

**Vino Vero Venezia**

presents

**VETRINA#13**

a project curated by Mara Sartore

**Mariana Hahn****Night Eyes****February 20, 2025 – June 22, 2025****Opening February 19 at 6.30pm**

For **Vetrina#13**, Vino Vero has invited **Mariana Hahn**, a multidisciplinary artist who investigates the relationship between the body and the transmission of memory and knowledge. Hahn incorporates materials such as silk, hair, salt, and copper in her research, examining memory as it is stored and transmitted in these media, and investigating their role, definition and transformation through time and different civilisations.

The site-specific exhibition "**Night Eyes**" comprises five works, each offering an exploration of materiality and human experience, where time serves as a catalyst for transformation, reshaping both the artwork and its meaning.

The first piece, "Untitled" (2020), features a stainless copper plate intricately shaped to depict the outline of a reclining human figure. This work was conceived to represent the artist's own body, captured through the imprint of sweat left during her running sessions in Paris. As time progresses, the natural oxidation process inherent to copper gradually reveals this imprint more prominently, becoming a mark of both presence and memory. The pose captured is one often witnessed by the artist—a reflection of the marginalised individuals sitting still on city streets, heads bowed over their knees, in a posture of submission and vulnerability. This resonance between form and emotion invites contemplation on how copper mirrors human existence. Just as our bodies undergo various transformations throughout our lives, so too does copper transition from its initial lustrous shine to an intricate patina over time, suggesting layers of narrative, stories etched into its surface that embody beauty born from decay.

In addition to this evocative piece, the exhibition presents four more works incorporating salt and copper. These pieces consist of salt remnants crystallised upon copper plates, forming textured surfaces and crates resembling moons slowly falling apart. Inspired by the salt pans the artist encountered in Gozo island (Malta), this altering process of evaporation and material redefinition introduces a meditation on time, erosion, and material memory.

The exhibition is accompanied by an essay by **Dayneris Brito**, of which the following is an excerpt:

"Hahn's practice navigates an ambiguous space between performance and materiality, where body and environment converge, generating poetic resonances from residues and quotidian elements—human sweat, salt, and copper—that are conventionally perceived as ephemeral or disposable. Through these materials, Hahn engages in a discourse on the liberatory potential of art—mental, corporeal, and intimate—placing the body at the center of this performative exploration. The display window at Vino Vero 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".

"**Vetrina**" is a series of exhibitions curated by **Mara Sartore** for **Vino Vero**, in collaboration with **Lightbox**. This art project launched its second cycle of presentations last year, February 2024. After exploring the broad theme of nature through the site-specific works of the first nine invited artists, the focus has shifted to the theme of activism. This phase exclusively involves female artists, bold and provocative in different ways, who have always used their art to foster constructive reflections on the contemporary world. In 2024, Vetrina hosted the work of three female artists — Loredana Longo, Stefania Galegati, and Paula Valero — who share strong personalities but express themselves through very different artistic paths. Mariana Hahn inaugurates the 2025 exhibitions. The challenge is to present works of art in a limited space and in direct contact with the **public, where the Vetrina becomes an integral part of the artwork itself, rather than just a place for exhibiting goods.**

**Mariana Hahn** (Schwäbisch Hall, Germany) lives and works between Paris and Berlin. She studied theatre at ETI, Berlin, before earning a diploma in art from Central St. Martins, London. Her practice explores the relationship between the body, memory, and the transmission of knowledge. Through materials like salt and copper, she investigates memory's various supports and modes of transmission, focusing on their evolution across time and civilisations. Her work has been exhibited internationally at institutions such as the Franco German Pavilion, Malta Biennale, HDM Gallery, Paris PS120, Haus am Lützowplatz, Diskurs, Berlin, The Mountain View Museum in Shenzhen, Pan Meigu Female Art Museum, Fujian, Redtory Museum of Contemporary Art, Guangzhou, China, Salon Oktobarski - Belgrade Art Biennale, Galleria Mario Iannelli, Rome, Trafo Museum of Contemporary Art, Stettin, Poland, the Biennale for Young Art, Moscow, Russia, Chat Mill6 Foundation, Hong Kong.

**Dayneris Brito** (Havana, 1996) is an art historian, art writer and curator of the Brownstone Foundation (Association NOEMI), currently living and working in Paris. Her curatorial practice is interested in the artistic intersection between Latin America (Cuba in particular) and Europe, and the aesthetic discourses that operate based on issues such as migration and displacement.

### **Lightbox**

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