

jaco mnes

05.2026

jaco mnes brings together Alexis Jacob and Pauline Omnes. They develop a practice situated at the crossroads of art, design, publishing, and scenography. Drawing on manuals, systems, and narratives, they reframe everyday objects and practices.

Their work questions serial production and the use of objects derived from industry. In the experience these elements offer us daily, they tend to be reduced to their tool-function and often disappear behind their use. By producing sets of functional objects themselves, Jaco Mnes seeks to create alternative, non-productive relationships to these artefacts.

Through this experience of repetition, Jaco Mnes first explores the pleasure found in pursuing the right technique, in seeking comfort in recurring gestures, but they also confront bodily wear, the monotony of movements that become mechanical, to the point of experiencing disgust.

‘You know you’ve left the prototype stage and entered serial production the moment you start getting bored. You know a series is complete when you’re disgusted by it.’

Each piece produced by the duo is recorded in a printed register. Every unit is catalogued, numbered, photographed. The nomenclature of this register was conceived as an open system—a way to archive any future creation and to explore, in real time throughout the making process, what defines a group or subgroup of pieces.

Their research questions how an object can shift from use to narrative, and from narrative to sculpture. Neither fixed in a single function nor reduced to a symbol, it becomes a field of experimentation where its physical properties, its potential for diversion, and the choices of whoever engages with it open the way to new interpretations.”

coat

is a series of four coats that were made in New Delhi in January 2025. We invited several tailors to take part in a project called *Making a Blue Winter coat*.

Each tailor who agreed to participate received a similar box, each containing six identical buttons and an instruction sheet detailing how to make the same coat.

To complement the detailed description in the instructions, we answered all of the tailors' questions. Since some parts of the request were not acceptable to certain tailors, the instructions had to be discussed, and in some cases, negotiated.

This oral exchange became an integral part of the project, ensuring that everyone started with the same basic elements.

The fabric had to be selected directly from the shop/workshop. It had to be blue "like the sky over New Delhi." This interpretation of the sky's color allowed for a range that shifted from blue to grey.

The tailors had ten days to play along. Each version of the coat was accepted as it was; no modifications were requested.

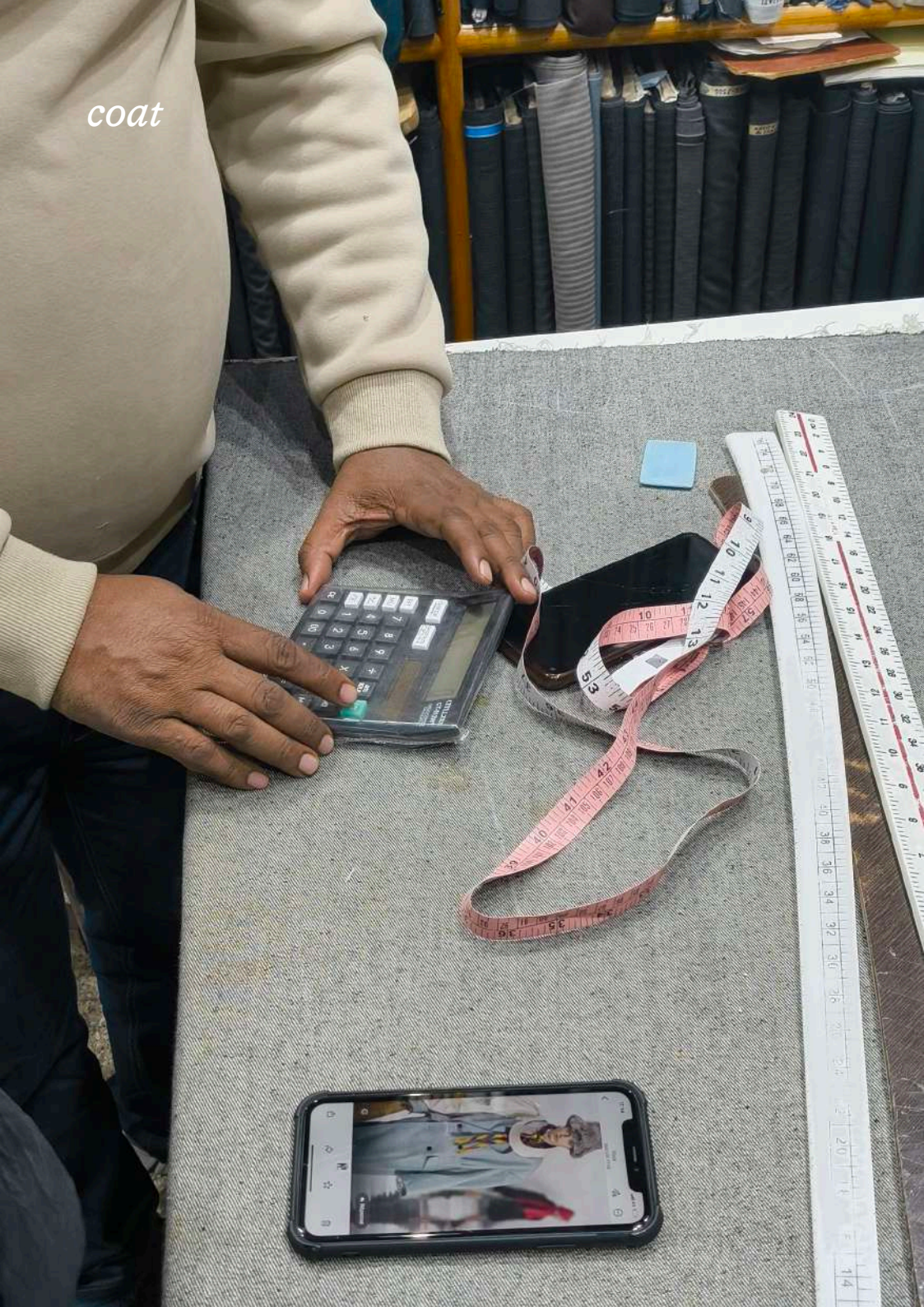
date
2025

5

location
New Delhi

technique
conversation,
hand & machine
sewing

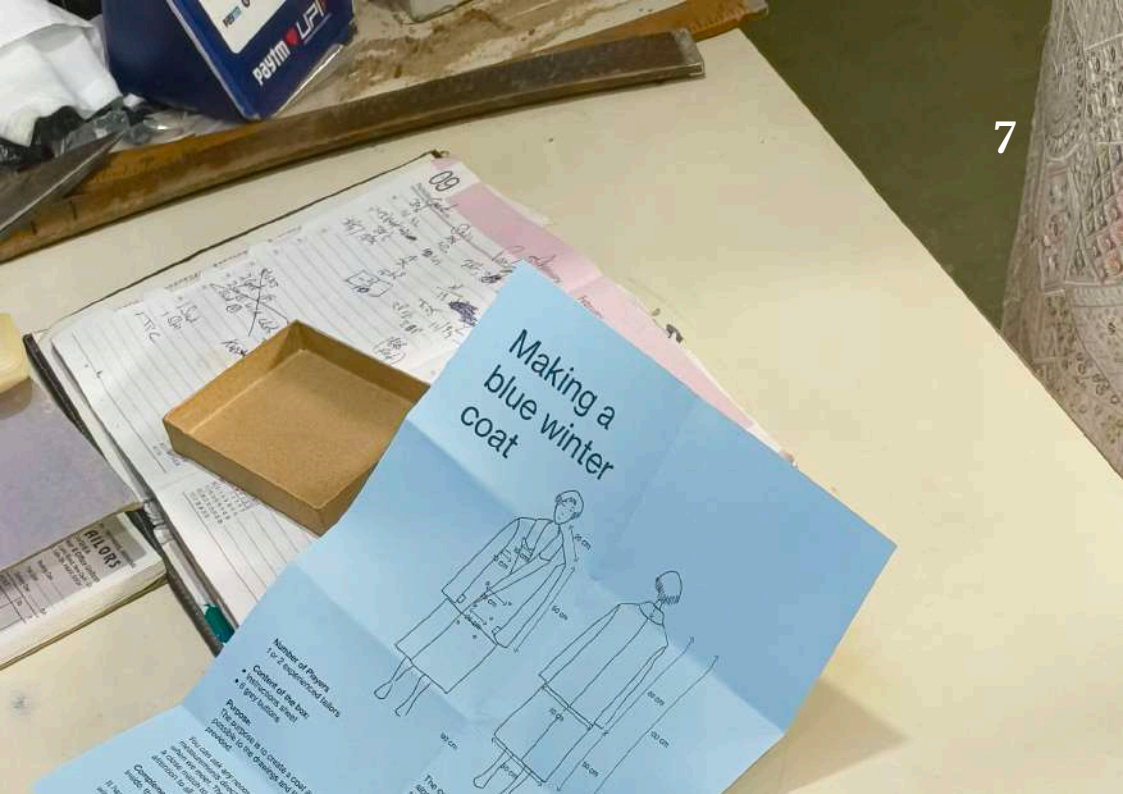
coat



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coat



Making a blue winter coat

Number of Pieces
1 or 2, depending on collar

Content of the box
• 1 piece of fabric
• 1 pair of buttons

Pattern
The pattern is to create a coat as close as possible to the drawing and the description provided.

Instructions
You will use your own pattern pieces and make adjustments to them if you are making a coat for a different size or if you have a different body shape.

Construction instructions:
If the coat has a collar, the collar should be made first.

Notes:
The fabric is a blue wool blend with a fine texture. It is slightly heavier than a typical winter coat fabric. The lining is a soft, warm material. The buttons are made of a durable material. The waistband is made of a sturdy fabric with a decorative pattern.

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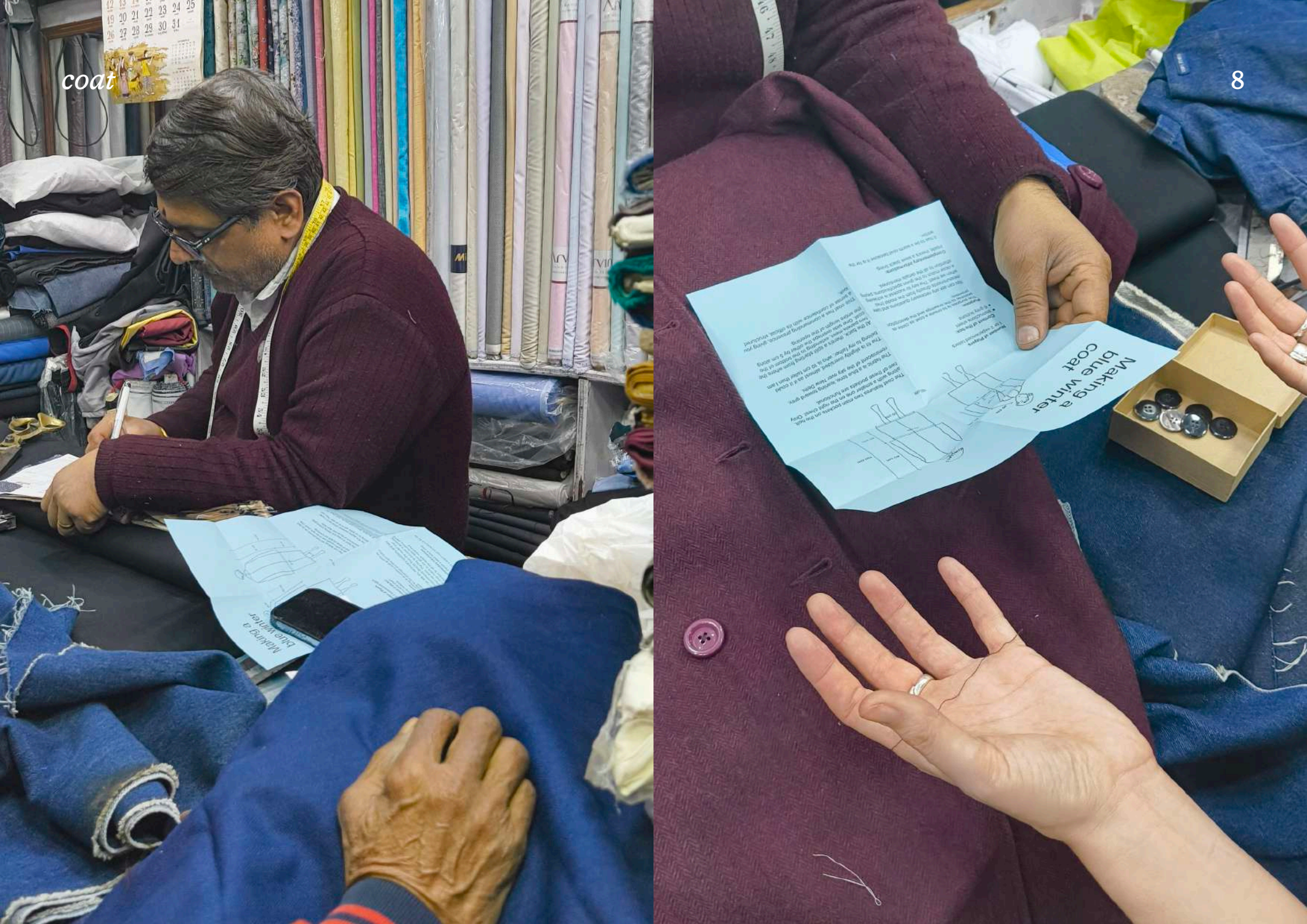
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coat



Making a blue winter coat

The coat pattern is based on the pattern in the book. It is a simple, straight coat with a notched lapel and a single-breasted front. The pattern is made of two pieces: the front and the back. The front piece has a notched lapel and a single-breasted front. The back piece is a simple rectangle with a center back seam. The pattern is made of two pieces: the front and the back. The front piece has a notched lapel and a single-breasted front. The back piece is a simple rectangle with a center back seam.

The coat is made of a blue fabric. The lining is made of a dark fabric. The buttons are made of a dark material. The coat is made of a blue fabric. The lining is made of a dark fabric. The buttons are made of a dark material.

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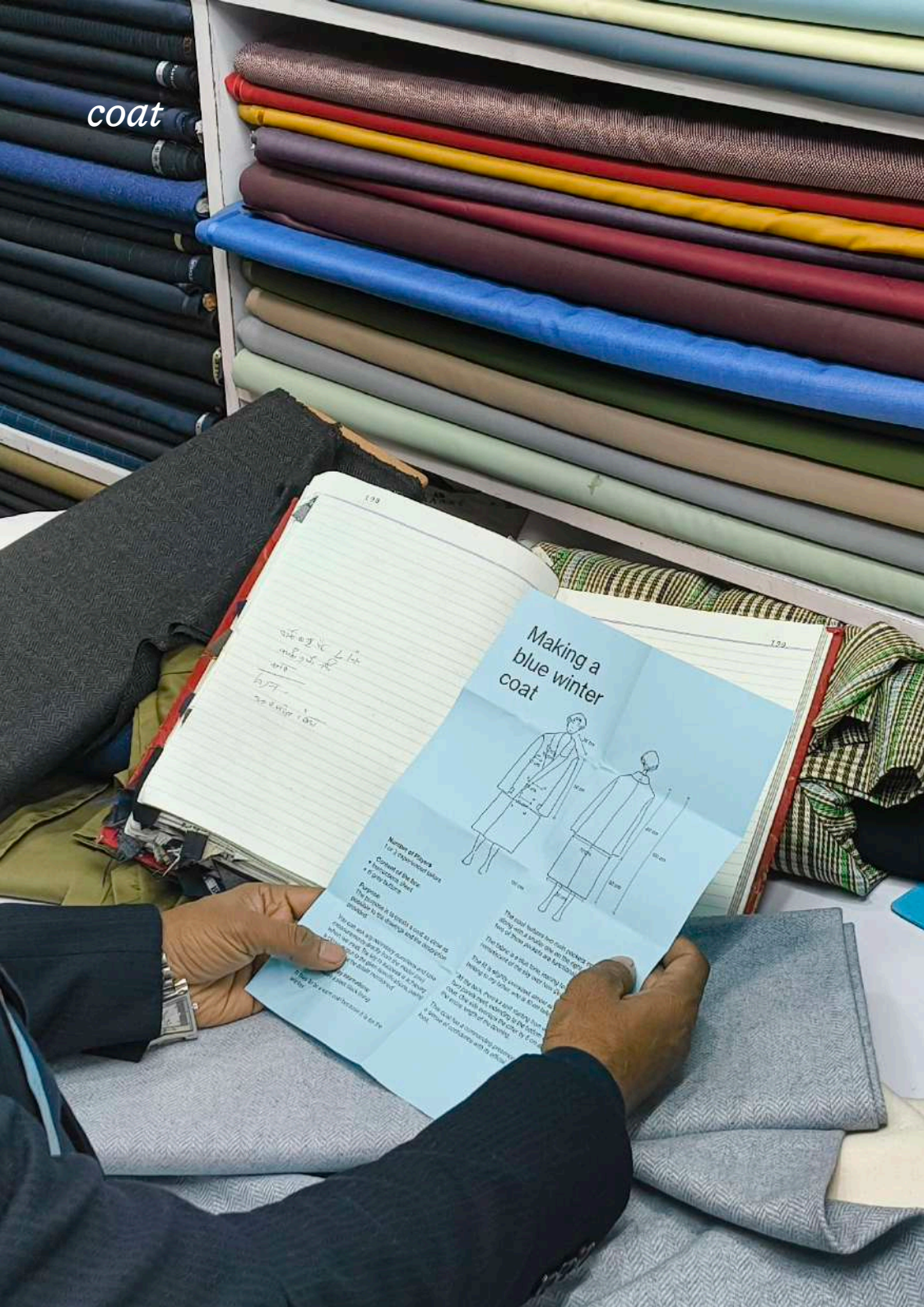
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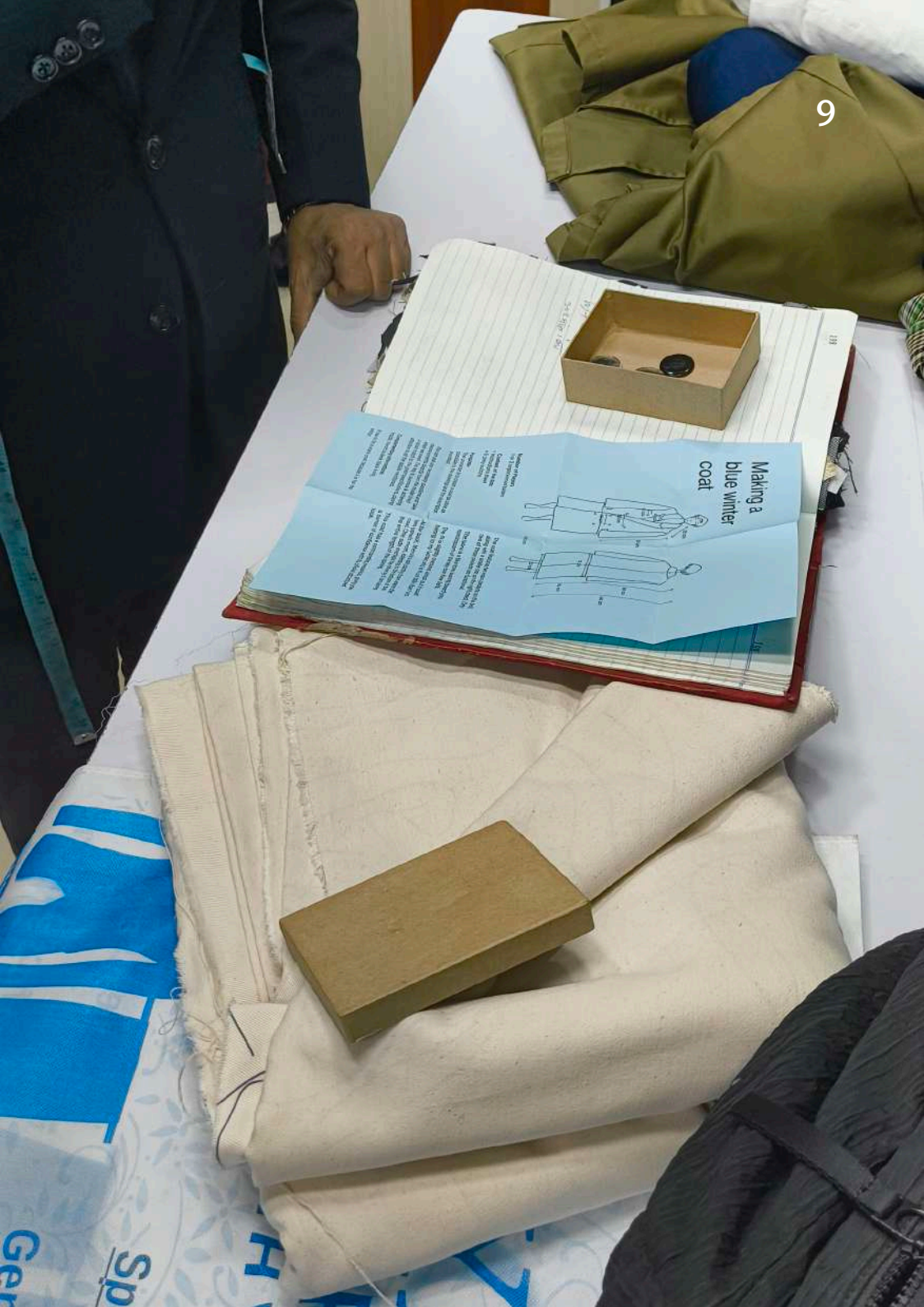
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coat



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coat

After a few weeks of their work, the very first blue coat was made in January 2011. The project seemed to have taken its first step towards making a blue coat for the...

Each maker who agreed to participate received a detailed 'kit' containing an identical pattern and an instruction sheet. The kit was to make the main body of the coat. To complete the kit, a detailed drawing of the coat was provided. The kit also included a list of materials and a list of tools. The kit was to be used to make the main body of the coat. The kit was to be used to make the main body of the coat. The kit was to be used to make the main body of the coat.

Making a blue winter coat

Number of Players
1 or 2 experienced tailors

Content of the box:

- instructions sheet
- 6 grey buttons

Purpose:
The purpose is to create a coat as close as possible to the drawings and the description provided.

You can ask any necessary questions and take measurements directly from the model (me) when we meet. The key to success is achieving a close match to the given specifications, paying attention to all the details mentioned.

Complementary informations:
Inside, there's a sleek black lining.
It has to be a warm coat because it is for the winter.

The coat features two main pockets on the left, along with a smaller one on the right chest. Only two of these pockets are functional.

The fabric is a blue tone, leaning toward grey, reminiscent of the sky over New Delhi.

The fit is slightly oversized, almost as if it could belong to my father, who is 152 cm taller than I am.

At the back, there's a split starting from where the two panels meet, extending to the bottom of the coat. One side overlaps the other by 2 cm along the entire length of the opening.

This coat has a commanding presence, giving you a sense of confidence with its official, structured look.

coat

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knob

is an open-ended collection of ceramic objects. Here is the first series of 216 pieces, all made using the same empirical technique, developed and refined throughout the making process.

This is a collection of handles, hooks, knobs, to open, close, hang on, or get lost in.

In the case of a cupboard door, it is recommended to drill a hole using a 5 mm bit, 6 cm from each side of the bottom corner of the door. For a drawer, we recommend you drill a hole 6 cm from the top edge of the drawer (see the corners at the bottom of this page for a template).

If it's a hook, choose a strategic spot on your wall, near an entrance door, for instance. You can also (and this is very practical) use a hole that already exists in your wall. If installing several side by side, the suggested spacing between each is 12 cm.

It may also serve no purpose at all. In that case, we recommend placing it somewhere you'll enjoy seeing it, passing by it, or forgetting it. After all, you're free to do whatever you like.

date
2025

13

location
Brussels

technique
ceramics:
hand-build

material
clay,
glazes,
threaded rod



knob



knob



16



knob



17



knob



knob



knob

A view into our
exhibition *knob & coat*,
back to the installation
“It’s happening
again” where the
existing pattern, once
amplified, becomes the
subject of an obsession,
from and for those
we pictured might have
lived here.

● Once ●

knob





knob

23



knob

24



knob

25



unfolded hills is a modular textile object inspired by nomadic life and stratified desert landscapes.

date
2025/26

26

The pages are made of felted wool blankets, dyed using plant-based dyes native to AlUla: desert acacia, henna, sidr tree, pomegranate, nitrebush, and wormwood. The outer cover is dyed with indigo, a colour emblematic of desert textiles. Each blanket is screen-printed with the name of the plant used for its dye, while a strap printed with these names binds the object together.

location
Brussels, AlUla

Both a resting object and a book, Unfolded Hills bears witness to a landscape rich in resources and narrates a desert crossing shaped by movement, pauses, and ephemeral habitats. The piece can be rearranged, unfolded, and repurposed, reflecting mobility, adaptability, and the poetic intelligence of textile traditions translated into contemporary use.

technique
natural dyeing,
screen printing,
embroidery

Based on a folding principle, the project is conceived as a flexible structure that can be adapted to different scales, extended into larger or smaller formats, and applied to other functions and textile uses.

material
wool,
plant-based dyes



unfolded hills

d, Desert Acacia, Henna,

Nitrebush, Pomegranate,

egranate, Sidr Tree, Wormwood

Nitrebush, Pomegranate, Sidr Tree, Henna



unfolded hills





where are you?

is a handwoven textile installation created for the temporary occupation *Place Noord*, on the former CCN site in front of Brussels-North station.

The project starts from the motif of manufactured market bags: the width of the straps is increase tenfold, creating an enlarged scale relationship, a zoom into this everyday object that accompanies movement and daily life, but also the more difficult realities of the neighbourhood. Through a slow, manual process, the work reclaims an industrial motif by introducing a human dimension into it. Installed in front of the station, the textiles interact with the surrounding architecture and create a link with the inhabited areas of the neighbourhood. Suspended like flags, laid out like extended rugs, or hung like paintings, they evoke the presence of its inhabitants.

The title, *Where Are You?*, contrasts with signage that usually unilaterally informs passersby where they are and where they are going. Here, it functions as an open question addressed to people who cross the space, inhabit it, or stop there by chance, placing the passerby in an active posture.

date
2026

32

location
Brussels

technique
weaving

material
industrial reused tarp

where are you?

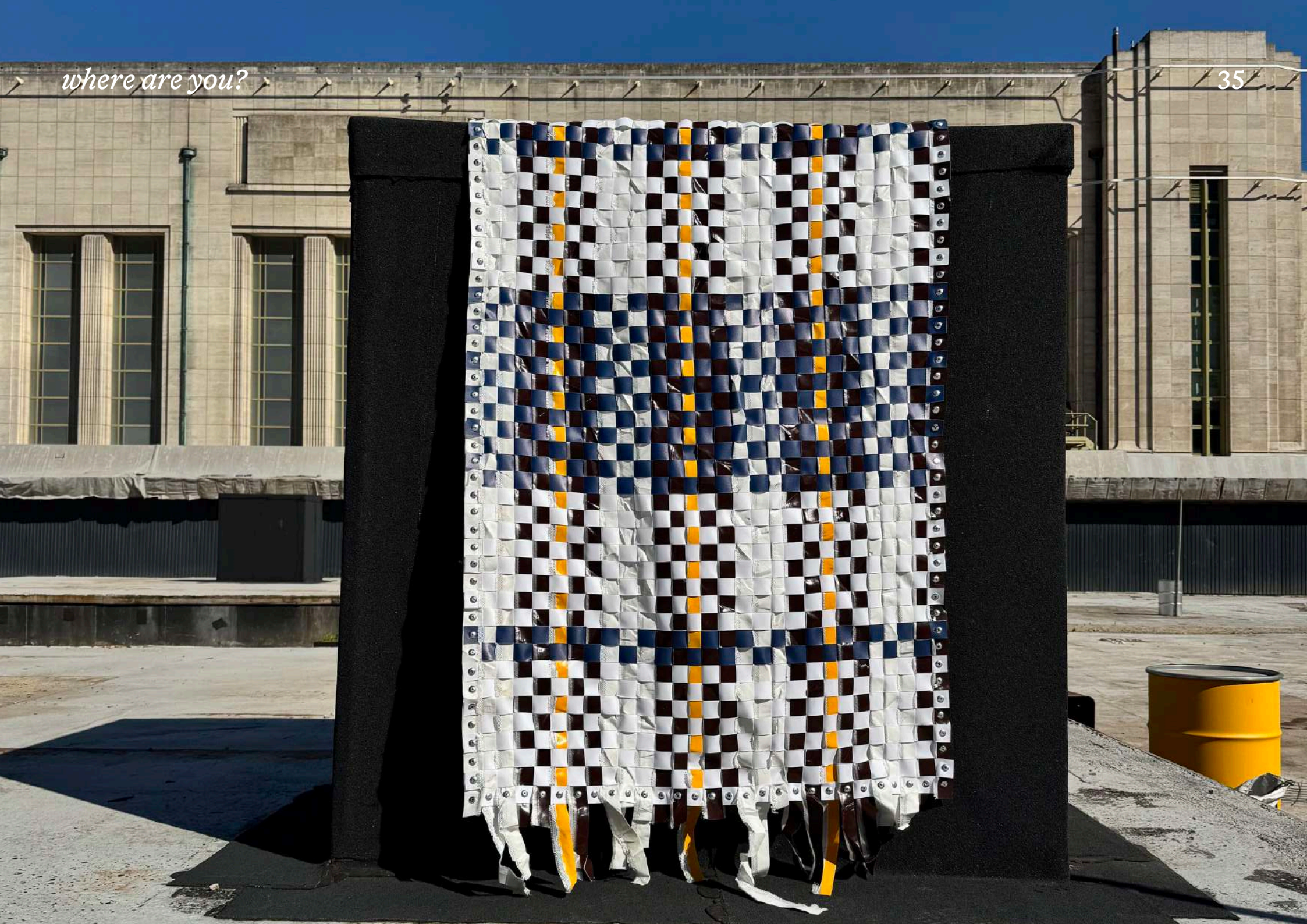


where are you?



where are you?

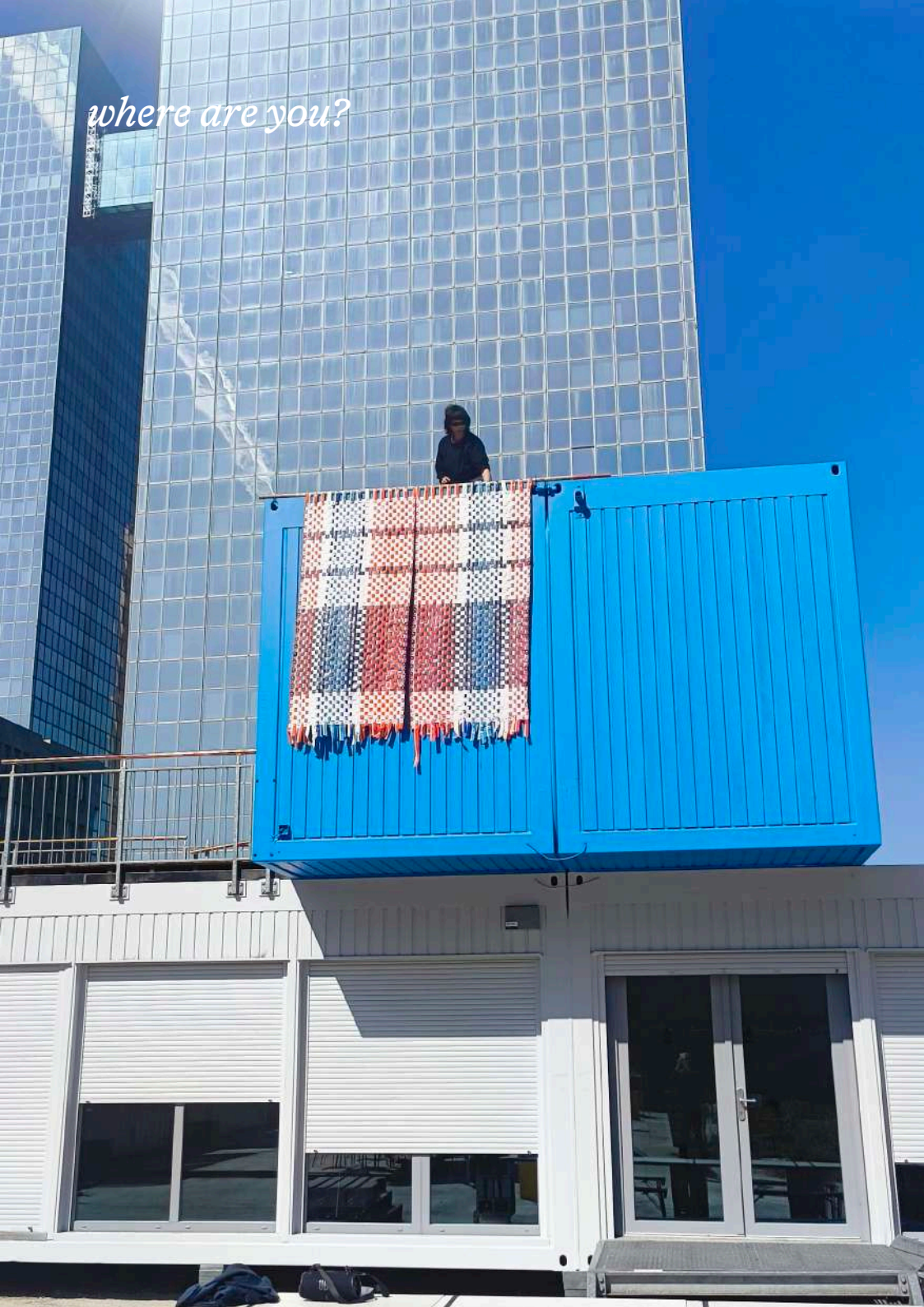
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where are you?



where are you?

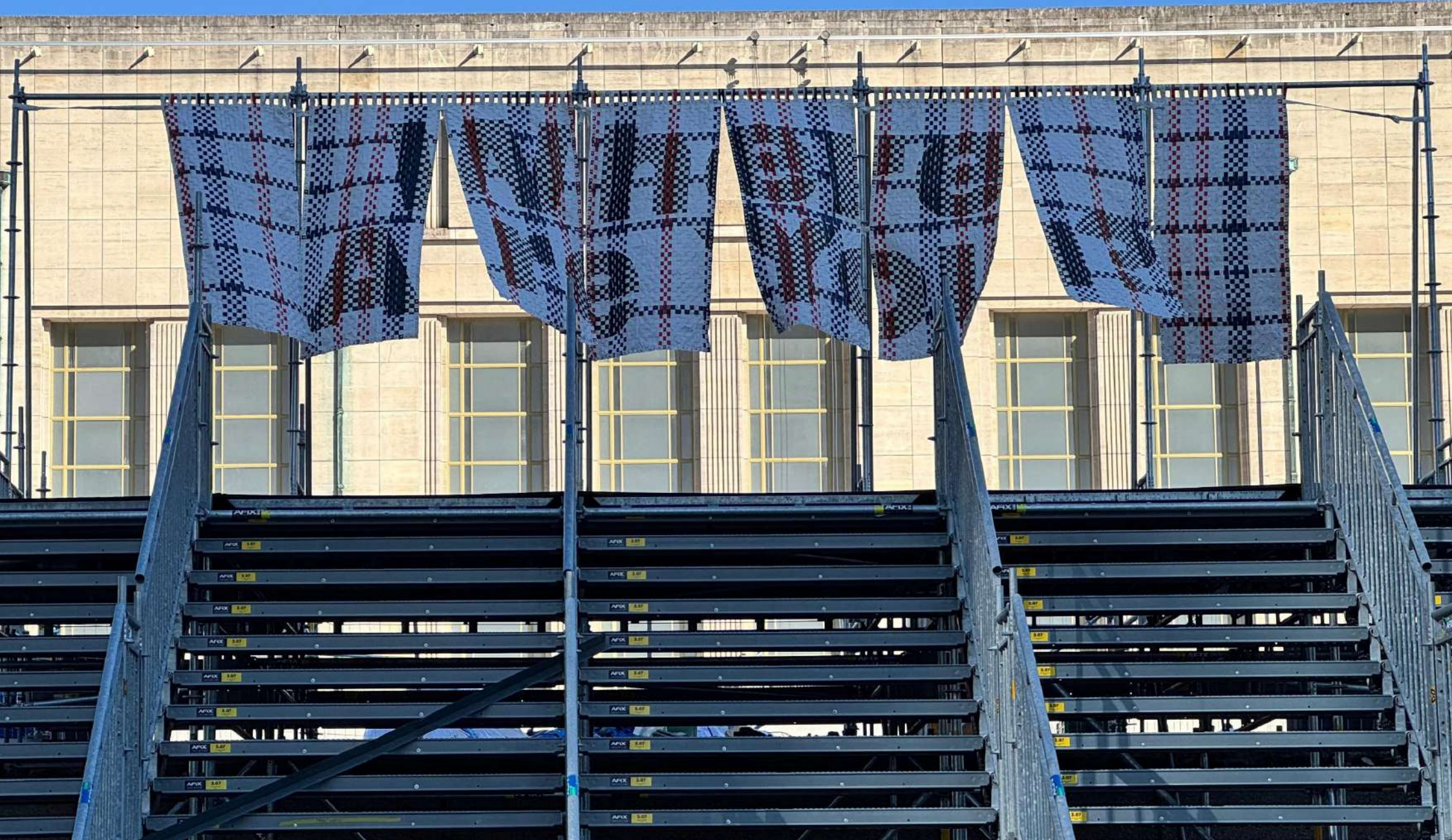


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where are you?

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jacomnes.com
contact@jacomnes.com

2026

alexis jacob
pauline omnes

+32 474 34 88 02
+32 493 40 25 28