

In the dual exhibition *Träumt der Kokon vom Fliegen?* Aline Witschi's and Olga Jakob's works connect at the Nina Mielcarczyk Gallery. The artists share certain perspectives in their artistic practices, shaped by interactions between materials and procedural work, culminating in either transformation.

For these artists, their materials are not immutable conditions but rather communicating masses with boundaries and gaps to be questioned, rather than objects to be subjugated. In conversation, both emphasize the importance of serial work, Unikate, repetition, and the intense engagement with their materials inherent in these processes. This focus draws from experiences in their everyday lives, from monotonous wage labor or studio practices. The loop experienced in these activities opens up space for exploration, shaping and enveloping, stacking, layering, and arranging. In doing so, they manage to unite many layers of repetition, while the breaks from the patterns of the works often become visible only upon closer inspection.

*I am always searching for the phenomena... the painting eludes itself in the process.* – Olga Jakob

The investigative approach to their materials shows in Witschi's treatment of her coarsely chamotted clay. She produces countless never quite identical individual pieces, with her fascination for deviations evident in the tremendous effort of this manual labor. In contrast, Jakob describes the interrogation of her materials – the different types of paper, textiles, yarn, and canvases experimented with in her relief series – as less controlled, as “not conceptualizable.” The monochromatic surfaces contribute to shaping their form in the process of moistening and drying, while Jakob is making these (already occurring in every material) processes perceptible to the human eye.

Witschi's formal language, on the other hand, moves somewhere between a chainmail and knitting; she plays with the paradox of the enchanted tower: Is the enclosed protected or confined? Are the individual links of the chains load-bearing or interchangeable? The same uncertain in-between is found beneath the surface of Jakob's reliefs: is the enveloped in-between protected by the fabric or forced into form – into adaptation?

What emerges in these interactions is a perception shared by both artists that the world is not composed of a collection of independent objects that can be bought and sold, but of interdependent actions and processes (the key insight of Marxism). They do not focus on the products – poems, prayers, sculptures, essays, or pure abstractions like taste and style – but on the in-between moments of the creative process, where the materiality and interconnection of things dwell in them.