

Hammann von Mier
Selected Works

2013–2017

Text

by Anja Lückenkemper

Work process, negotiating context and reflecting on the conditions of production are as important to the artistic practice of Hammann von Mier as the final object in the exhibition space.

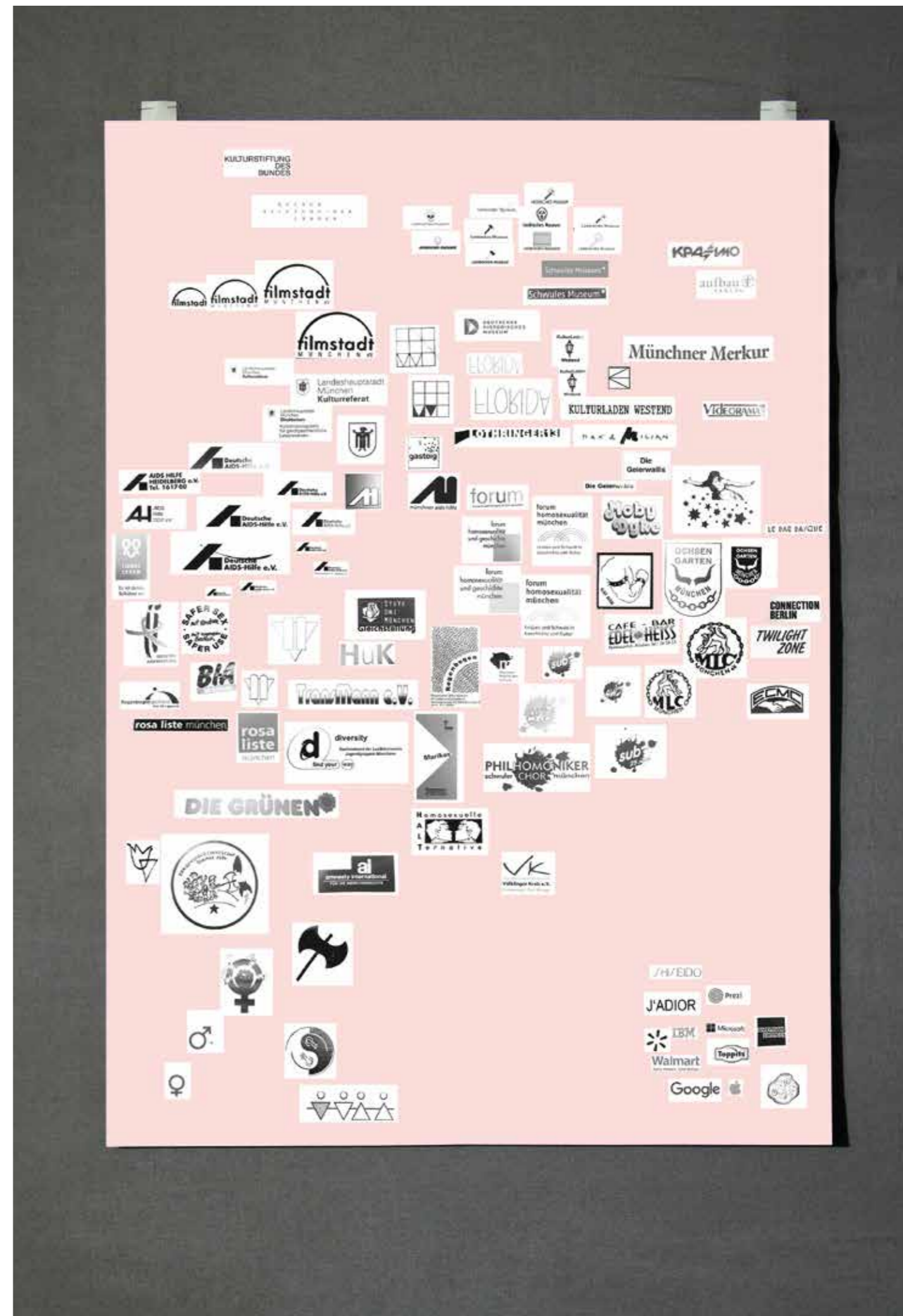
The artist duo makes self-interrogation a central component of their work, posing questions to be perpetually revisited regarding their own role: about working conditions and the purpose and function of artists today, but also about how one can, and why one would want to work as an artist today at all. This type of practical theorizing is an intrinsic part of their work as artists and also explains the need for an artistic duo, which deals with communication, form and the structure of collaboration in their work.

Hammann von Mier ignores certain demands of the contemporary art industry. They constantly transgress it rather than let it define or delimit their practice. Above all, this approach allows them the freedom to work at the border of applied arts in a variety of formats and diverse collaborative contexts. Hammann von Mier is an artist duo, but also a vision of the future and a type of declaration of independence: a particular "tribe" of friend-networks and shared interests that can position itself outside of market and institutional structures, and, at the same time, negotiates content without necessarily ending in consensus.

The artists have developed a classification system that defines the recurring elements of a shared practice, such as training or branding. This is the framework for the perpetual negotiation of a shared practice and establishes the parameters for content, format and method. The concept of TRAINING, for example, establishes the importance of interaction with one another, but also with material. TRAINING creates a free space, in which to collectively communicate through material without focusing on a result. The BRANDING, the label Hammann von Mier— with the regularly appearing HVM logo—establishes recognition value among the variety of positions, but also functions as a political commentary on the economic aspects of signs and logos. Hammann von Mier takes up the vernacular and form of the consumerist branding machine and reinterprets it: oversized-logo shirts function as ad-space in particular settings and specific performative actions, and, at once, echo the aesthetics of demonstrations, protests, (worker's) uniforms and (gang) affiliation.

Artist Philipp Gufler asked us to contribute a poster to his installation "I wanna give you devotion" at Platform Munich. Gufler realized the exhibition in cooperation with the self-organized archive *forum homosexualität münchen e.V.* The key element is the poster and video collection of the forum. The show combines historical posters/flyers and works by 29 artists and artist collectives, who Gufler specifically invited in order to question, actualize and expand on the poster collection.

Our approach was to collect all the logos and symbols from Gufler's selection of posters and the artist's contributions. We were interested how certain logos represent a corresponding content. Making visible the artist's preferences on a meta level was another goal. The title is a reference to the archive and also to the original meaning of a forum as a market place. We organized the different logos around the forum's symbol in a mapping according to parameters like geography, political orientation and type of place or institution.



Different setting, extended version of our ongoing performance project "keep your objects alive". This time the column of our studio space serves as venue, and the material of our sculptural work. Big crayons are used as a metronome to keep us in sync. This performance consists of two parts:

First reading out the statement with the beat, interrupted by a gestural, silent choreography. During the second phase M keeps beating and reading out the demands of "München du sattes Gesicht!" and S hands single copies of those over to the audience.



/ Performance, with crayons, artist statement, prints from "München du sattes Gesicht", ear plugs, duration approx. 20min,

↑ during the performanc
→ after the performance



RELAX!

WALL OBJECT . 2017

Part of the garments coming from the installation "München du sattes Gesicht!" hung over a silver rag. The viewer can flip through the single layers like through a publication.



→ Relax, object, 20 garments from the installation "München du sattes Gesicht!", mesh fabric, paper with prints and signs, aluminium rod

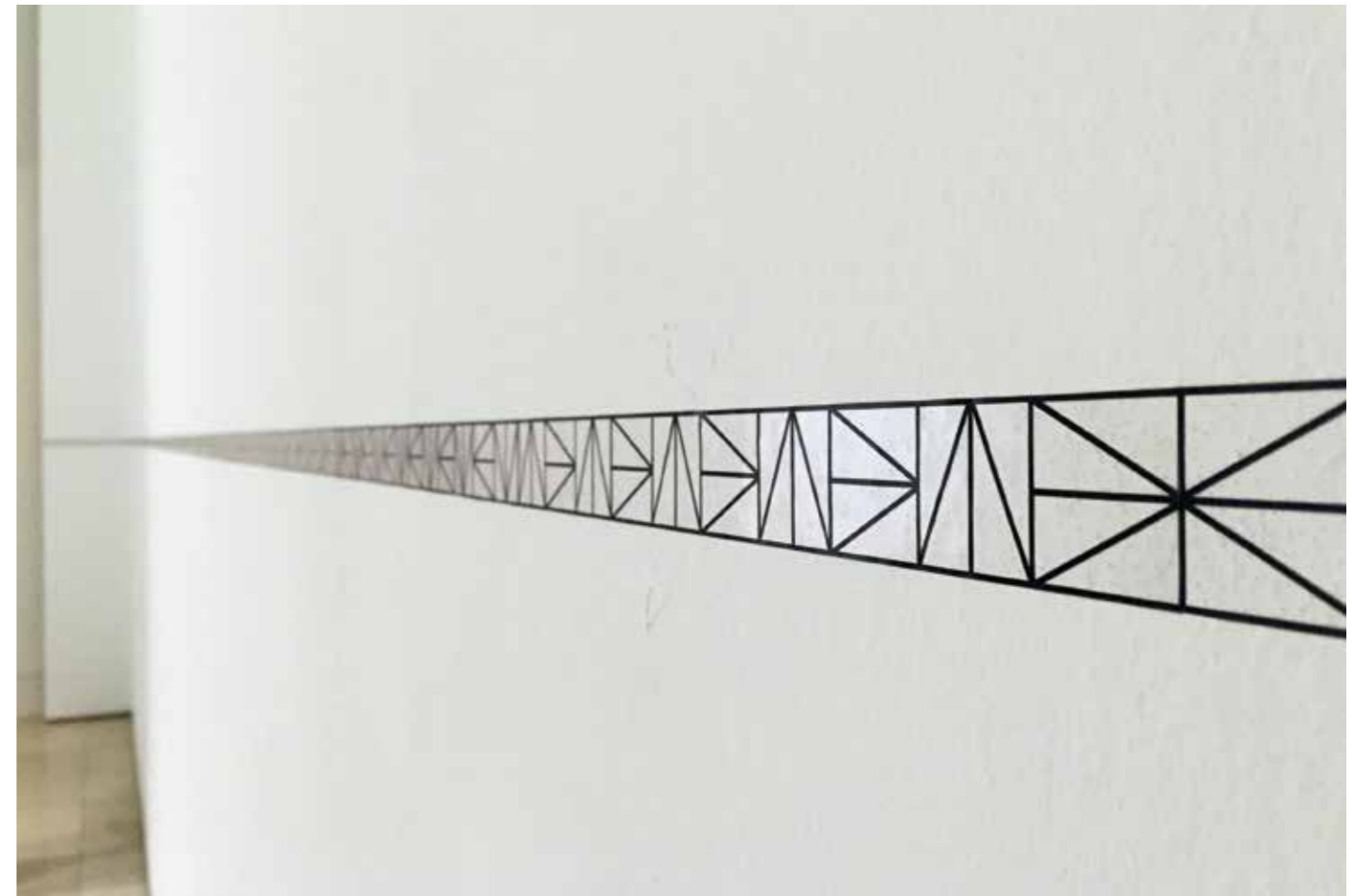
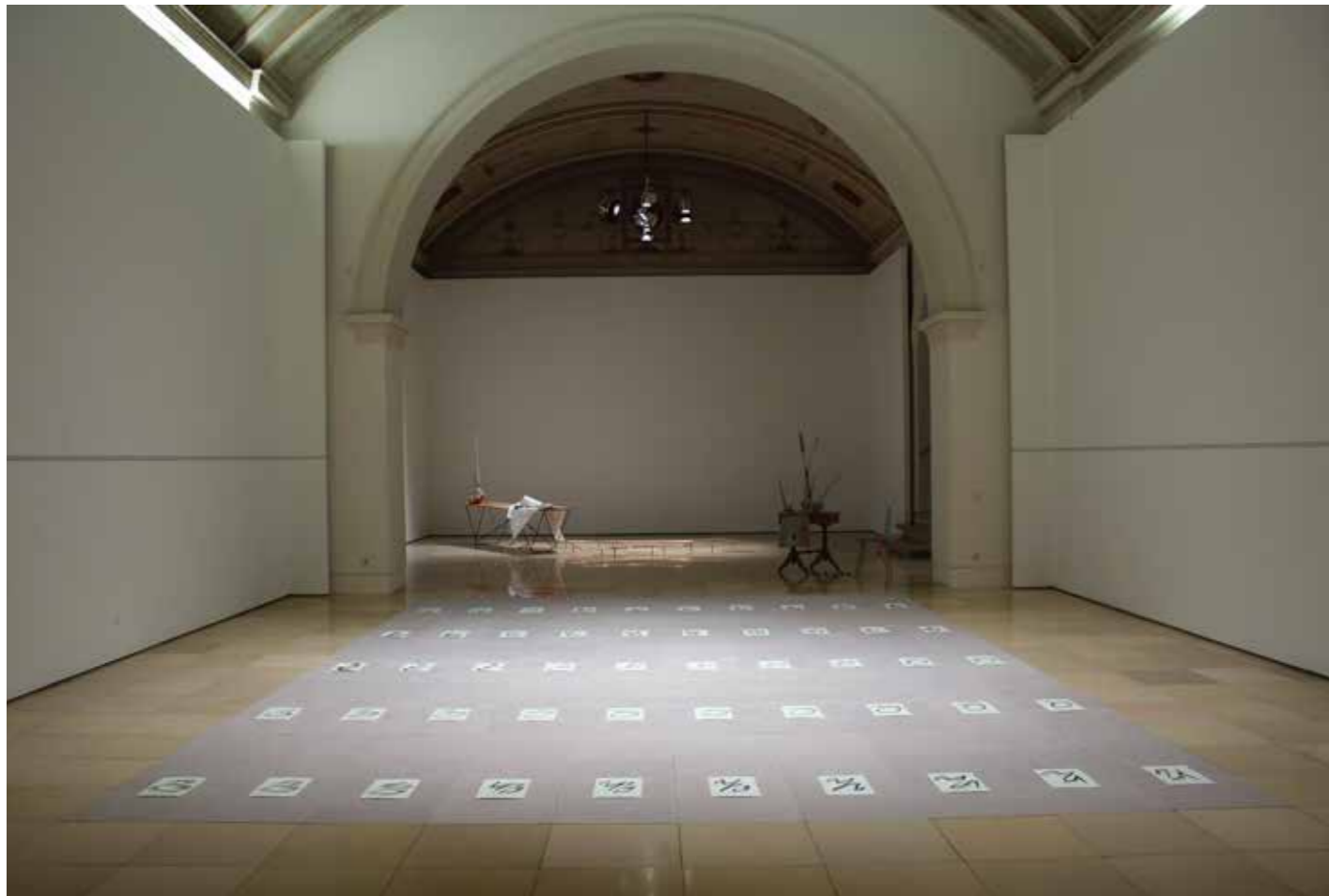
„München du sattes Gesicht“ focused on a discursive exchange between us and exhibition visitors during the opening. We provided 50 of our own personal and political demands (urgent issues pertaining specifically to artists) printed on paper, attached to long pieces of mesh fabric as wearable garments to the public. The result was a non-static installation, which made it possible for everyone to discuss those statements.

We both acted as hosts for the night of the opening, inviting people to put on the clothes and thus to engage in a conversation.

The act of wearing the garments and also a big glyph on each, a minimal varying character, unified those visitors into one collective group amongst the mass of the opening crowd.

Besides each statement became one page of a publication that was shown additionally with the installation as an overview and document to remain.



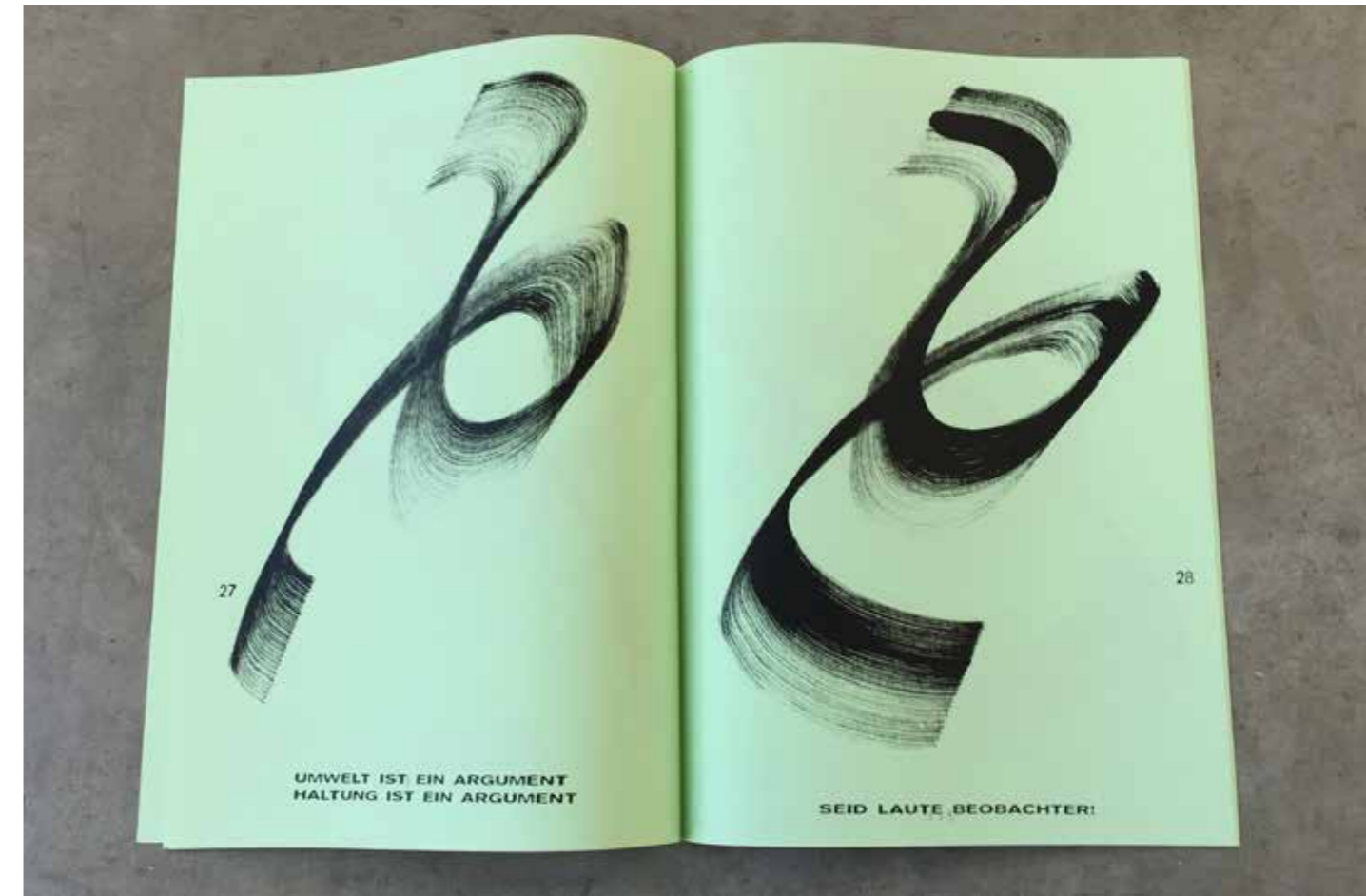
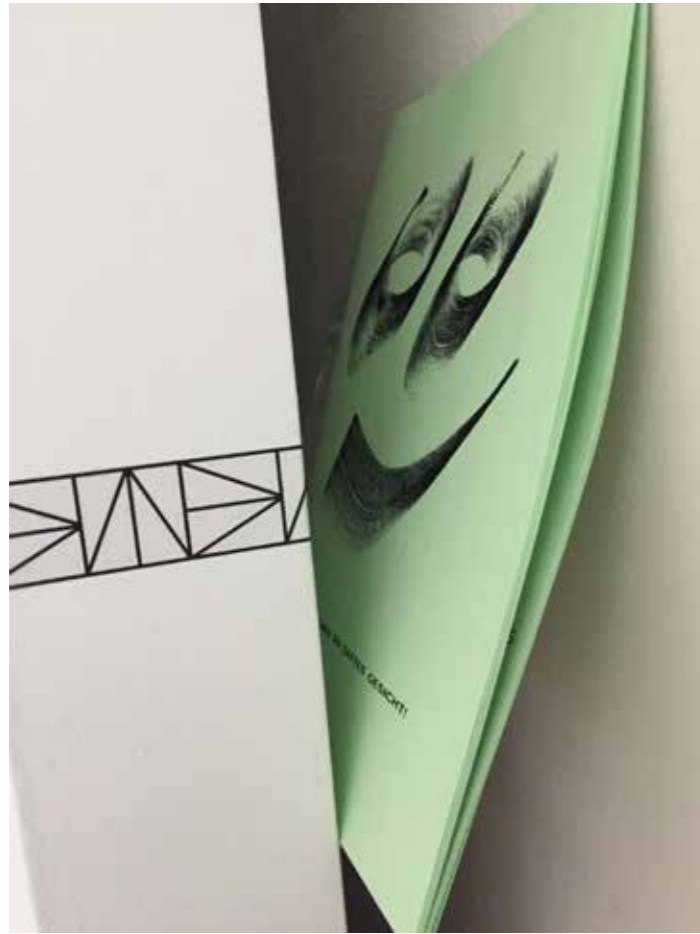


MÜNCHEN DU SATTES GESICHT!



INSTALLATION . GALERIE DER KÜNSTLER . MUNICH 2017





Freunde, fordert euch gegenseitig! (1)

Respekt! (2)

Gegen Blendung, Tricks und Täuschung! (3)

Go Grls! (4)

Integrität und Freiheit (5)

Anti Angst

Mut Wut! (6)

Weltwirkenwir

Hope! Fight! Act! Love!

Gegen Gewinn

Double Win

Win Win (8)

Hingabe! (9)

Angst ist kein Grund! (10)

Antifaul!

Antiheld! (11)

Resist, fight, don't give up, be strong and so on (12)

NO! NO NO! (13)

[...]

The two of them are sitting opposite to each other at a table. They knead silicone and plug their ears with it.

Hammann von Mier knock a rhythm onto the table with two forearm-long chalksticks of rose and green pastel color. The chalk leaves colored marks on the black table surface. A text is being read. Stefanie Hammann and Maria von Mier recite their Statement as an artist duo. They define the parameters of their artistic practice. Fixed setting, easy game development, self-conquest. The knocked rhythm is their common beat, but blocked ears prevent perfect harmony. We are one but we are two—we are two but we are one. Some paragraphs are spoken synchronously, then the single voices fight to be heard by the audience. We work so much and work so much...

Suddenly an interruption—Hammann von Mier stand up and perform vigorous gestures, repeating, almost culminating in aggression. Push it. Analogous to the reading now the nonverbal action is in accordance, even so it is different. Maria von Mier lifts, swings and drops her right hand as does Stefanie Hammann the same, mirroring von Miers movements.

One sits down again and reads the text to the end... we keep our objects alive. What remains are the chalk crayons, their marks, the statements and two chairs standing at the same time at the same table, opposite to each other.

Text by Judith Neunhäuserer



↑

/ Performance, duration approx. 10 min, performance setting:
artist's statements on transparencies, black cardboard, pink jumbo chalk, green jumbo chalk, 2 chairs, 1 table

↑ Performance setting after the performance
→ Documentation photos of the performance

WE KEEP OUR OBJECTS ALIVE!

PERFORMANCE . KARL-MARX-RING 7 . MUNICH 2017

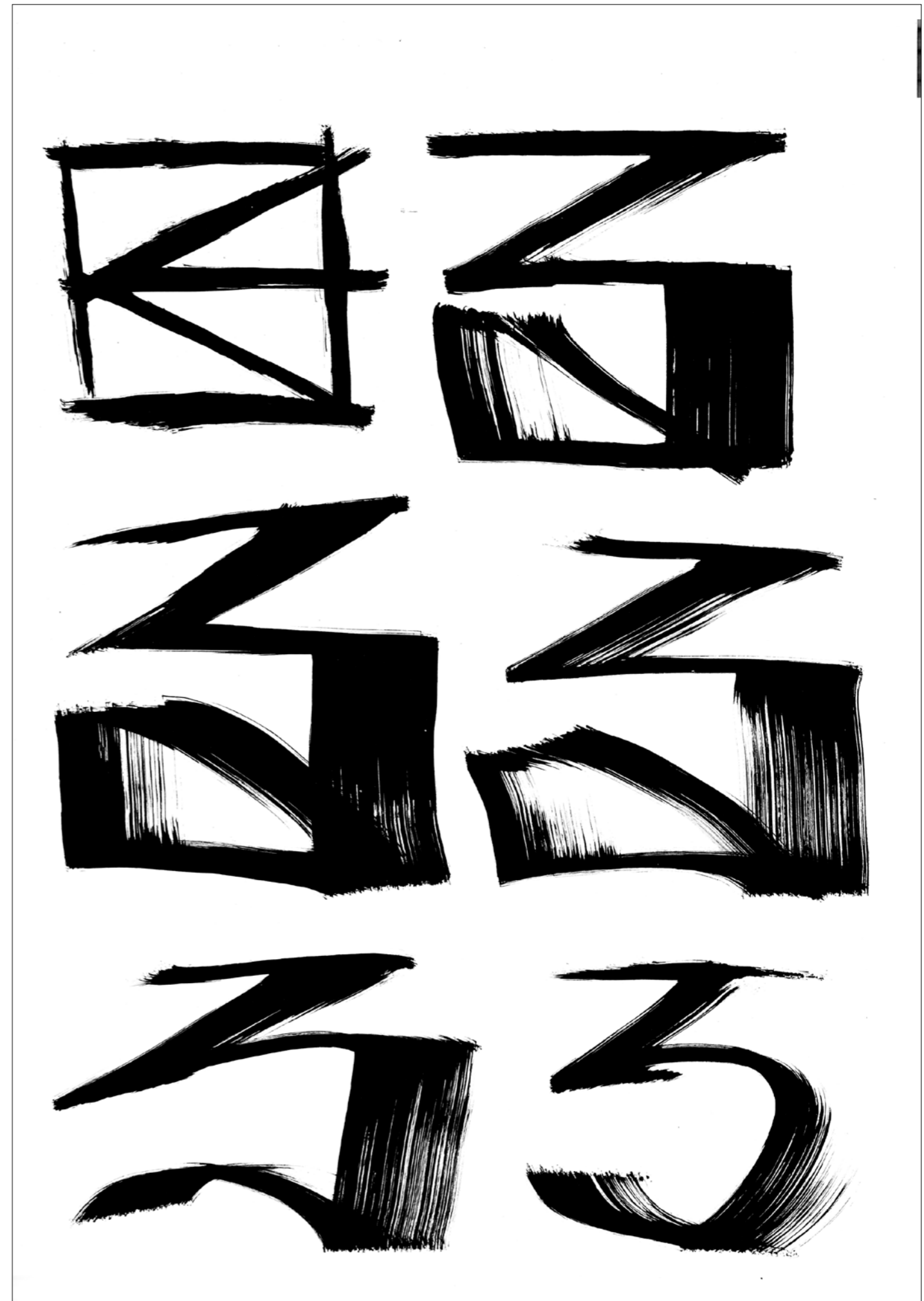




During our six-month US travel stipend we settled in Detroit for a two-month residency at Popp's Packing. At the end of the stay we turned our studio space into an installation which served as a frame for two events: exhibition and dinner.

Same same but different—single characters written on fabric panels fuse to one great pattern. Rudimental clothes, made from this material, seem to induce a collective image, a new tribal identity.

After the exhibition we staged a performative multi-course dinner, serving 10 plates for friends and new friends. An event where the exhibited objects turned into objects of utility.



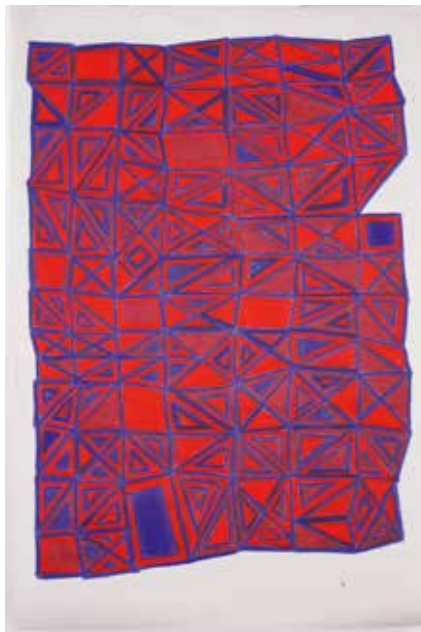


/ installation, aluminum poles, thread, various fabrics, hangers, found objects

↑ → installation views

NEW TRIBALS

COLLECTION . POPPS PACKING . DETROIT 2016



The table as a venue,
as the setting of a performance,
as a social construct.

We put ourselves in the role of host in a country where actually we are guest. Our plan was to invite the people we had met in Detroit during our residency. The informal situation of a dinner invitation is the aspect of the exchanges within a non-public, private atmosphere—a place for local discourses and talking about each others' work.



/ 10-course dinner, 14 guests, the menu is a fusion of American, Arabic and Polish dishes referring to the cultures in our neighborhood Hamtramck, Detroit.

↑ dinner in action
→ plate #5—Hot Sandwich → dinner table with menu cards

Performance; 2 player 2 portfolios "Work Work Work",
4/4 Beat-rhythmic reading of recurring, apparently abstract terms
which guide as navigation tags through our portfolio, ca. 20min



/ performance setting, table with artist book "Work Work Work", HVM clay seal and poster edition "HVM/Branding", 2 mics, 2 loudspeakers,
2 publications "Work Work Work" on the floor
↑ clay seal, blue clay with logo stamp, edition of 40
→ performance setting, Spike Berlin

M&S synchronic

Work Work Work
Work
Work
Work
A) Imprint
B) Glossary
C) Statement
D) Biography
 ...
A) Imprint
Hammann von Mier
Work
Editor:
Hammann von Mier
Design and Concept:
Schultz Wiegand
1st run edition of 40
Publishing:
Hammann von Mier Munich
2016
B) Glossary
Player
Setting
Training
Branding
Performance T
Overnight Highspeed
Player
Setting
Training
Branding
Performance T
Overnight Highspeed



Player
Setting
Training
Branding
Performance T
Overnight Highspeed

C) Statement

M singing **we are one but we are two**
we are two but we are one
we are one but we are two
but we are one but we are two
but we are one but we are two
but we are o-ne
 S speaking **within the signatur**
the collaboration
a production phase
a sculptural assertion
within the art world

M singing **easy**
easy
easy game development
strict selection
precise spaces

...



"... materials scattered around a space, multifarious installations, which might take their cue from research laboratories, cafeterias, natural history museums, apartments, theatre stages, information desks, interior design workshops, expedition camps, or hostels for homeless people..."

or *"... in this space they have to be everything at once: administrators, sensitive art lovers, writers of introductions, librarians, managers, accountants, animators, custodians, financiers, diplomats and so on and so forth."* Peter Weibel about the art of the early 90s & Harald Szeemann about the curator, an enumeration in both cases: as a description and definition.

It is a method in which on the one hand language becomes the great epitomator – abbreviator, selector and compressor – and on the other hand – to use a rhetoric term – the Greek "energeia", the Latin "evidentia", the detailing-concretising accumulation affecting the envisioning, bringing it to the audience's or the reader's mind. You can see that language takes the shortest path towards the image.

Actually these are two of the essential functions of a portfolio: selection, abbreviation, compression of an oeuvre – as well as enumerative presentation. The third one: being a manual. The fourth one: being a marketing tool. It is intended – to use a neutral term – for a "professional audience", art world professionals, curators, critics, juries for submissions or contests, collectors. You come across it online, in studios, in commercial galleries, during art fairs – I can't remember ever seeing one in an organisation or institution. There's one thing it never is: an artwork (if it becomes one it stops being a portfolio).

Although it is characterised by an aesthetic structure – like everything – it remains a document... and falls under the category of ephemera should it be exhibited or collected.

So what has happened now that HvM have handed over the production of their portfolio and given free reign to two graphic designers Schultz Wiegand?

I think it's an interesting case – as you would say in the medical field –, not being an artist book nor documentation, but this: merchandise. It is entirely possible to imagine the further development of the portfolio along these lines, analogous to the "display" during the 90s: being both functional and "autonomous", something with a utility value as well as a visual value.

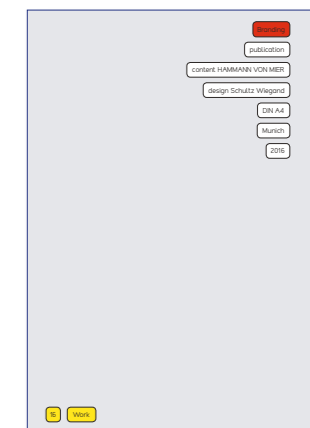
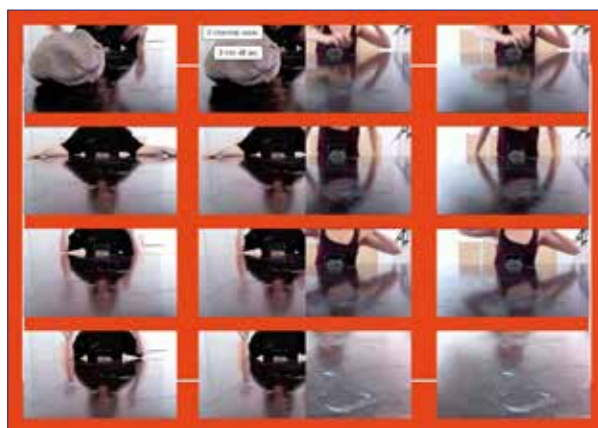
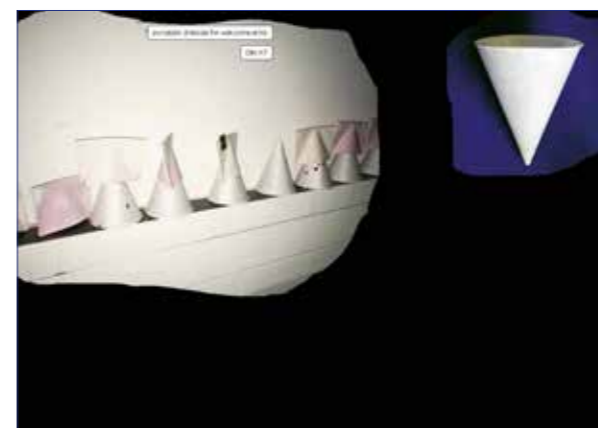
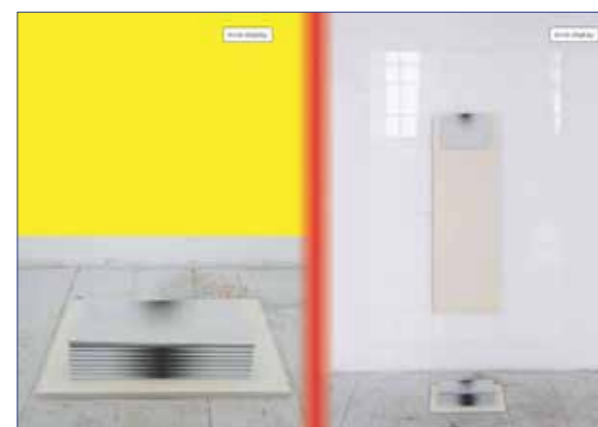
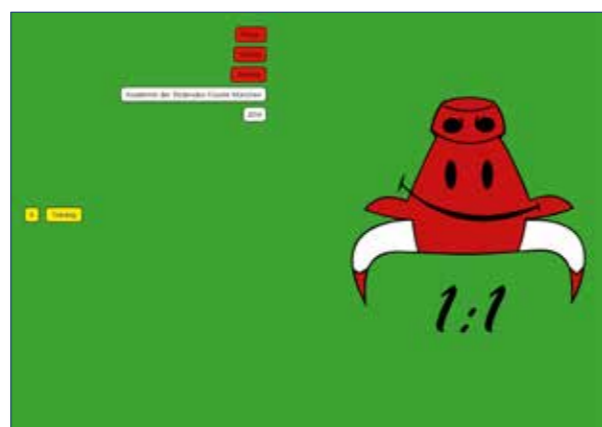
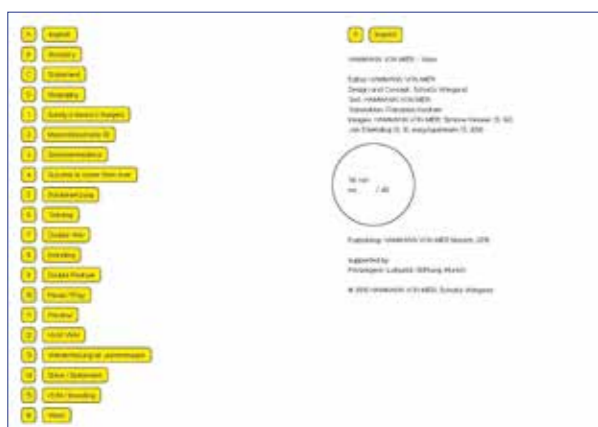
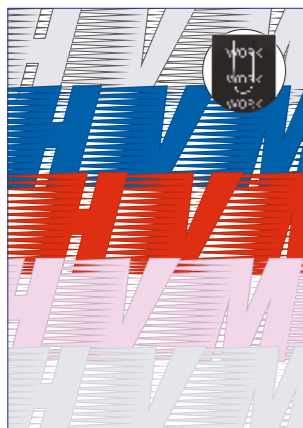
Going back to the beginning: as one will be able to see, Schultz Wiegand – apart from a visual language free from all neutrality – have chosen the possibly most frequently used form of caption at present, the digital form of indexing which doesn't make one think of the dust of libraries or image archives anymore: tagging.

If one were thus inclined, and I think it quite likely for this to be the case, one could say that here the image takes the shortest path towards language.

Text by Christian Kobald



↑ Installation view of poster edition, publication and HVM clay seal at Spike Berlin



A stele built from ordinary, still wrapped insulation material, placed on a stack of paper, is meant to display our artist statement. The sculpture was made during the application procedure of a travel grant for the US. It was shown in combination with the video work "Table. training" (see next pages).



A height-adjustable table on a tennis court as a tool for the ever same sequence of a simple exercise. The percussive sound, when the table top reaches its lowest point, becomes a rhythmic indicator.

Up and down.

Up and down.

Up and down.

Chronologically mounted sequences show the approach of formally perfecting the image while the course of action loses its ease. The wordless communication between player and observer (camera) comes into focus.



A Night at A Bar.

A drink in a porcelain pot as a performative welcoming gesture.

A Performance T with a pattern repeats the layout of the window front.

A projection of a text blurs the line between actually experienced and fictional elements in different places. Subtitles to A Night at A Bar.

Athens and Munich.

Then and now.

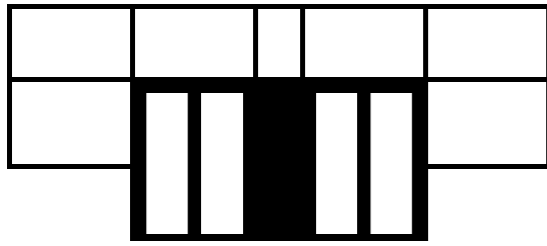
**A publication that readopts this text,
presented in a side niche of the room.**

**Hammann von Mier appropriate a setting as their artistic
work via minimal interventions into the spatial structure and the
day-to-day life of the bar.**





↑ bar with various installational elements
→ projection of the text work "Un Bar"



The layout of the window front serves as pattern for a kimono-style Performance T.
Player S and Player M as inversed mirror images. HVM VMH.
/ Performance Ts, cloth, tape, yarn, 125 x 60 cm

↑ layout window front, Performance T of Player S
→ Performance T of Player M



Hammann von Mier present a welcome drink in a porcelain pot to each guest. Simple ceremony.
/ porcelain pot, folded and fired, logo stamped, 10 x 7 cm, edition of 20

- ↑ presenting the welcome drinks
- used porcelain pots

We imagine the future
The black hole, many people say

our room has very high ceilings
a white vacuum
we want to show something from the future
something vague
a blurry picture
a diffuse projection

a sweep made out of plaster
carefully trimmed
smoothed
connects the wall to the ground
it's supposed to seem immaterial
unnoticeably spherical light
on it a projection
5 short video sequences

which were projected onto the wall of our new, yet empty, studio
model-like objects rotate in the room
pictures of future works
two columns as frames

the projection stand in the middle of the room
open to one side, a cube
painted white on its sides
wooden on top, light green chalk
more than functional

a drawing is hanging on the wall
a black ribbon is wrapped around a
silver bicycle handle
an endless loop
a moving outline

on the other wall there is a tiled rectangle
in front of it a wooden board with a booklet on it
the title *Preview*

a black stain in the middle of the cover
a blind spot
fade in
fade out
the publication
gave space to four people
BK ED JE NB
4 visions
4 projections
4 previews
light grey on light grey
apparitional
soft
the future effect

the room
a veil
a filter
a
?

Imprint

This is the 3rd Overnight Highspeed Publication.
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UFA FÖRDERBANK BAYERN

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OCCASION

5th - 8th May
Preview of the Venice Biennale 2015
8th - 13th May
Debütantenausstellung AdBK München

CONTENT

4 visions by
Natalie Brück
Elke Dreier
Jan Erbeling
Byron Kalomamas

(NB) (ED) (JE) (BK)

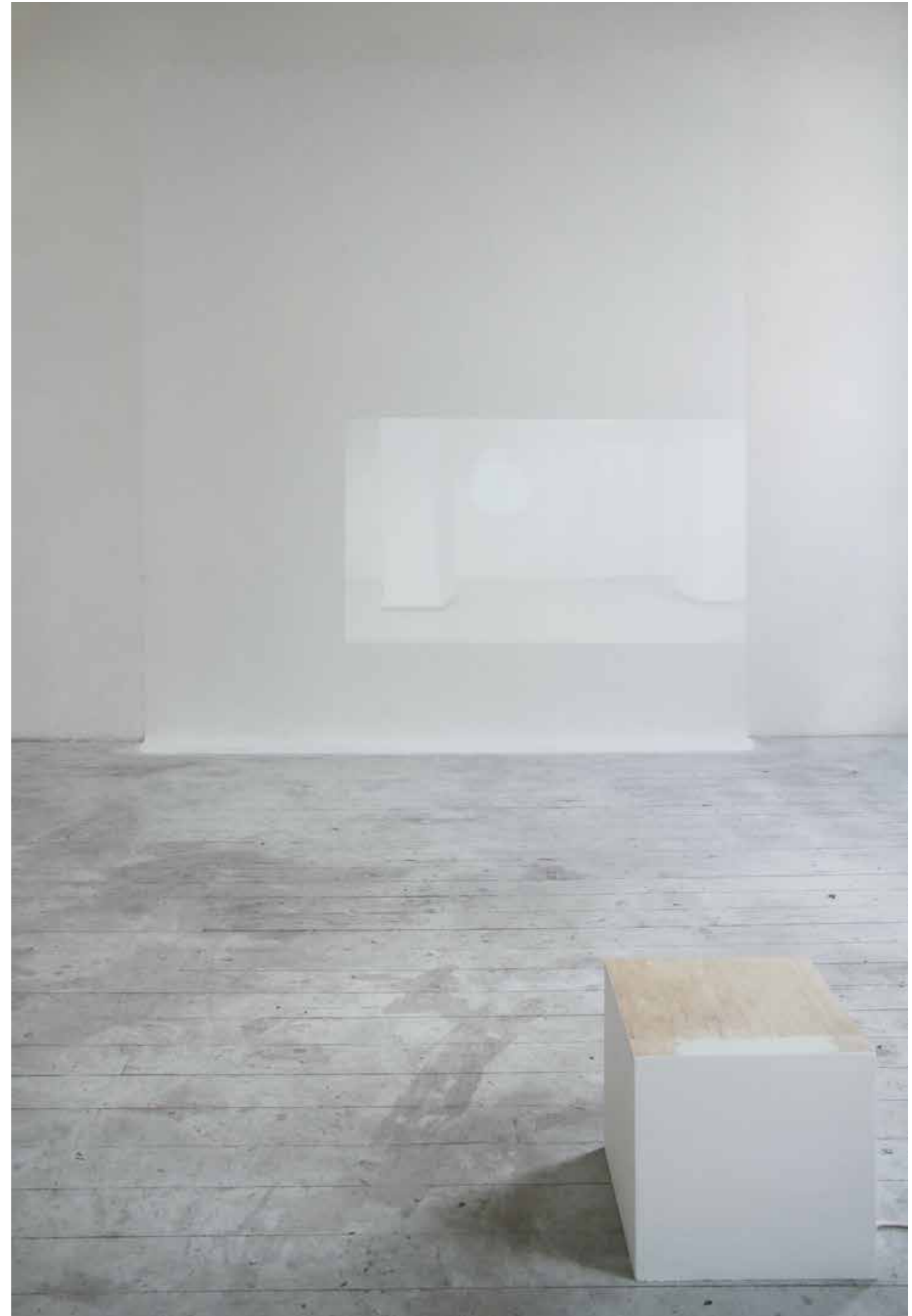
edited by
HAMMANN&VONMIER

/ 200

SETTING

train car
8.50 am ES 9712 Santa Lucia
11.02 am EC 80 Verona Porta Nuova
4.26 pm München Hbf
print: xerox on Rainbow (80g, grey)
color: 20% black = future effect

PREVIEW



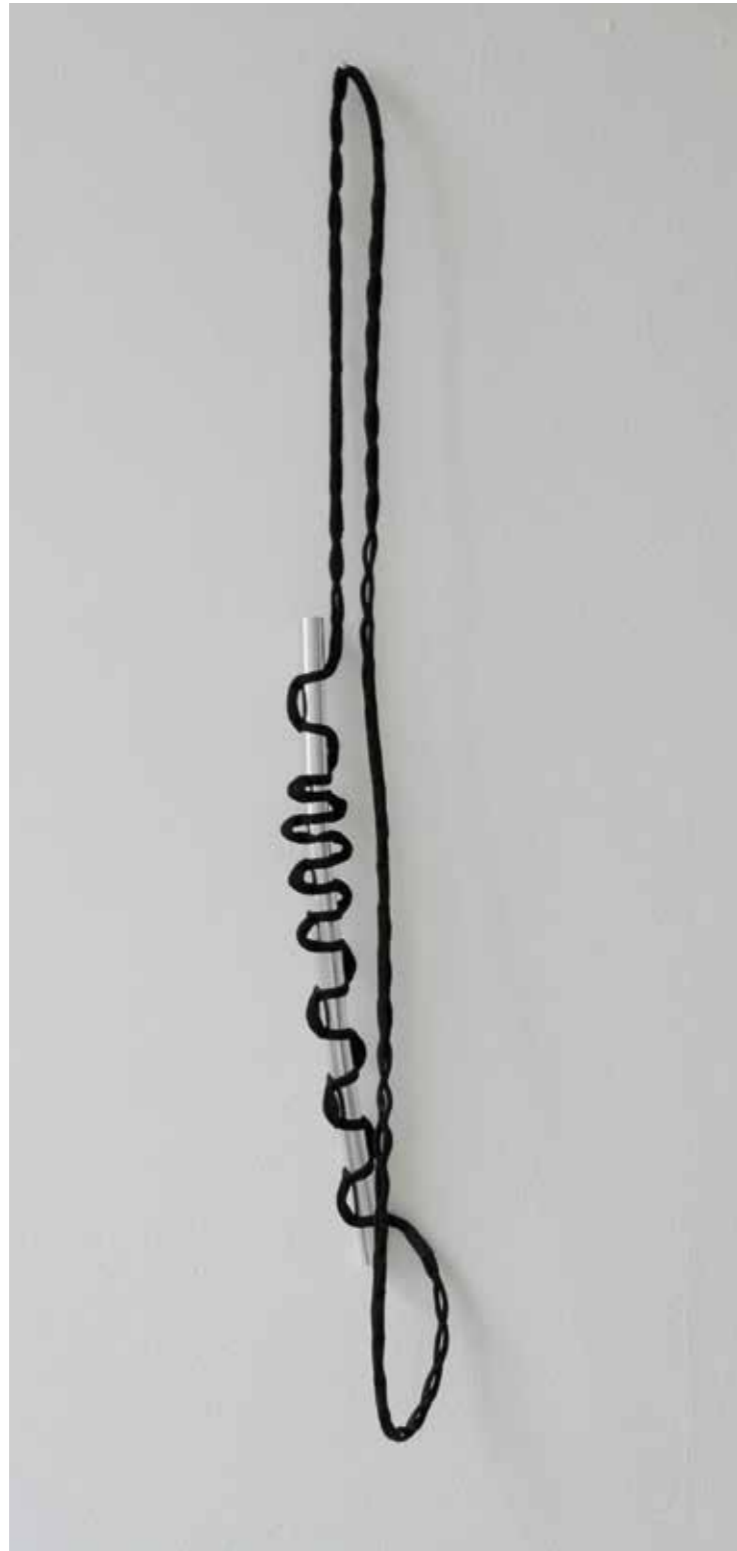
PREVIEW

VIDEO . DEBÜTANTAUSSTELLUNG . ACADEMY OF FINE ARTS MUNICH 2015



7 short, exemplary sequences give an idea of sculptural works the future. This preview is projected and filmed on the wall of the newly occupied studios.
/ video, colour, 5min 19sec

↑ → video stills



↑ wall object, elastic ribbon, racing handlebar

→ exhibition view: display for the publication "Preview", wooden board attached to a tiled wall segment

Tabula Rasa

How to begin,
what is present at the beginning?

The problem of the beginning is the fiction of the unconditional—the assumption that this white piece of paper in front of you really is blank. That a beginning without any previous conditions is possible.

However, there has always been more given than not given. That might not be the case with the specific piece of paper in front of you; or with the tangible canvas facing you, with the concrete room you're about to enter. But there has always been something—on all the previous pieces of paper, canvasses, rooms in front of one which one has previously entered or ordered. The fiction of the blank piece of paper is always a dream as well, a promise:

Start all over again, free yourself from the burden of the past and dare to begin anew. Put all that old stuff into the rubbish bin of (your own) history, step out into the open. Tabula rasa, or press *pause*.

Don't just pretend that nothing's happened. Don't stop the production, just halt it for a moment. Secure the inventory without making it inert. Not to reify the given as a status quo, but to open it up in its potential as an area of action.

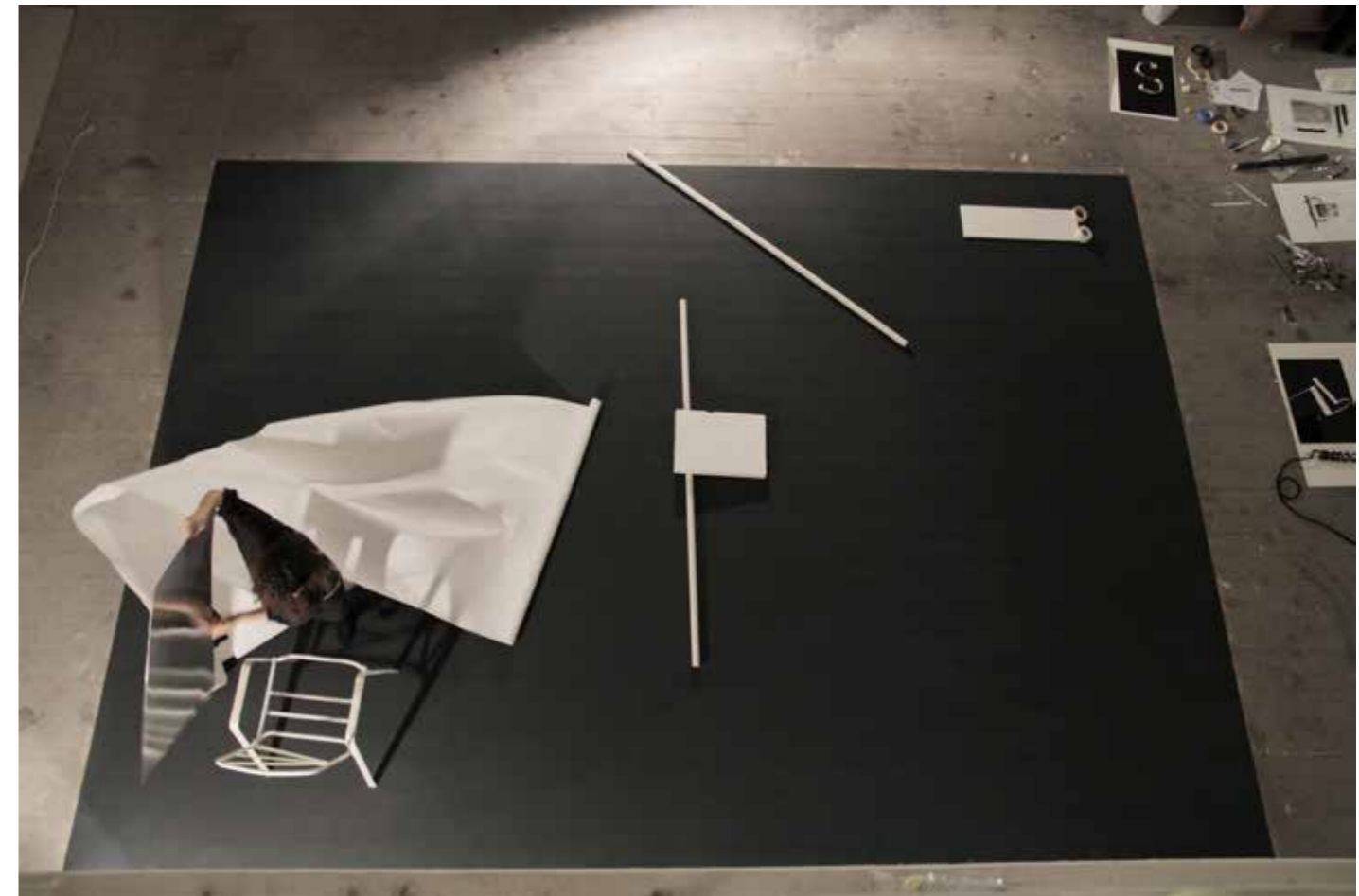
Press *play*, play a new game. Tidy up, rearrange. To pick up again, continue and translate. To demarcate new ground according to new rules.

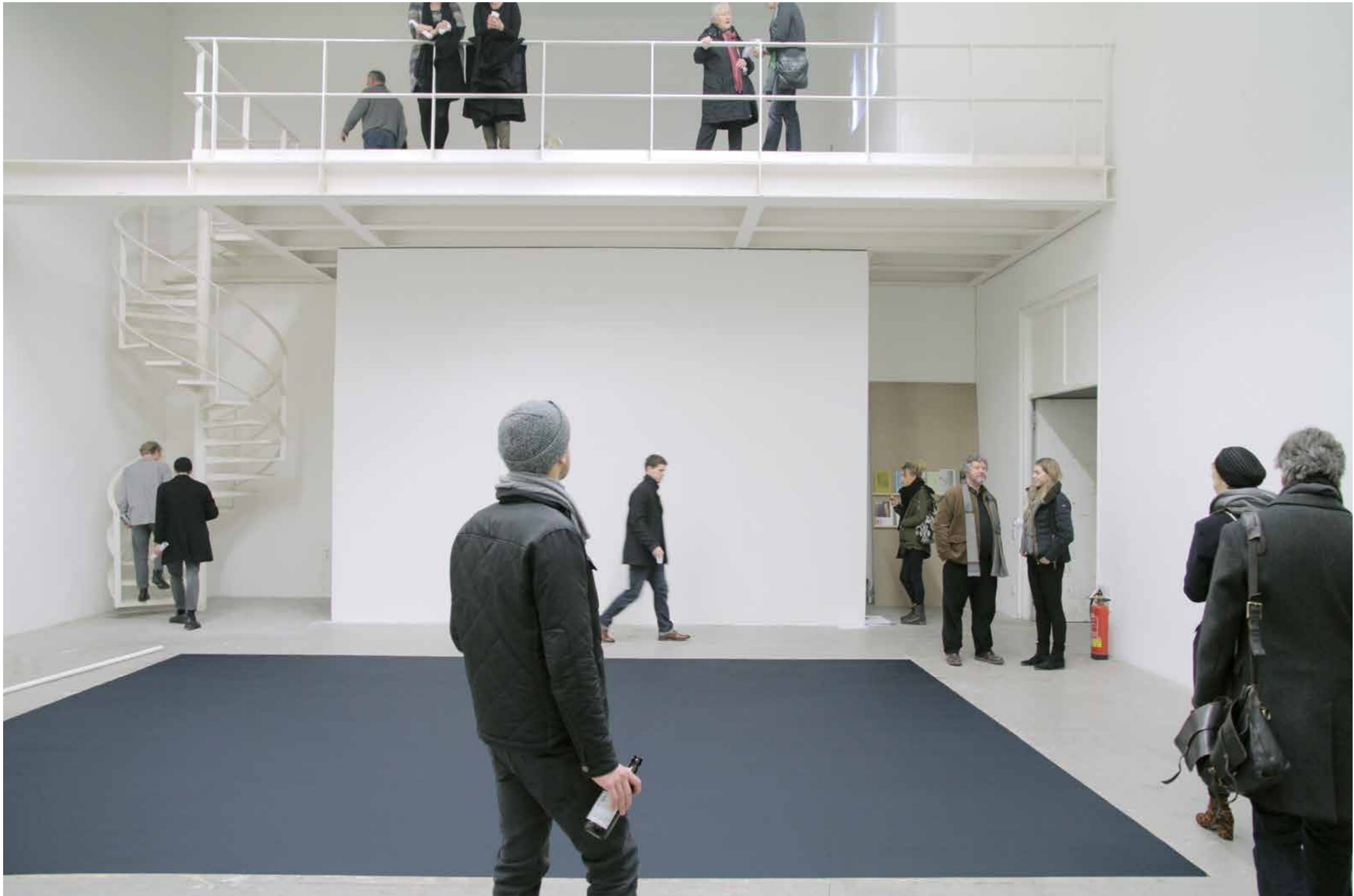
Performing sculpture: From the stillness of sculpture to the motion of images and back. Performance as the production of images using methods of sculpture. Record, play, play off. The retrospective secures the given and fixes it as a piece of work, it is conservative by nature.

But how would you call a form of artistic expression which neither conserves the given nor dreams of an unconditional new beginning? A form which picks up the inventory in order to give it presence as a future, whose foundation is in its past but which was never explicitly formulated?

You have to call it a prospective.

Text by Daniel Pies





↑ empty field during the opening

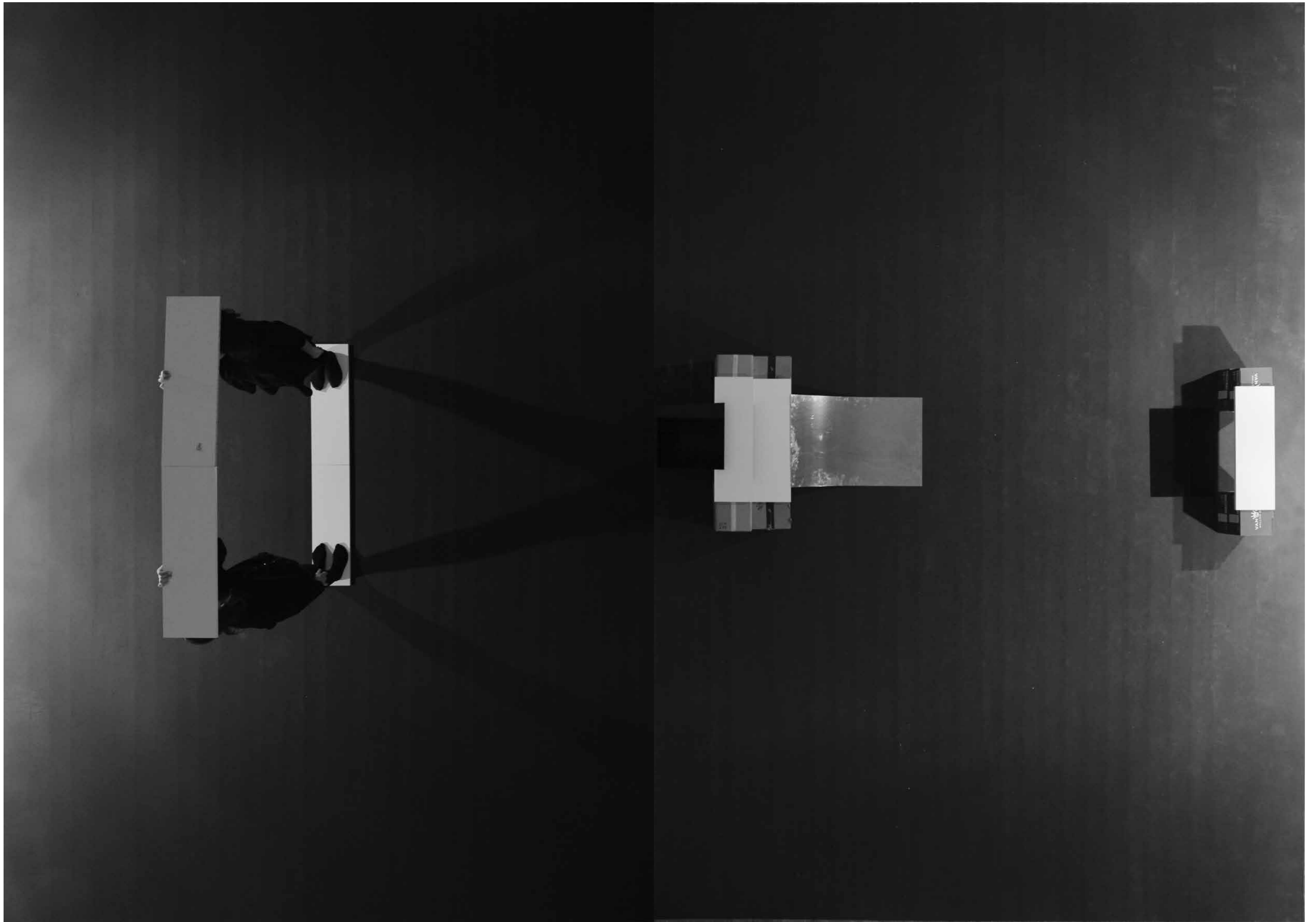


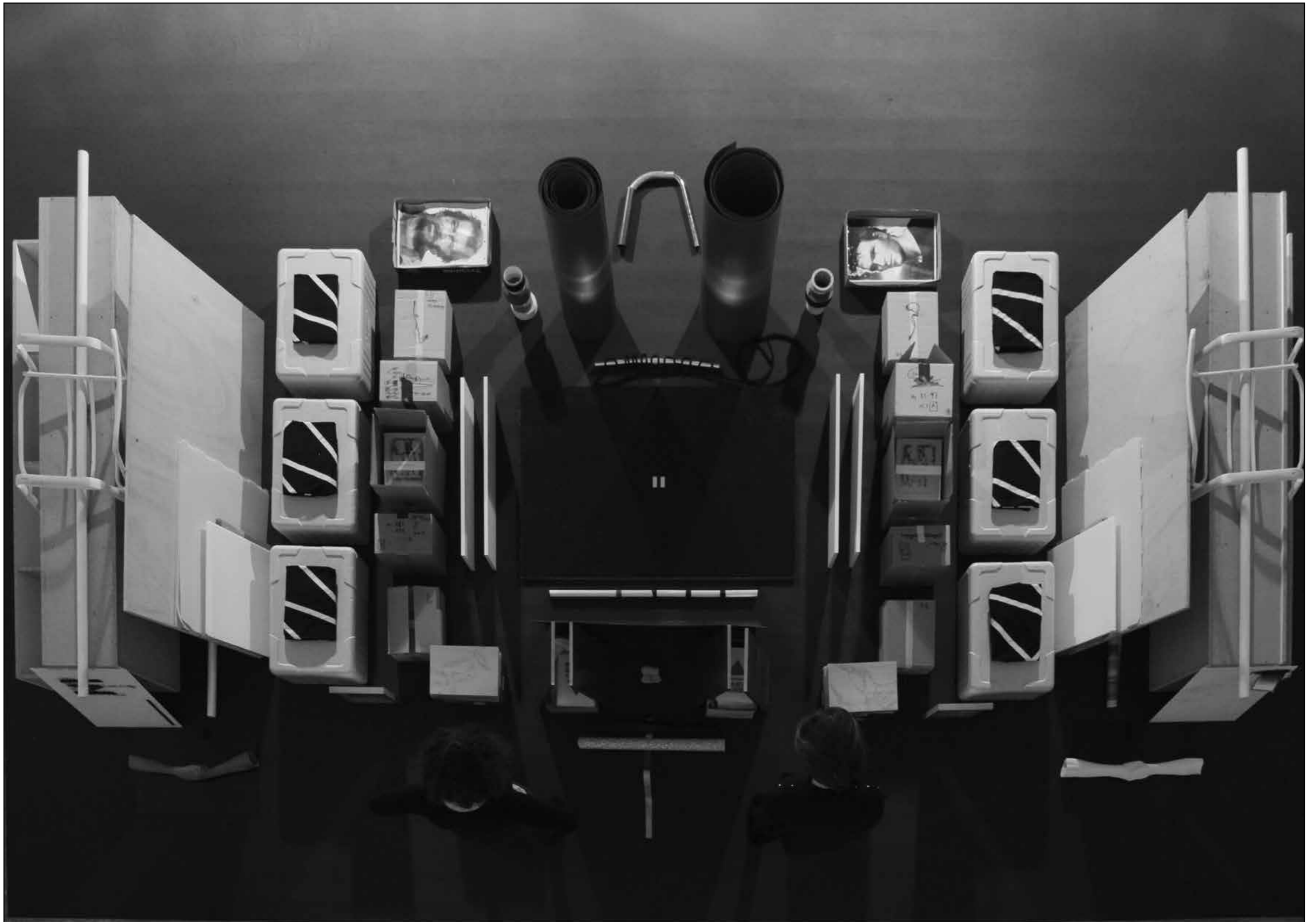
↑ exhibition view from the gallery, detail of the publication "pause/play" and Performanc Ts
 → exhibition views
 ← ← exhibition view "pause/play"

Interweaving of sculptural performance and graphical image development. A painted field on the floor becomes a field of action, a mega layout space. Using the stock material of Hammann von Mier both players develop new sculptural sets and document them as images. The player on the field gives the impulse and chooses the material, the other player on the gallery directs the image and documents it. A selection of these images was put into the format of a A3 publication.

During the exhibition the field stays empty, ready for new actions. The only witness remaining is the artist book.









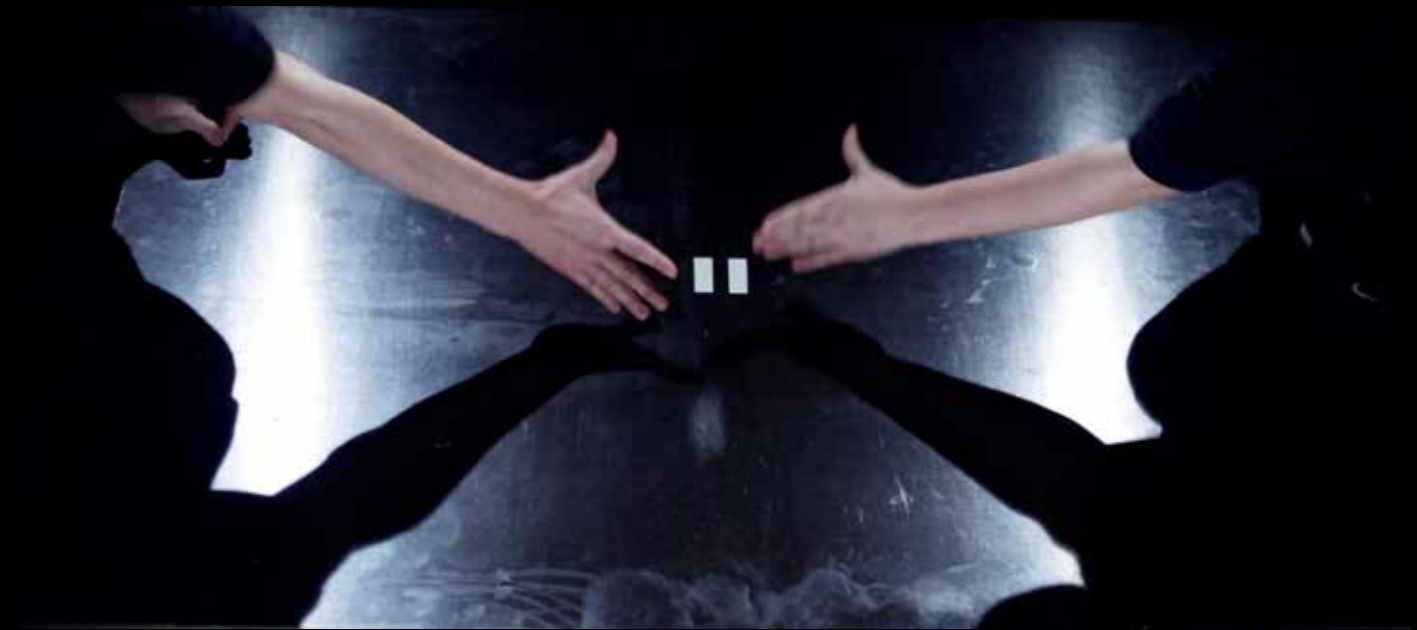
Two player facing each other are synchronously carrying out an always consistent series of hand movements, an unreadable code. If an error occurs, the series has to be re-started or paused. As a sign of time-out, an object fades in which interrupts the production cycle.

The video adopts a reference to production and gives the indication of production as a duo. The minimalistic knocking sounds turns the entire space into a scene of production.



/ video, colour/sound, 3min 19sec

→ installation view during the exhibition "pause/play"
→ → video stills



A bar becomes a playing field on which the 2 players produce drinks:

1 glass is pushed to the mark

2 ice cubes are added

followed by a

2 sec squeeze of vodka and

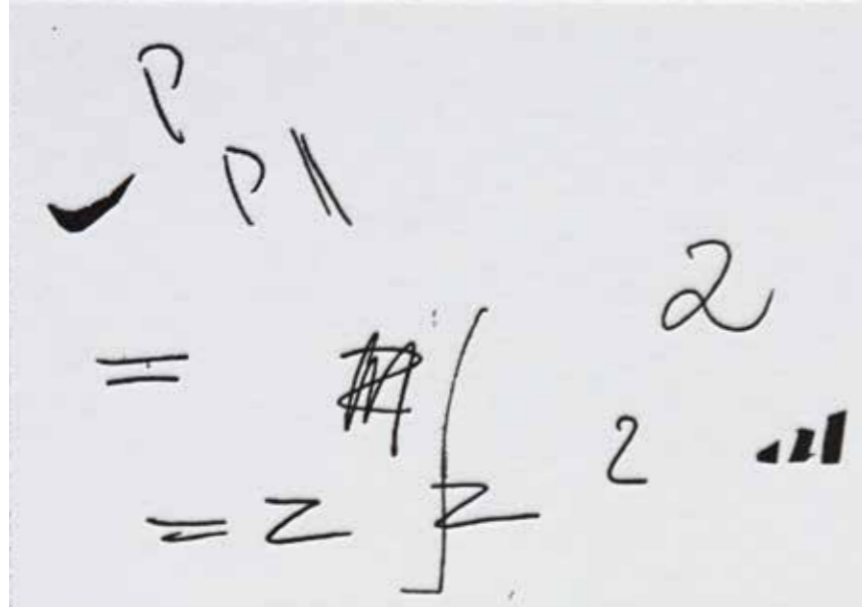
1 sec squeeze of lime juice

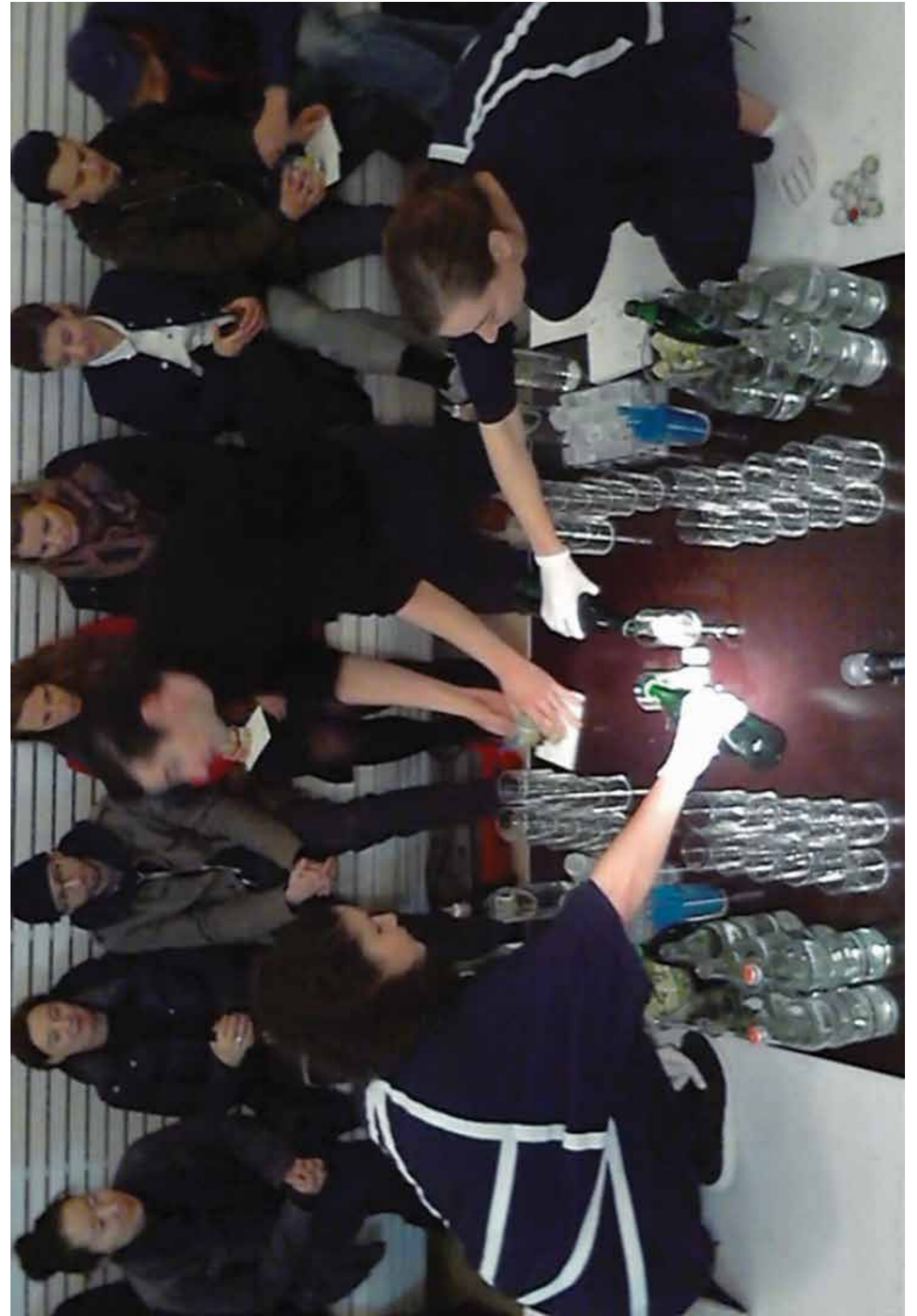
3 sec of sparkling water

1 short straw

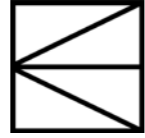
and a runner serves the drink to the audience.

Most times the precisely synchronized motion sequences turn out to be chaotic and full of mistakes. But in rare moments a sequence works out perfectly simultaneously, mirrored. Two become one.





A 5 XL T-shirt, large-scale screen-printed with the logo of HvM on its back.



The garment is being used as a uniform jersey for collective performances and works simultaneously as an advertising display in public space. We've moved within New York City wearing a Performance T and position ourselves in front of different backgrounds in order to produce images.

During that time, the logo is being formally incorporated into the environment or looms through a sculptural statement of the players.

run through the city.

show the sign.









Performative production of works. Using elementary sculptural material in a setting of two chair frames and a wooden board. The output consists of several small objects, which remain on the table.



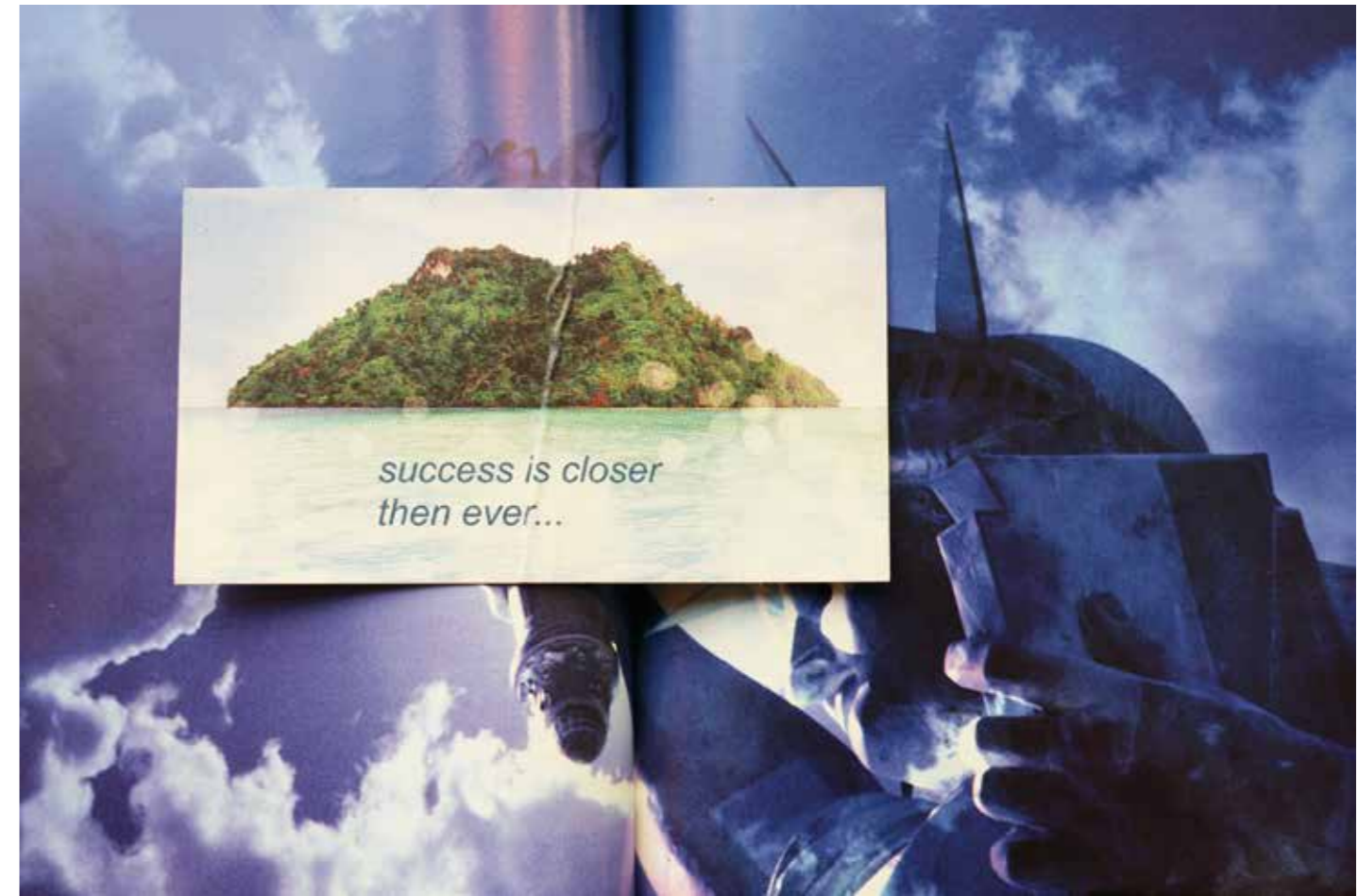






The slogan on a business card that the artists got 2012 in New York says *success is closer then ever*—a sentence that accurately describes the motivation of an entire city. The almost unnoticeable misspelling is irritating. The discrepancy between claim and reality that is at play here also describes the artists' mentality which oscillates between the will to succeed and ironic self-assessment. *Taking what you can, continuously delivering, and always looking good—that is the art of high performance!*

The work that emerged within the context of the *Festival of Independents* at the Haus der Kunst Munich, should, as an addition to a presentation of selected artist books, above all be understood as an artistic statement.



The No-Budget Staircase:

"The BAR COUNTER is about 9 years old and is being used for events outside the *Goldene Bar*, the TABLE is from the initial stocking of HAUS DER KUNST 1937 and was used during the *Große Deutsche Kunstausstellung*, the STAIR ELEMENTS are from the display systems of the exhibition *Paperweight*, which took place right before. The PODEST has been used as a pedestal for objects in the exhibition of Ivan Kosaric. The CARPET stems from the exhibition *Why didn't I want to become a dancer* at *Sammlung Goetz*, room 14," says Glenn.

The single parts of the exhibition display consist of wooden furniture elements found in the basement of the Haus der Kunst. The resulting shape evokes an upward curve or a winner's podium. On this display a selection of artist books is exhibited, while the backside of the stand is used for the presentation of the "Success Edition" (publication and t-shirt).



Artist books for the Festival of Independents curated by Hammann von Mier:

- 6580-11661, ein Auszug, Frédéric Ehlers, I Smell Painter, Saarbrücken (GER) 2012
- Devices and materials for terrestrial perception and utilization, von Max Stocklosa, AKV Berlin (GER) 2012
- 500.000. m, (Tim), TBooks Cologne (GER) 2012
- Du Opfer. Das ist immer assozial. Christian Rothmaler und Philipp Schwalb, Kartoffelverlag, Hamburg (GER) 2012
- Powerpakete, Philipp Modersohn, Berlin (GER) 2012
- The order of things, Mikko Kuorinki, Mark Pezinger Verlag, Wien/Berlin (AT/GER)W 2012
- Feldbuch Marzahner Promenaden Geologie, Daniel Wolter und Stratagrids, AKV Berlin (GER) 2013
- Constructs No 1, Moritz Grünke, Gloria Glitzer, Berlin (GER) 2013
- Moby Dick Filet No 69, illustriert von Ute Müller, Harpune Verlag, Wien (AT) 2012
- Bilder aus der Denkmaschine, Thomas Geiger, Mark Pezinger Verlag, Wien/Berlin (AT/GER) 2013
- Total eclipse of the art, Marco Schmitt, The Difficulturist, Berlin (GER) 2012
- The book you read, Riley Saint Dawn, München (GER) 2012
- Antifun in der Depression des Fürstentums, Hrsg. Kulturreferat der Landeshauptstadt München (GER) 2010
- Enzyklopädie von S bis G, Susi Gelb, Hrsg. Felix Gaudlitz, München (GER) 2013
- Serial Psycho Interviewee, David Sherry, Mark Pezinger Verlag, Wien/Berlin (AT/GER) 1999
- Siggi Hofer – U, Siggi Hofer, Harpune Verlag, Wien (AT) 2013
- Car et girl, Bodo Schramm, München (GER) 2013
- The Same Again, Janine Maria Schneider, Wien (AT) 2013
- Dupe Magazin. The Road Trip Issue, DUPE Magazine, London (GBR) 2013
- Touch me beat me kill me egal aber mach was, Philipp Gufler, München (GER) 2010
- Lasso (Nr. 4 & Nr. 5), LASSO – Magazin, Basel (CH) 2012, 2013
- Circle against all oddities, Michael Ebert-Hanke, Mark Pezinger Verlag, Wien/Berlin (AT/GER) 2011
- Drawjin Art Prison No 4, M. Forbach, Th. Koenig, J. D. de Wilde, J. Guley, A. Florentinus, Extrapool Nijmegen (NL) 2012
- Rumore, Hammann von Mier, München (GER) 2012
- The daily exhaustion, Anouk Kruithof, Kodoji Press, Baden (CH) 2010
- Misery Connoisseur Issue 2, Rowena Harris, Michael Heilgemeir, Emma Hunt, Betsy Lundquist, Misery Connoisseur, London (GBR) 2013
- White Architecture No. 1, Roand Burkart und Tillmann Severin, Hrsg. Stanford Brent, Edition Lucie Galland (GER) 2013
- Forecast, Hrsg. Hendrik Niefeld, Info-Punkt Leipzig (GER) 2013
- Hammerteil, 2. Auflage, Jannis Marwitz, Roberto Ohrt, Ursula Panhans-Bühler, Aaron Ritschard, Christian Rothmaler, Philipp Schwalb
Kartoffelverlag, Hamburg (GER) 2011
- o.T., Max Wencelides, München (GER) 2012
- 12345678910 Days In New York+ The Whole Fucking Storm Story, Hammann von Mier, München (GER) 2013
- Alles, Maria von Mier, München (GER) 2012
- 1-6579, ein Auszug, Frédéric Ehlers, I Smell Painter, Saarbrücken (GER) 2012



No gold just silver and bronze.

An edition of Performance Ts supplements the installation "success is closer then ever" and serves as merchandise during the exhibition The edition was designed in collaboration with the costume designer Henriette Müller.



/ Success Performance T, t-shirt with bronze/silver application, black/grey, S-XL, edition of 40

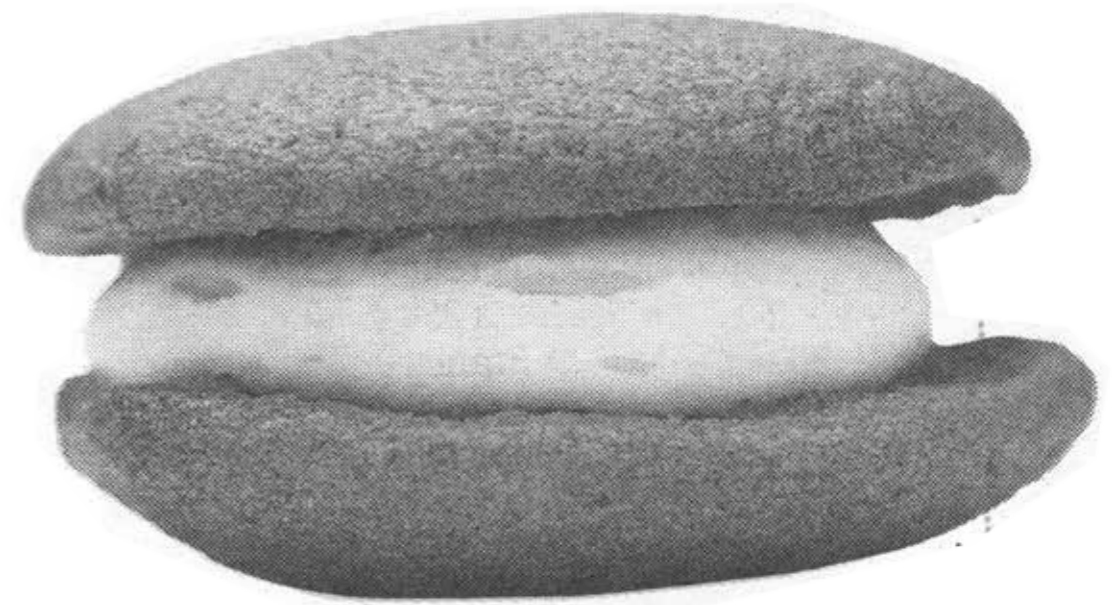
↑ Success Performance T, black with bronze medal
→ posing with t-shirt, photo by Simone Kessler

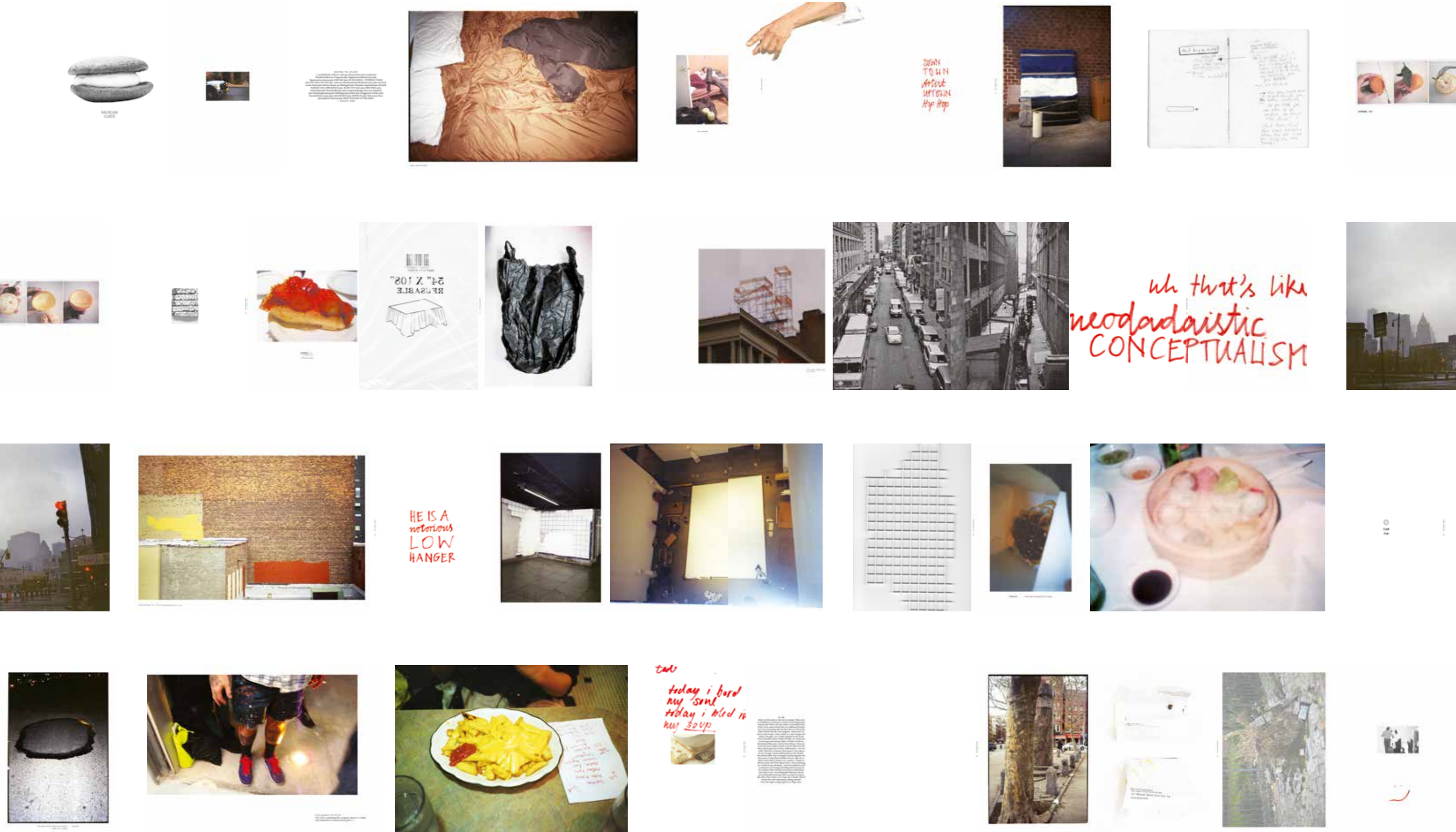
The achievement of a two week trip to New York:

800 analogue and digital photographs, 15 hours of audio—mostly noise, a number of newspapers, exhibition flyers and ephemera, text fragments of signs, notes and thoughts, anecdotes, clips plus the memories—altogether a multimedea chaos stored in two travel bags

In engagement with this material an installative venue is set up (*Sandy's Books'n'Burgers*, temporary artist bookshop with presentation of artist editions, performance, disco, bar and burger dinner)

The first artist book by Hammann von Mier is launched as well: *12345678910 Days in New York + the whole fucking storm story*.



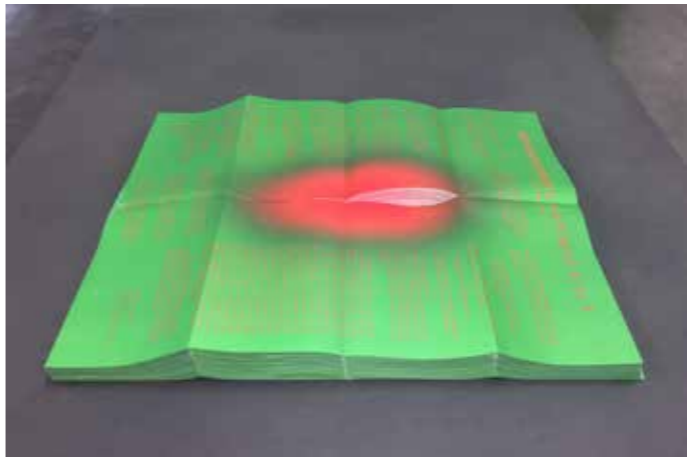
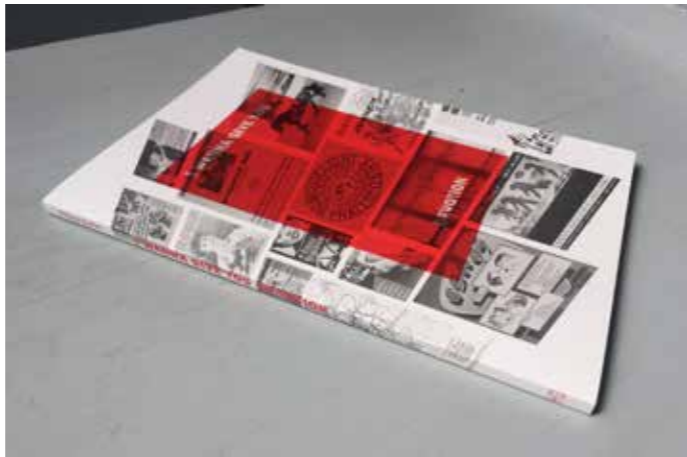
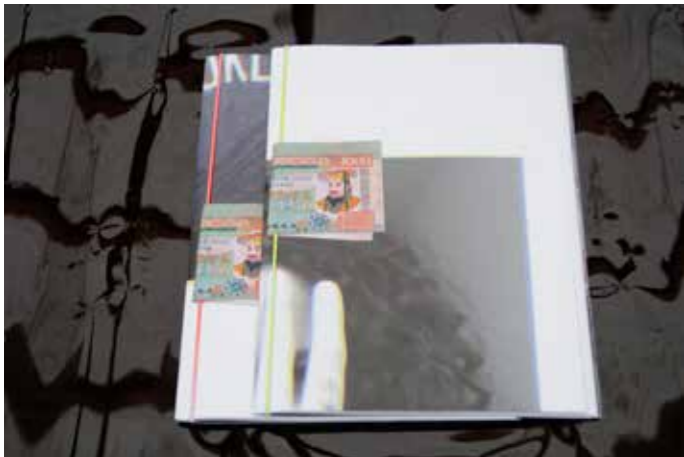


/ publication, 100 pages, various printing techniques and different kind of papers, 29,7 x 21cm, edition of 200

↑ → chain of associations / page sequence of the "Museum Guide" (one part / layer of the book), part of the publication "12345678910 Days in New York + the whole fucking storm story"



Hammann von Mier Publishing
since 2013



Construction. Reconstruction. Extension.

by Kerstin Stakemeier

“Wer nach allen Seiten offen ist, ist nicht ganz dicht.”¹

This does not concern HAMMANN VON MIER. Not at all. Because they don’t–fiction 1–produce political art. Because they don’t–fiction 2–surrender to the depths of a particular medium. It does not concern them because their work is not open to all sides. Their artist books are no rendition of services, participation is embarrassment, their own development amounts to the serial practices of role models. HAMMANN VON MIER are not open. They are contained. Their portfolio starts out with a glossary: “Setting, Training, Branding, Performance T, Overnight Highspeed Publication”. A series of formal categories to enable self-identification. There is no place here for the pathos of autonomy, which has clung to art ever since it freed itself from artisanry. But here there is no return to artisanry either: form here always arises out of its application, but this application always remains autonomous.

No Dichtung 1 / No Fiction 1

Political art as a genre repeats the brutalism of that dividing line that was once drawn right through the lived experience of all artists, distinguishing their art from their lives. Political art does lament this distinction–but it does so autonomously. HAMMANN VON MIER do no repeat this dividing line, they exercise art as an applied life instead. They exhaust the exposure inherent in processes of training, diagrammatically repeating their settings and establishing themselves as players without ultimately emancipating their work from these processes to present an autonomous result. In this case autonomy does not appear as a privilege to be fought but presents itself within the absurdity of its pointlessness: a precise enactment of preset specifications as an autonomous arrangement.

And HAMMANN VON MIER are doing everything right: They visit New York, they visit Venice, take up residencies, collaborate with other artists, visit studios, visit galleries, publish books for/with other artists. However the politicality of their art is not a gesture characterised by institutional critique, but rather is owed to the factual international universalization of this behavioural pattern for young artists: a protocolary empiricism of the “Must-Do’s” of contemporary art. Autonomy is existential. Political art is directive. From the protocols of an artist’s life-form HAMMANN VON MIER extract the undirectedness that is buried within these pre-established paths, the futility inherent in these protocols, exposed whenever they aren’t used to naturalize one’s own thriving for expansion. And this is exactly what HAMMANN VON MIER are not: expansive. By applying the respective forms of their works as something externally determined, but subsequently separating them from the face value or the purposes associated with those forms and instead consequentially completing their formal status, they create a serial but yet precise individual arrangement instead of a new, a HAMMANN VON MIER universalism.

No Dichtung 2 / No Fiction 2

The media used in art, the borders of its genres, entail a history of form in which progress and regress are distinguishable. However in the case of HAMMANN VON MIER no publisher was created out of their joint practices of conception, design, materiality, realisation and distribution of artist’s books. No performance duo arose from their joint training arrangements and implementation. And no sculptural practice was created out of architecturally strictly drawn interventions in space. And yet there is one artistic medium dominating HAMMANN VON MIER’s use. Time and again sculpture ends up being the interventionist medium of their choice, starting with their first joint work in 2012 (recreating the ceiling of the Münchner Kunstpavillon using paper, including the subsequent destruction of their fake) up until the Debütantinnenausstellung at the Akademie der bildenden Künste in Munich in 2015. Wherever “High Performance Art, Player, Setting, Training, Branding, Performance T, Overnight Highspeed Publication” acquire a physical dimension and enter a room, they elegantly lapse into the mundane materialisms of the formal structures they previously determined in such a conceptual way.

A piece of wall in a white yet dirty room at the Akademie der Bildenden Künste is furnished with a carefully made sweep onto which a video is projected. The room is too bright for the video. In the video the observer sees another white, empty room, HAMMANN VON MIER’s new studio. Between the framing columns, elegant forms of future works rotate in a faded image, while in the Academy room the trope of the sculptural assumes three other forms of appearance: far from being at the center of the setting, yet the sculptural yields this installation’s central works: we encounter. A tiled surface with a thin lumber board on which the 3rd “Overnight Highspeed Publication” is presented that was produced for the opening. The unpainted top side of the covering of a projector (that is yet containing chalk marks), otherwise painted entirely in white. The handle bar of a racing bike, hanging on a wall: a silver, slightly bent pipe wrapped in black cords, in black fabric. Sculpture here is as omnipresent as it is casual. And where a formal analysis as an artwork, as a specific form, a specified matter, as an object of art would be feasible in relation to the handle bar, the other two objects occur as sculpture merely because they exceed or undershoot their mundane function. The handle bar, too, is drawn back into the life style of its original material by its environment. The purely artistic medium lives only virtually, merely in the video, in the future, in the new studio which remains faded however. Neatly exhibited in a panorama of particularisms. And again the forms arise out of functionalisms, which are alienated, casually made autonomous by HAMMANN VON MIER.

Yes. Dicht. / Yes. Contained.

HAMMANN VON MIER produce a density which does not run rampant. There is no developmental logic, there is no case of one project following logically from the previous one. Each and every project demonstrates the possibility of the next one. But its starting point remains as yet undetermined. The world is so full of functionalisms becoming form that it is possible for functionalisms to become form exactly everywhere. That is one of the reasons why there is no sharp divide between the single pieces of work. Again and again they cross over into series. Elements reappear without repeating themselves because by the next exhibition they’ve already lost the functional value, which they’d been assigned at that moment. Performance arrangements merge into the sculptural just as they do into the graphical. And the graphical itself loses its boundaries again and again. If one looks through HAMMANN VON MIER’s joint publications one by one it becomes apparent that each one is characterised by a clear language of form. Typography often runs sculpturally through the pages. There is no graphical grid either since it seems to shift in its game development and gain momentum within the publication.

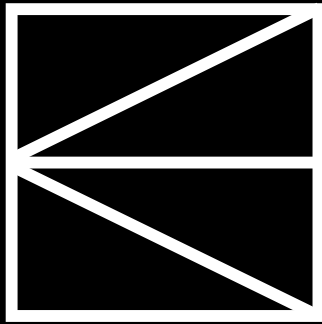
No, it is the mobility, which can be found in all of HAMMANN VON MIER’s productions. No medium remains isolated since functionalism and autonomy continuously swap sides. Each work starts out with a seemingly clear-cut utility value but subsequently is characterised by its consistent shift. The utility value becomes autonomous because its form loses its functionalism.

HAMMANN VON MIER

And yet the artists’ signature returns as a formalism without boundaries. Their own identity repeated incessantly without offering anything, as an unwieldy element everywhere in this text, as jewellery worn on the fingers and the necks of its two producers, on a t-shirt worn during a performance, or in the signature of the formats. HAMMANN VON MIER is a brand which is open to no sides, but instead incorporates what should become HAMMANN VON MIER and what, with a meticulously uneconomic accuracy, will be made dissimilar to itself in the process. Until it finally appears autonomous enough to involuntarily become a piece of work itself. So that it attains its own perspective. However, it might just as well be picked up again, worked with further, again being made autonomous. HAMMANN VON MIER are acting out with a steady line of production which seemingly tries to relentlessly turn its own development level back to zero. Again and again they alienate a functional arrangement from itself. Next functional form.

¹ German Anarchist Saying, literally “If you’re open to all sides, you’re leaking.”

HAMMANN
-VON-MIER



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