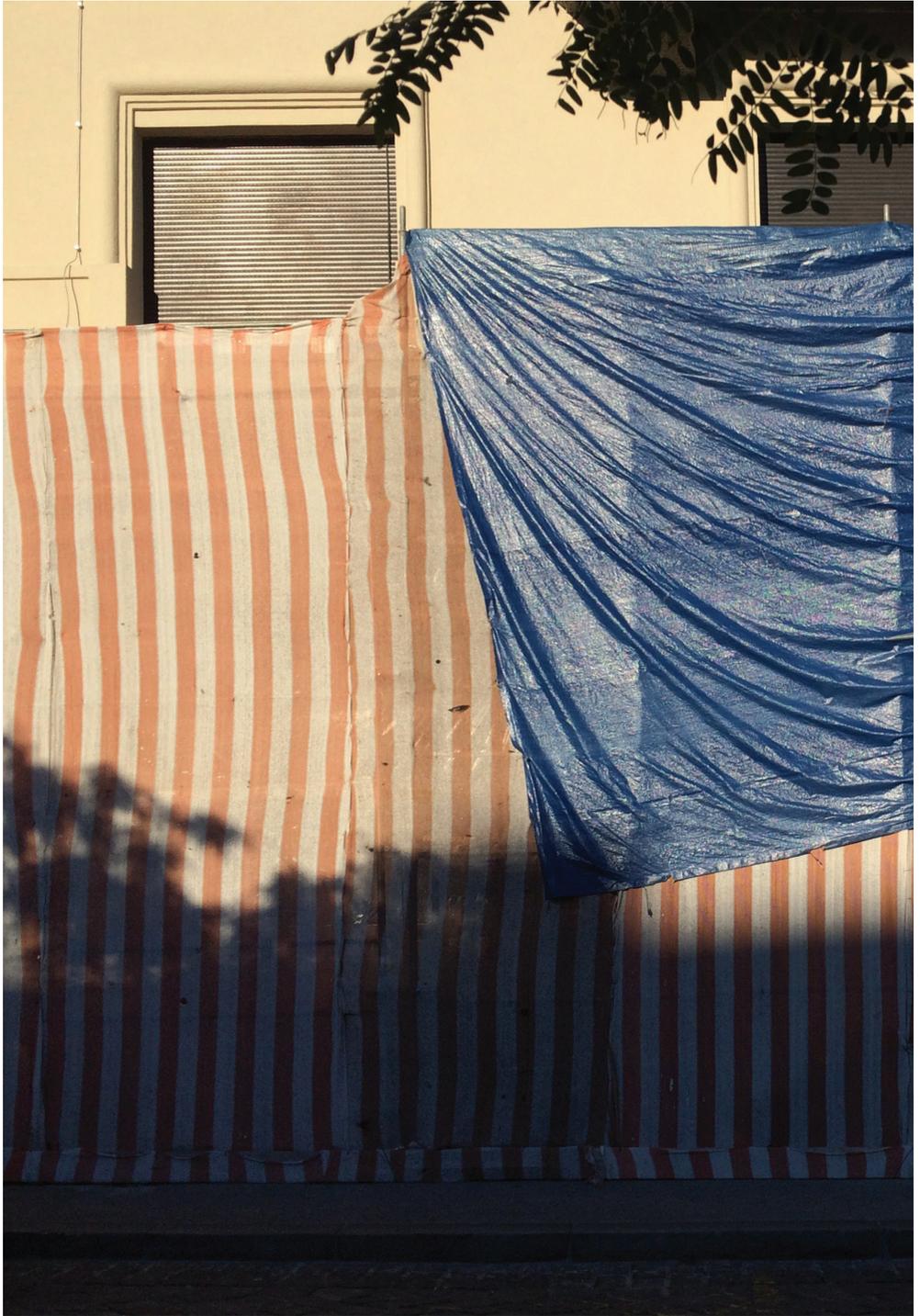


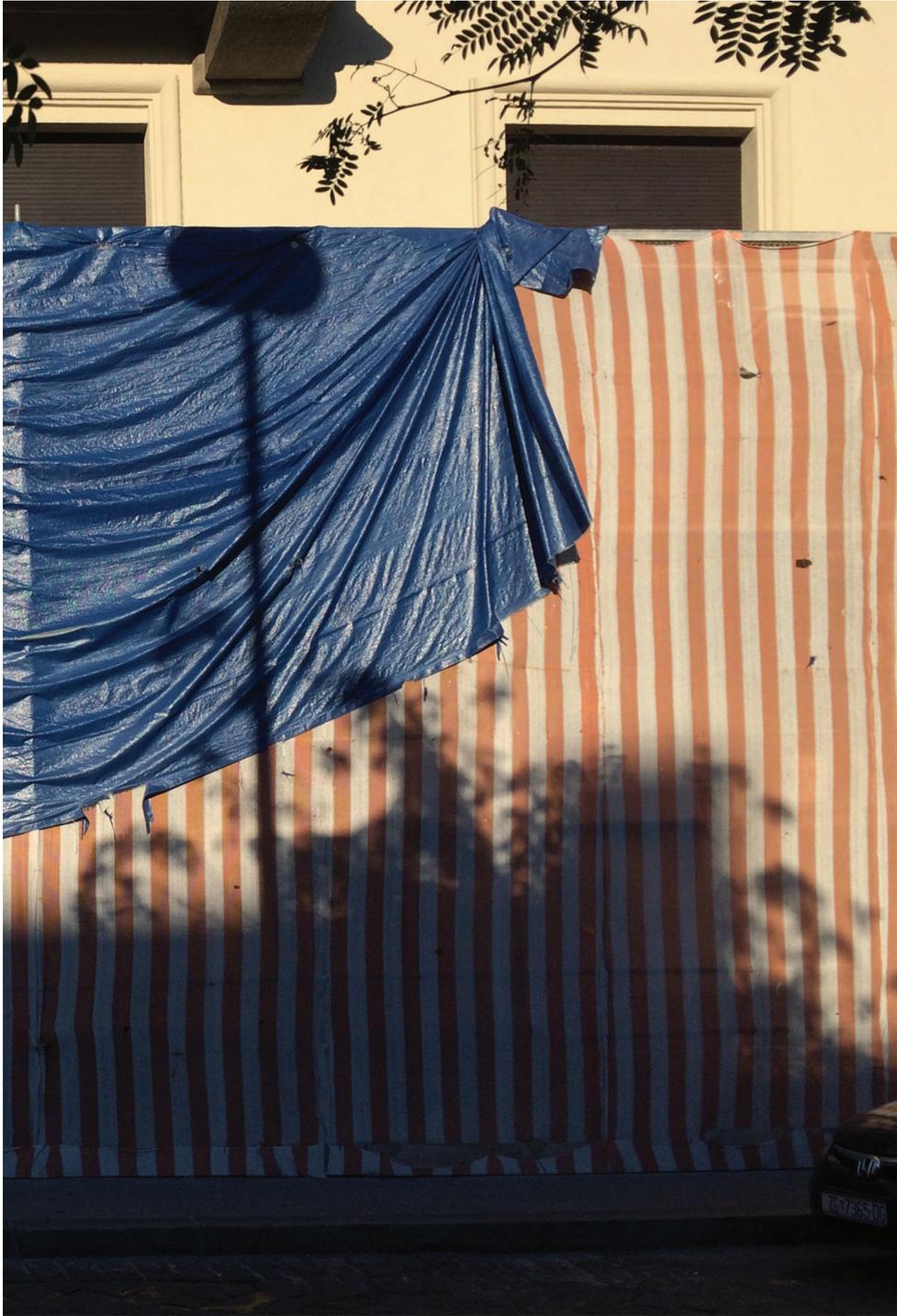
10.05 – 12.08.2018

Hana Miletić

Dependencies

WIELS







Materials, 2015-18.
Digital photograph, 20 × 30 cm.
Courtesy of the artist © Hana Miletić

Dependencies, 2018

Dependencies is a series of handwoven textiles – her first large-scale works – that Miletić produced on the occasion of this exhibition. She modelled these three tapestries after protective tarpaulins that she encountered and photographed in the public space. They covered the construction sites of very specific buildings, such as the University Library of Bosnia and Herzegovina in Sarajevo and the Van Humbeeck memorial in Brussels. The most monumental and colourful work, *Konzum supermarket, Zagreb (white cottolin, red cottolin, cream cottolin, metal, royal blue cottolin and cobalt coloured viscose and silk)* is named after Croatia's largest supermarket chain. The work is a life-sized re-creation of a red-and-white striped cloth, including traces of wear and tear, which marks the arrival of a new branch of this national chain. Its modernist grid also nods to the characteristic vertical stripes in the work of French artist Daniel Buren (originally using striped awning canvas). Since its opening in the 1950s, the Konzum chain grew exponentially at Croatia's independence in 1991 (at the start of the Yugoslav Wars). The canvas in question, wearing the colours of the supermarket's visual identity, is thus emblematic of the standardisation engendered by this large corporation, supported by the state. By reproducing it into a handwoven textile, Miletić refers to the domestic origins of textile production, before it was industrialized.

Charles Samuel, Van Humbeeck memorial, Science as a veiled muse, Brussels (black mercerised cotton, black cottolin, white and yellow cottolin) is stretched in front of the window at the end of Room 2, allowing the daylight to shine through the fabric, making

its structure apparent. The work refers to the memorial of Pierre Van Humbeeck, a former mayor Brussels and the first Belgian minister of education. The monument was covered with a black tarpaulin, held in place by yellow tape, to protect it against the construction of a new apartment block on the Dansaertstraat/Rue Dansaert. Despite its monumental scale, the significance of the work lies in the details of its construction, in the intricate bonds that are formed between the yarns. For Miletić, weaving is a labour of both mind and body, which moves from head to hand and back again. That is why she prefers not to exhibit the photographic reproductions on which these works are based, but rather chooses to give prominence to the extended process of making, thinking and feeling for which weaving allows. It is also a choice to challenge the ever-increasing productive logic and rhythm of society.

And Then Just Touch Me (Eureka-Ter, Brussels), 2008

Shot in a second-hand store in the Matonge neighbourhood in Brussels, this looped 6-minute video is an early meditation by Miletić on the consumption and production of textile and clothing. Rows of clothing racks are placed in front of a large cage with singing birds, while Benny Benassi's electro hit *Satisfaction* is playing on the radio.



Materials, 2015-18.
Digital photograph, 30 × 20 cm.
Courtesy of the artist © Hana Miletić

Materials, 2015-18

Materials is an ongoing series of small to medium-scale handwoven textiles, which are presented through Rooms 1 & 2. Although their design may seem abstract and arbitrary, they, too, are based on the photographs that Miletić takes with a small digital camera in the streets of Brussels and Zagreb. In this case, they relate to pictures of broken car parts (mirrors, headlights and windows) that were mended in creative, improvised ways by their owners, mostly by means of tape. The colours and textures of each fabric are based on the materials that were captured in the photograph. However, she overcomes this dependency on reproduction by approaching the medium of weaving as a metaphorical act. Miletić sees weaving as a gesture of care and repair, as a process that allows her to consciously deal with conditions of damage and neglect. She calls this practice “care work” or “reproductive labour”, referring to the ideas of materialist feminism. This movement, which emerged in the 1970s, denounced how domestic work – most often assigned to female and migrant workers – is undervalued in patriarchal and capitalist societies.

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

Miletić’s ongoing collaboration with the women of the community centre Globe Aroma is another example of a “soft activism” that she proposes. Together they present the audio and textile installation *txt, Is Not Written Plain (draft III)*. This comprises 12 handmade felts hung on metal backdrop stands – generally used for studio photography – and speakers through which the poetry written and recited by the participants resound. Miletić initially organized

text workshops in the centre, before participant Salome Grdzelišvili taught everyone how to felt together. Wool felt is one of the oldest man-made textiles. It does not require any instrument other than one’s hands. Hot water and soap is applied to layers of wool, while tender massaging and pressing causes the fibres to become permanently entangled into a single piece of fabric. The poetic texts, which can be read in the accompanying script, are free associations of words that were inspired by the process of felting and the plasticity of language itself. They are written in French, Dutch and English with occasional words in Afrikaans, Arabic, Russian and Italian, amongst others. The felt workshops represented a meeting point and a safe space for women in the centre, for all ages and languages, with or without papers. Miletić did not just work together with the women of Globe Aroma to produce this work – to her it is about the community and all its human exchanges that have arisen from it. There is a micro-political dimension to this multiplicity of hands and voices, which the technique of felting poetically echoes. The differently coloured parts of the felt are still distinguishable, but up close it can be seen how they have gently bled into another.



Materials, 2015-18.
Digital photograph, 30 × 20 cm.
Courtesy of the artist © Hana Miletić

Room 3: Reparative Grids EN

Co-signed Landscape, 2017

The room on the fourth floor hosts a smaller handwoven tapestry that fits within Miletić's economy of care and repair. As its title suggests, it was also made by more than one author, yet in different stages. Miletić took up an interrupted work that she found at the weaving workshops of the Anderlecht Academy. Rather than starting from scratch, she picked up the thread where it had been abandoned, by someone who couldn't finish the work. This irregularly composed textile is contrasted with the artificial precision of the wall pattern.

Softwares, 2018

The grey and white checkerboard pattern of the wall vinyl, which builds upon the original tiles of the modernist building of WIELS, references at once the Photoshop transparency grid and a weaving draft. It accompanies Miletić's very first textile work made on a computer-driven Jacquard loom. She nevertheless distorted its binary and serial aesthetic by manipulating and tearing the fabric by hand, making it less flat and more sculptural.



Materials, 2015-18.
Digital photograph, 20 × 30 cm.
Courtesy of the artist © Hana Miletić

Info

12.05 & 26.05.2018, 13:00-15:30

Atelier de feutrage / *Viltatelier* /

Felt Workshop: Hana Miletić & Globe Aroma (Kunstenfestivaldesarts)

13.05.2018, 18:00-21:00

@Beursschouwburg (EN)

‘Disassemblies, A Poetry & Theory Evening’: Hana Miletić & Knowledge Is A Does (Kunstenfestivaldesarts)

06.06.2018, 19:00 (FR & NL)

Look Who’s Talking: Hana Miletić & Globe Aroma & Sarah Késenne

09-10.06.2018, 14:00-17:00

@Parc de Forest / *Park van Vorst*

Atelier de feutrage / *Viltatelier* /

Felt Workshop: Hana Miletić & Globe Aroma (SuperVliegSuperMouche)

20.06.2018, 19:00 (EN)

Conférence / *Lezing* / **Lecture:**

‘Lara Staal on art as a site of agency’

04.07.2018, 19:00 (EN)

Conférence / *Lezing* / **Lecture:**

‘Dessislava Dimova on the modernist grid and the fabric of the world’

www.wiels.org

Hana Miletić: *Dependencies*

10.05 – 12.08.2018

Curatrice / **Curator:**

Caroline Dumalin

WIELS

remercie les prêteurs de l'exposition / *dankt de bruikleengevers van de tentoonstelling* / **thanks the lenders to the exhibition**

Hana Miletić

Mu.ZEE, Oostende

En collaboration avec / *In samenwerking met* / **In collaboration with**

Kunstenfestivaldesarts

Globe Aroma

Knowledge Is a Does

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