

Hammann von Mier

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.

Text by Anja Lückenkemper