

*Outworks* is a duo exhibition by the Brussels-based artists Graham Kelly (Scotland/The Netherlands) and Hana Miletić (Croatia/Belgium). The exhibition title refers to work that happens outside of the workplace, most often at home, and manifests labour that is usually intended to be invisible. Historically, outworker was the job title of a textile worker who continued their weaving duties at home. Another relevant etymological reference here is the term outwork: a minor fortification built outside of the principal fortification limits of a castle. All of the works in this exhibition explore the various politics of making space, ranging from the exploration of memory through the construction of digital space, or the maintenance of public space, and into the organization of the actual exhibition space.

Kelly's work, entitled *\*\*\*\*\*Highly Recommended*, comprises of a video on a monitor in the the gallery entrance, two looped images on smartphones, and a projection of subtitles, accompanied by a sound piece in the main exhibition space. For the ongoing production of *\*\*\*\*\*Highly Recommended* Kelly contacts gig workers through the freelancing internet platform upwork and commissions them to build components of an environment based on their earliest memories. Different gig workers create different elements and complete different tasks such as writing scripts, voice acting, building and animating CGI models, and composing soundscapes. For the exhibition at XYZ, Kelly has added a new element in the form of a Japanese translation. Like all of the previous collaborators, the Japanese translator has added their earliest memory to this cumulative work.

Miletić presents new textile works from her ongoing series *Materials* (2015-). These hand-woven textiles made by Miletić are based on repairs and transformations that she encountered during a previous visit to Tokyo two summers ago. Although seemingly abstract, Miletić's textiles are one-to-one copies of the original repairs in size, shape and colour. They are also hung at the same height as the repairs found in public space, in this case using the walls and the infrastructure of the gallery space as supports. For example, the tall textile piece installed on the corner of the pillar in the centre of the exhibition space refers to a composition of caution tape that was protecting the corner of a container on a construction site. The same is true of the cyan-blue textile piece that orders "Don't dump garbage here" in Japanese, here hand-woven and stitched together, while originally made out from blue paper tape.