

SEWING

HANNAH HALLERMANN

09 SEPTEMBER – 31 OKTOBER, 2026

SOLO SHOW | MIETTINEN COLLECTION | BERLIN ART WEEK 2026



ARTIST TALK // 12 September, 2026, 4 pm

Saskia Trebing x Hannah Hallermann

MIETTINEN COLLECTION
Marburger Str. 3
10789 Berlin

PRESS APEROL

03 September, 2026,
6–8 pm

PUBLIC OPENING

09 September, 2026,
5–8 pm, doors open at 12 pm

OPENING HOURS

Saturdays 12–6 pm
and by appointment

**OPENING HOURS DURING
BERLIN ART WEEK 2026:**

10–13 September, 12–6 pm

SEWING is the sober, almost laconic title of the exhibition by sculptor and conceptual artist Hannah Hallermann (b. 1982) at the Miettinen Collection. In her room-filling installation, she combines sculpture, archery, textile works, and video into a multi-layered, ambivalent set-up. The work shifts changes in perspective—from a minimalist, magical, or meditative space that one can enter like an intimate stage, to a kind of three-dimensional drawing in which elements of Dada and Constructivism resonate, to individual sculptures that might respond to Post-Minimalism, Fluxus, and the feminist avant-garde.

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At the same time, Hallermann's installation is firmly rooted in our catastrophic present—in the fragmentation and polarization of societies, the precarious and improvised conditions under which people must survive, and the enormous strain weighing on democracies and ecological and social structures. Yet, when viewing the central work through which one looks into the space, the concepts of repair and care also come to mind. Hallermann has stretched linen fabric across the poles of a scaffold like a folding screen: one white panel and one panel of yellowed fabric, full of water marks and mildew stains that create an almost painterly effect. Both pieces of fabric are "sewn together" with red ribbon in rough stitches—so unevenly that the tension almost causes the seam to tear.

At the end of the red fabric ribbon hangs an arrow that the artist—who is also archer—shot through the fabric like a gigantic needle and used as a sewing tool. Hallermann takes a tool with masculine connotations, one that is actually intended for hunting and killing, and redirects it towards connection and repair. The fabrics she binds together come from the estate of her Jewish great-aunts. When windows shattered and curtains were torn during wartime, Hallermann's great-aunt would sit down, sew them back together, and stitches on the traces of destruction floral patterns. Two generations later, Hallermann works from the same resilient mindset. The seam is at once wound, memory, and healing.



The arrows that Hallermann also shoots at Styrodur panels framed in steel—which hang from the ceiling on wire ropes or lean against the wall—take on different forms of energy. They form diagonals, meet meditatively, tip to tip, and, adorned with white fabric ribbons, embody collective power, an entire force field. Like all of Hallermann's works, they are at once narrative and analytical, symbolic and formal. They process personal and collective history and experiment with material, surface, volume, weight, and proportions.

Like her minimalist objects made of industrial materials—steel, resins, exposed aggregate concrete—as well as her text-based works and installations, Hallermann views them as tools for transformation. They invite action, put decisions to the test, convey tension, pressure, and violence, but also always convey freedom, resistance, and personal responsibility—entirely in line with Hannah Arendt's postulate: "No one has the right to obey."

Text: Oliver Körner

Image credit P. 1:

Hannah Hallermann,
Sewing (videostill), 2026
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Hannah Hallermann,
Pattern 3, 2026
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ABOUT HANNAH HALLERMANN

In her multifaceted approach, Berlin-based sculptor and conceptual artist Hannah Hallermann (HAHA) combines clear, minimalist forms with complex social issues. Her works open up spaces for possible courses of action and foster a freer form of social interaction—one that allows for both vulnerability and resilience.

Her works are currently on view at the Sculpture Triennial *Connection and Cohesion* in Bingen (through 04 October, 2026). This will be followed by the group exhibition *Tell Me Where Home Is* at the Kunstmuseum Wolfsburg (starting 18 September, 2026) and *Baggage Claim* in Mexico City (starting 21 November, 2026). Her most recent solo exhibitions include *ADJUSTING* (2026) at the Sexauer Galerie in Berlin and *In Between Beyond* (2023) at kjubh Kunstverein e. V. in Cologne.

Hallermann's works are held in the Hoffmann Collection, the Dresden State Art Collection (SKD), and the Miettinen Collection, among others. She has been awarded numerous grants, including a grant from the Pollock-Krasner Foundation (2020), a grant from the Stiftung Kunstfonds (2020), and a special grant from the State of Berlin (2022). In 2022, Hatje Cantz published her book *Tools and Tales for Transformation*, in which she explores her artistic engagement with social change and the possibilities of transformation in greater depth.



Portrait Hannah Hallermann,
Photo: Claudia Radomnsk
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