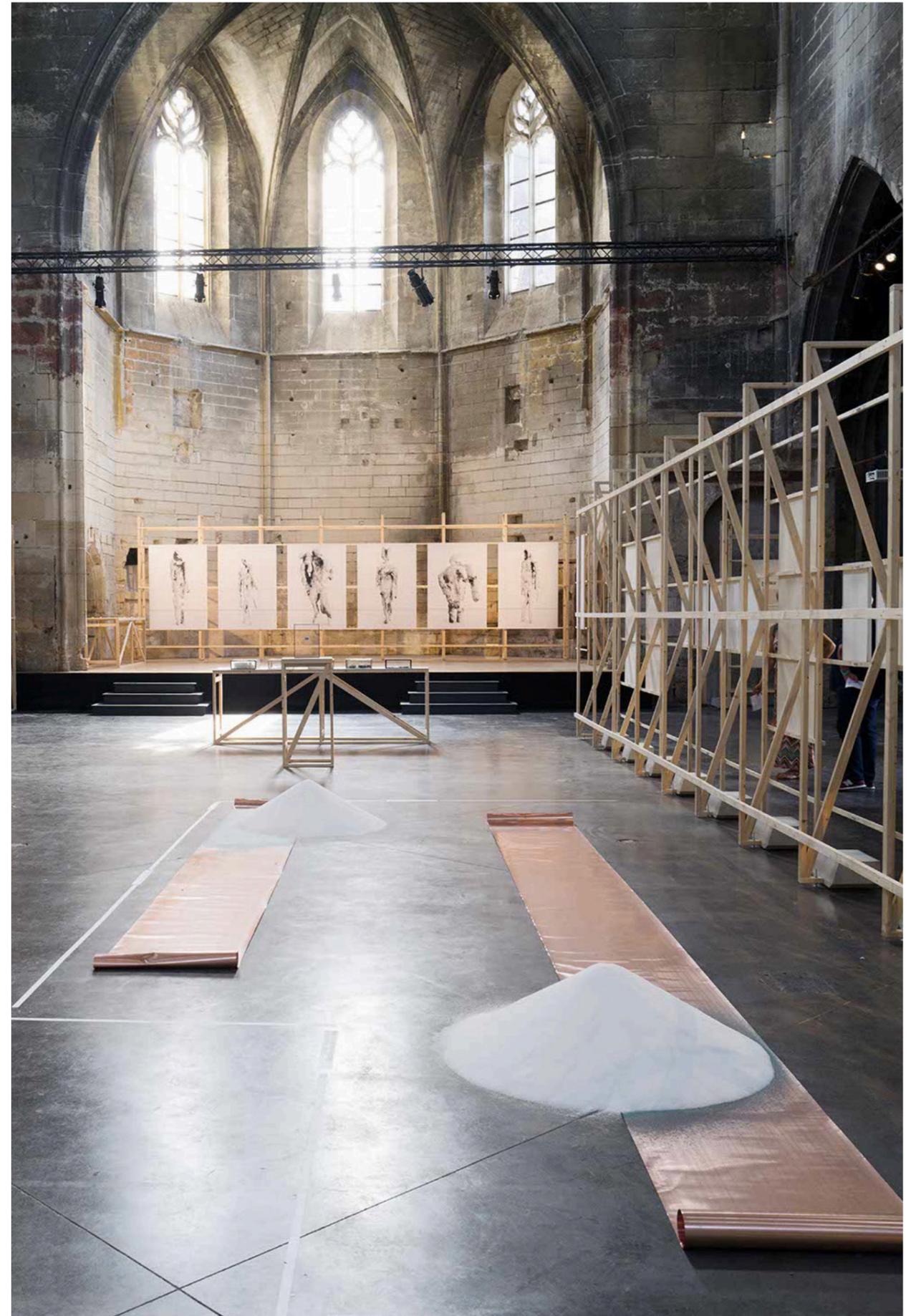
In her copperplate printing work, she uses the basic material components of the silver photographic processes from the early days of photography in the 19th century, such as heliogravure or salted paper prints. Salt and water provide her with the necessary intermediaries to crystalize the surface with 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

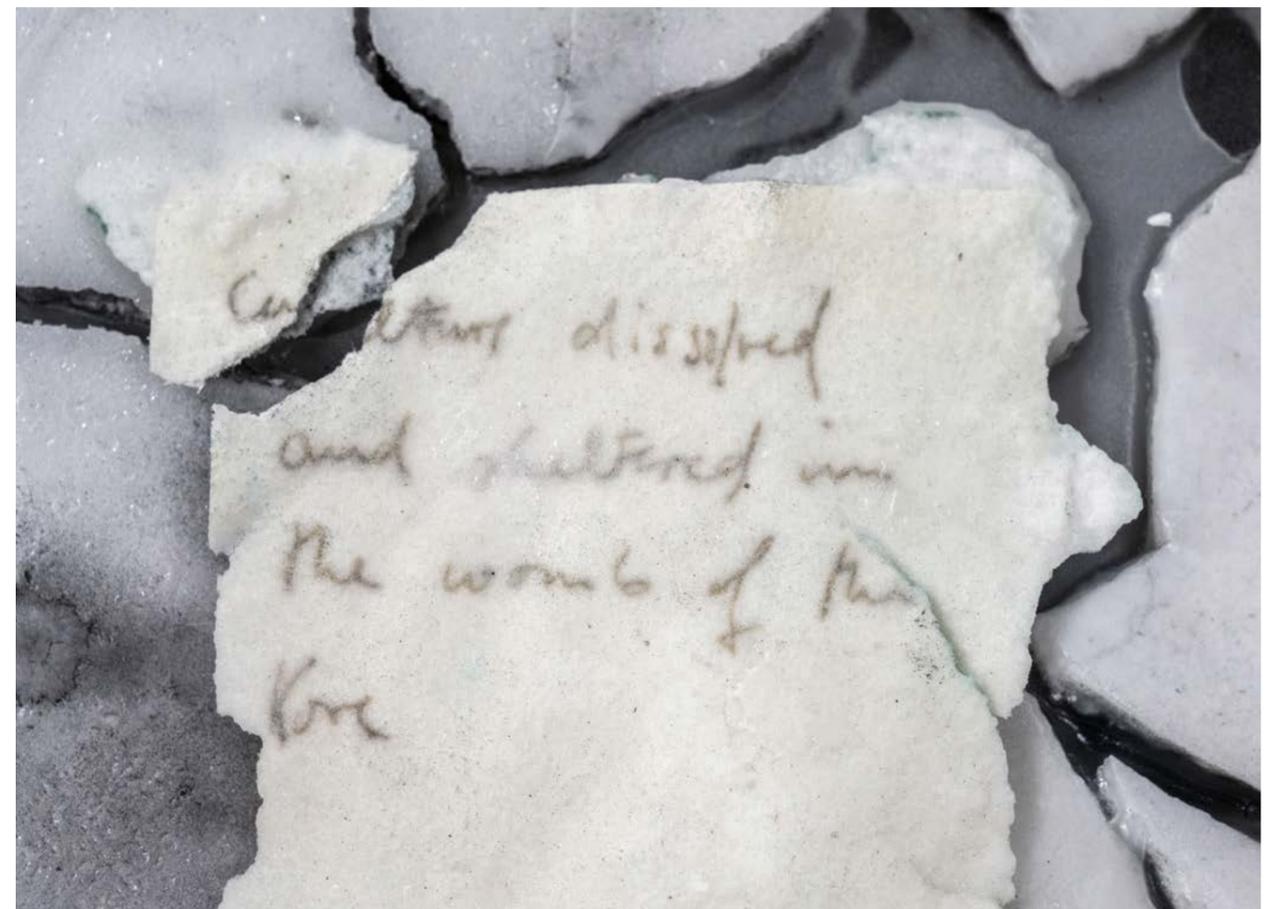


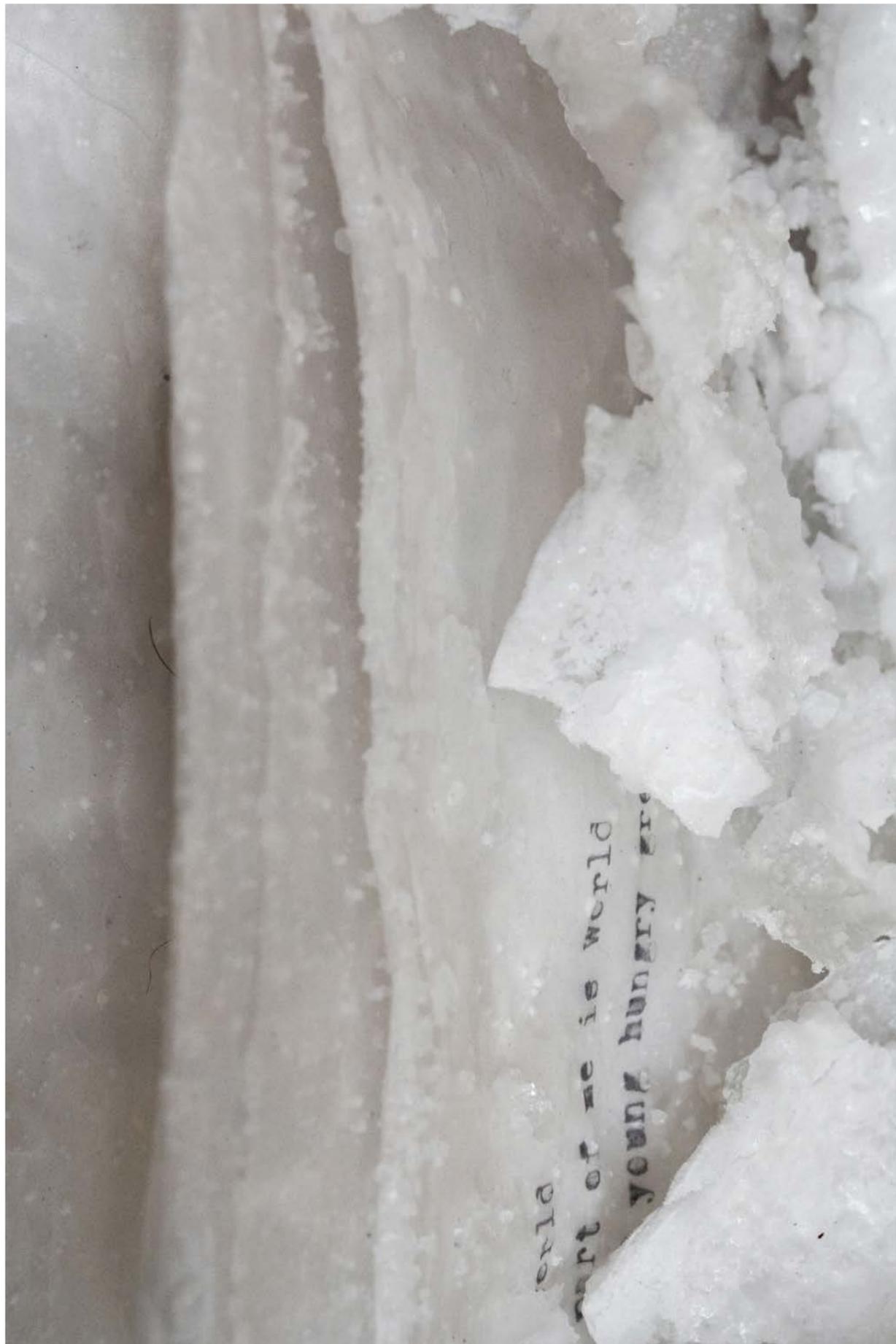


Rencontres d'Arles, Prix Découverte Louis Roederer



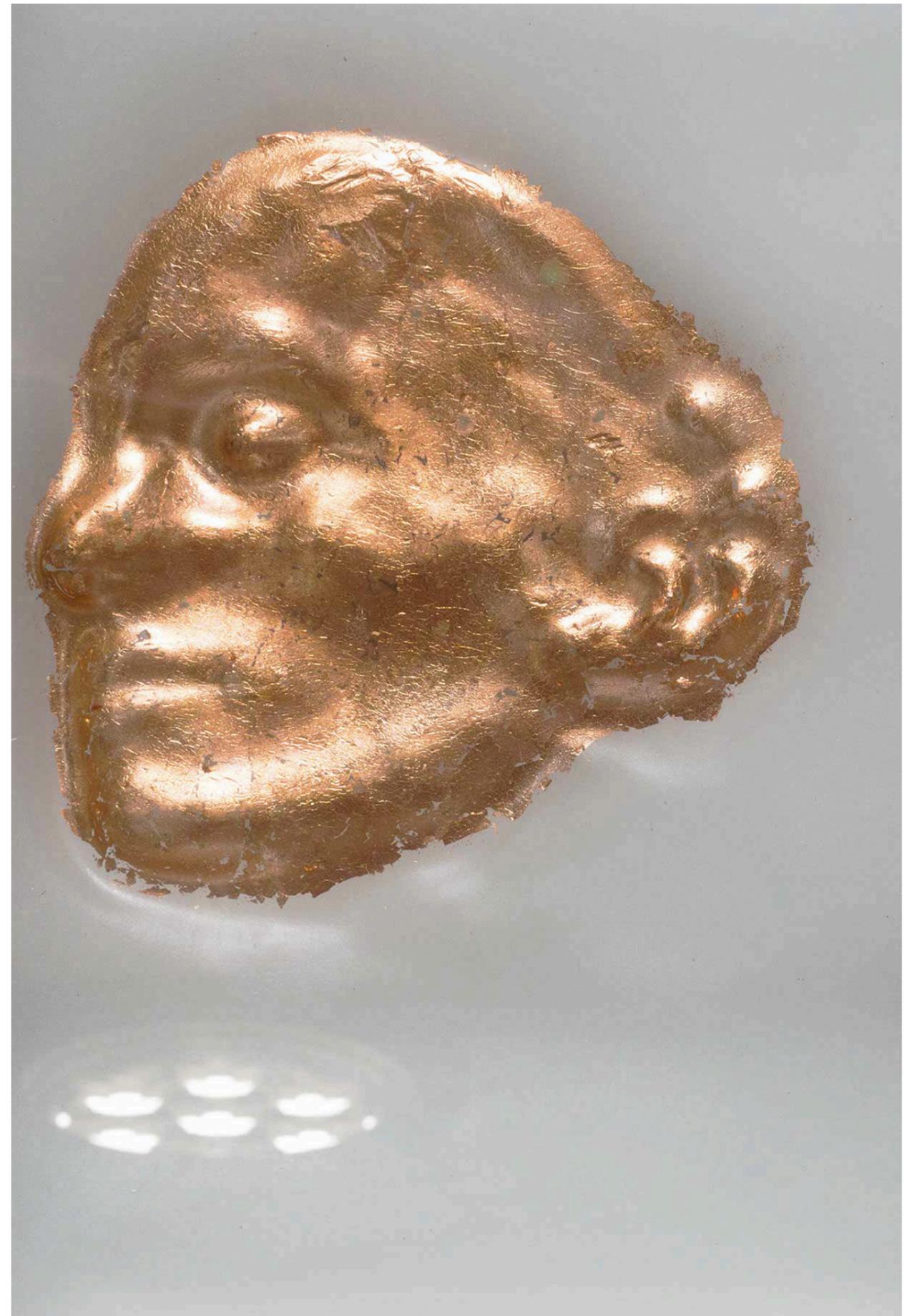
Mariana Hahn







Rencontres d'Arles, Prix Découverte Louis Roederer



Mariana Hahn



The echo of a distant time Comes willowing across the sand

Curated by Yvannoé Kruger

Poush Aubervilliers, France - 2022

FIELDS: Brass pieces, each three meters long, stretch across the space, and gold leaf marks record the imprint of my hands. Standing within the field, I extended my arms and pressed the gold leaf wherever my hands met the brass, leaving a direct trace of my body. In this gesture, the space carries a memory of presence—delicate, intimate, and performative. Over time, as the gold leaves slowly fall, the work disintegrates, reflecting the passage of time, entropy, and impermanence. FIELDS is a dialogue between body, material, and space, a suspended moment where creation and decay, presence and absence, coexist.

At Copper Fields, 170 copper leaves are arranged in five lines across a wall. They respond to subtle air movements—caused by wind or passing people—creating gentle motion and faint metallic sounds, making otherwise invisible currents perceptible.

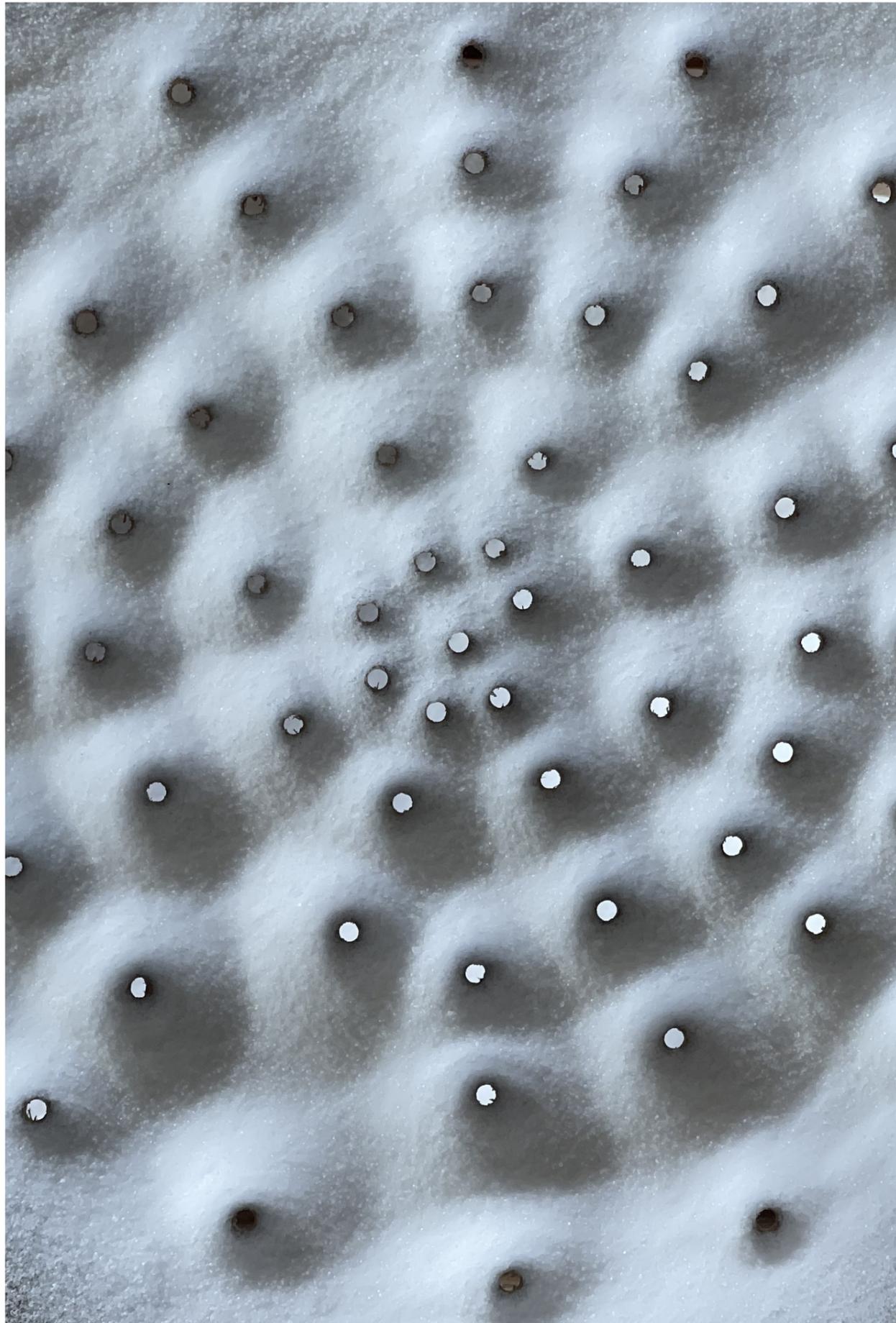
Untitled (Chair with Salt): A chair is placed within the space, its seat perforated with small holes. Salt is poured onto the surface, gradually slipping through the openings to form a mound beneath. The work engages with ideas of time, structure, and entropy, exploring how even seemingly stable forms inevitably shift and dissolve. Salt—a fragile, granular material—acts as both medium and marker, tracing accumulation, erosion, and the quiet transformation of the everyday object. The installation invites reflection on presence and absence, materiality, and the temporal processes that quietly shape our environment.



The echo of a distant time, Comes willowing across the sand, Poush Aubervilliers, France



The echo of a distant time, Comes willowing across the sand, Poush Aubervilliers, France



The echo of a distant time, Comes willowing across the sand, Poush Aubervilliers, France



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

The project unfolds in the Pearl River Delta in China, where I set out to search for traces of the Zishunu—"self-combed women"—who, beginning in the 18th century, formed autonomous sisterhoods. Unable to locate direct remains, I turned instead to the landscape, following the routes of their departure as they moved across water, carrying their bodies beyond imposed social territories.

The work approaches water as a living archive, holding and transmitting memory. Rather than seeking fixed histories, I attempt to listen to what the river and sea might retain of these gestures of escape and autonomy. The body becomes a site of relation—moving with, and through, the environment—where land and water are not passive backdrops but active participants in the preservation and erosion of memory. In this process, I met a 95-year-old fisherman, the last in his lineage to hold the knowledge of net-making. Through his gestures, a form of embodied knowledge tied to the sea was passed on. Learning to weave the net became a way of entering into relation with these histories—fishing not for objects, but for stories, for traces of the sisters carried within the currents.





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

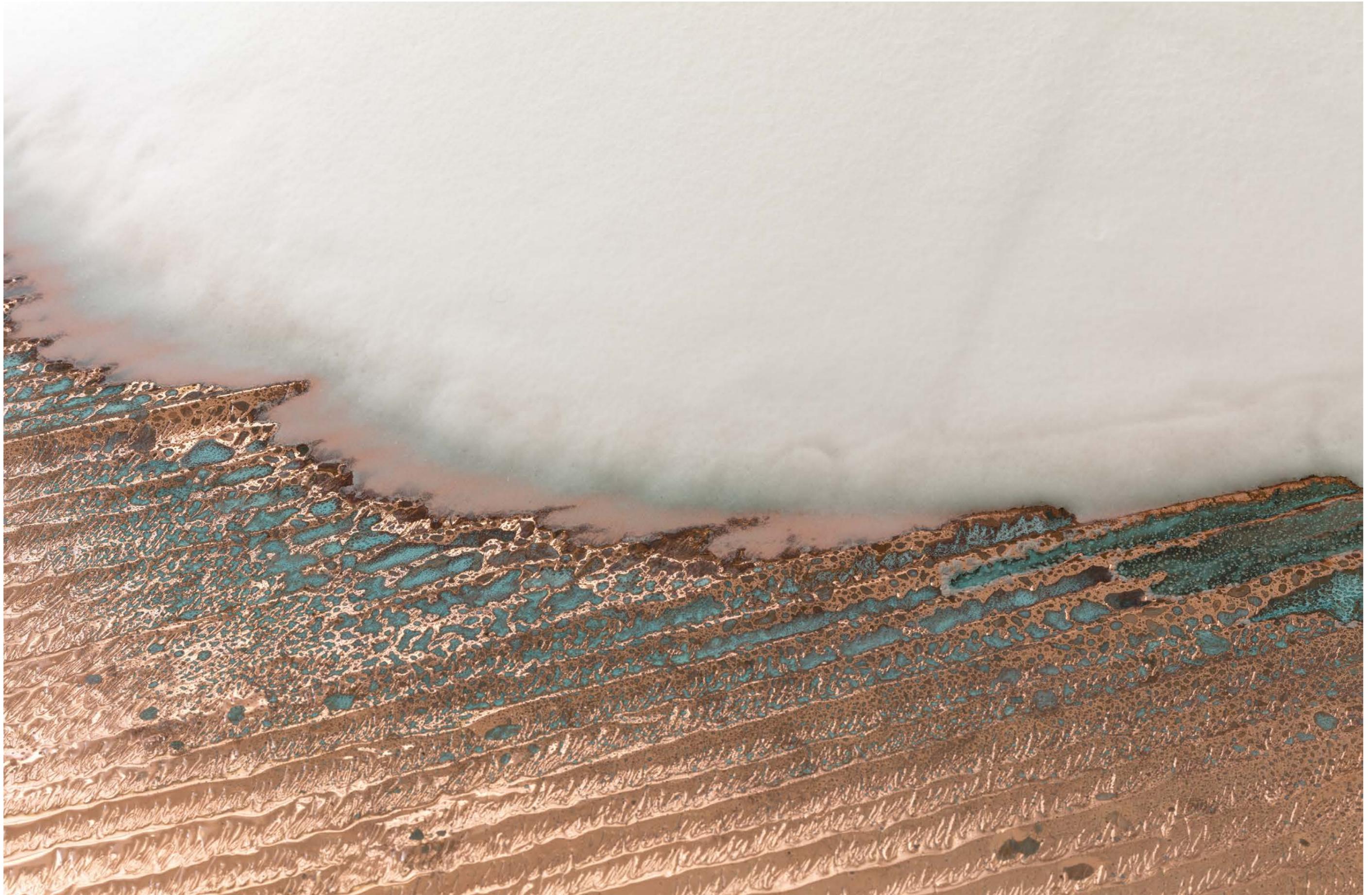
she said she heals
many many names
tarnished bones, nothing left/ash into the wind
wind is a messenger, taking
taking eating the ~~words~~ carrying
nothing is ~~assumed~~

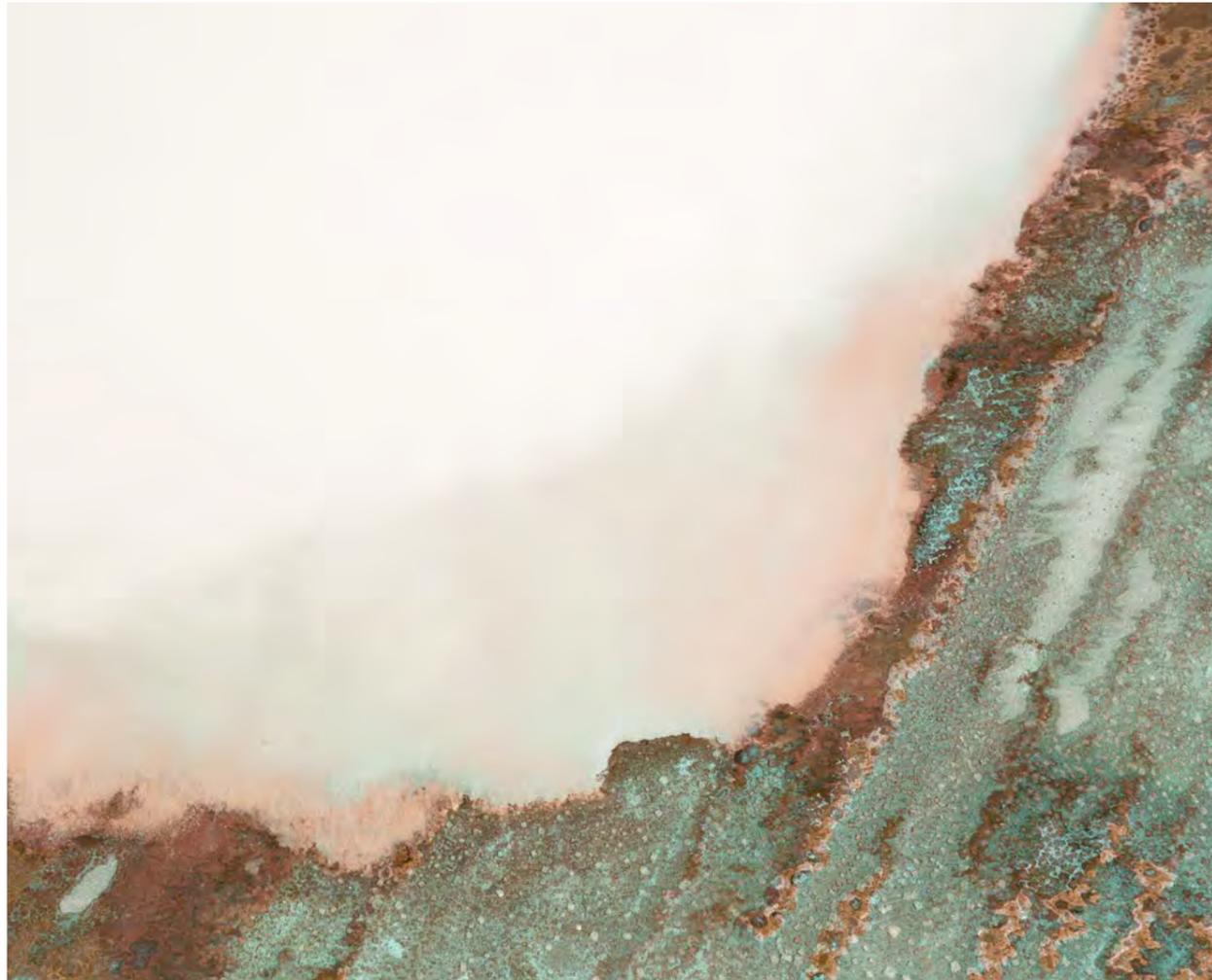
she looks different now
the substance of eyes ~~curse~~ sits between my legs
no one wonders
like a huntress i roam for prey
cows bleed with the moon
did you find a bar

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







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 a threshold, a space where one state becomes another. In this performance, she guides a transition that reflects ecological cycles—where life, change, and decay are part of an ongoing process. Her role is to accompany and make visible this moment of passage.

In Midwife of Fish, this gesture extends to the fish. The midwife helps them move from one state to another, placing the act within an ecological context where boundaries between life and death are not fixed but constantly shifting. The work highlights how these transitions can be shaped, slowed down, or altered.

The 2000 fish in the performance are made of recyclable silicone, each containing a small internal engine that is recharged daily. Their material and mechanical persistence foreground a tension between organic cycles and artificial sustainment. The passage from one state to another becomes endless—an ongoing loop in which decay is suspended, and the process of dying is continuously prolonged, echoing ecological systems disrupted by human intervention where natural endings are deferred and cycles remain incomplete.







Blue Thread red Whisper

Residency Unlimited (RU) - New York - Governors' Island

New York, USA - 2023

Coming out of a very difficult period of my life, I decided to make things that give me pleasure. These new works are fueled by personal transformation, meditations on spirituality and mysticism, recent encounters and the act of making art as a way of making oneself.

"Blue Thread Red Whisper" is an open studio invitation by the Parisian based German artist Mariana Hahn at her work space in Governors Island. Developed over the course of a 2 month residency, this new body of work spans across performance, installation, drawing, video, and poetry and includes found objects by the artist on the island, copper and salt as part of her research on memory and transmission. Hahn has a deep interest in excavating the relationship between materials and their interconnectedness, viewing them as a foundational element in understanding the workings of the human body and its interaction with the unseen aspects of existence.





Blue Thread red Whispers - Residency Unlimited (RU) - New York, USA



Mariana Hahn



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.





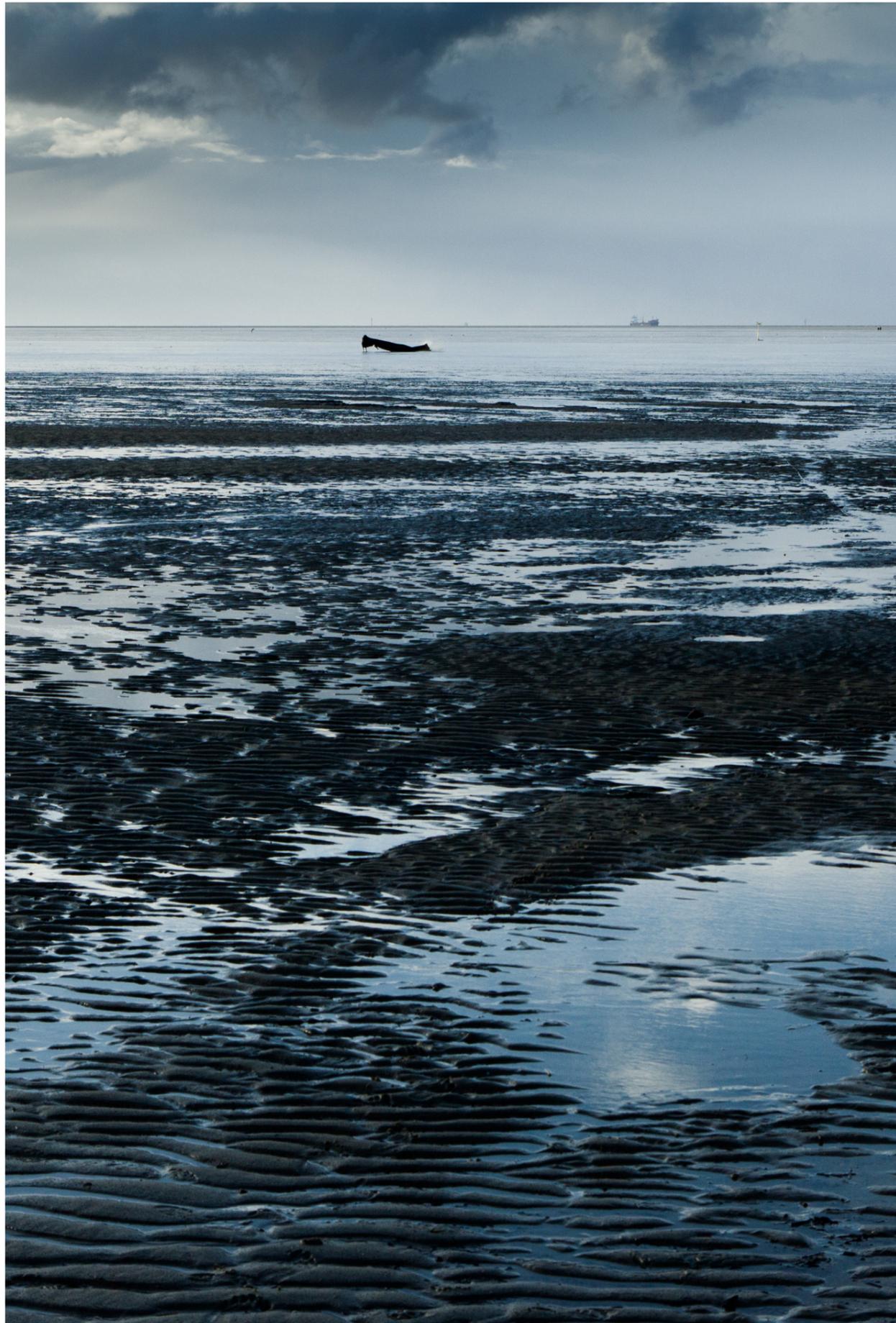


Trafo Station Museum of Contemporary Art Kuehlhaus Berlin Walking into the sea

Stettin, Poland - 2013
Berlin, Germany - 2013







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



Mariana Hahn



Torso no torso

Terra Mater - Paris, France - 2022
Biennale For Young Art - Moscow, Russia - 2014

Culture and tragedy are entwined in an eternal embrace "oh come onto me, gorgon head!" speaks Perseus as he sends a kiss of death -These are my words borrowed from the book of memories, as I sing songs on a "weeping meadow".

I choose Stettin as the place for the realisation of "Torso no Torso" for its historic significance as a place that seems to well illustrate a human condition which I am focusing on in this piece, wherein I perceive the city with its building as body as well with its very own historic lacerations upon its figure.







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