

A Maior  
July 28 – August 31, 2026  
*Espreitadela*

The building of Kaiserwache—formerly a public restroom—sits prominently at the intersection of Schreiberstraße and Kaiserbrücke, at the threshold to the city center. Hundreds of daily passersby move past, perhaps only taking passive note of the structure and remaining unaware of its current use as an art space. While the facade of the building is regularly tagged with graffiti, Kaiserwache is legally prohibited from painting or intervening on the exterior due to heritage protection. The only exception is the window facing south, which is covered by a wooden board and allows for activation. This relatively small surface constitutes the grounds for this exhibition format and functions as an interface between what is going on inside and the public. This format was conceived with the intention of both highlighting and introducing independent art spaces/projects from an international context to KW’s local audience, while entering into a dialogue with these spaces. Kaiserwache therefore invites selected spaces to curate this micro-space or to intervene within it themselves.

For its second iteration, KW is delighted to have collaborated with A Maior.

A Maior is a family-run clothing and home-goods store in Viseu, Portugal. Beyond its primary commercial function, it also serves as the site of the eponymous curatorial project initiated by Bruno Zhu, a member of the family, and developed collaboratively with the store’s staff since 2016. The exhibitions are integrated into the everyday operation of the store, allowing retail and art to cohabit and, at times, become difficult to distinguish from one another. For some time now, A Maior has also acted as an artistic entity in its own right, presenting works and published two novellas under the same name.

The poster titled *Espreitadela* (Portuguese, roughly meaning “peep” or “glance”) and installed on Kaiserwache’s boarded-up window reproduces, at a 1:1 scale, a photograph of the “Paris shop window” of A Maior. The reflection of the parking lot and the photographer on the window glass are layered onto the image, producing a third spatial dimension that suggests a trompe l’oeil-esque transplantation of the store into Kaiserwache.

The iconic wallpaper backdrop of the Eiffel Tower communicates Paris-chic, presumably with the intention of making the garments on the two mannequins in front simply more chic and desirable. Yet captured as a photographic fragment this logic becomes absurd pretty fast, without being explicit; it’s not quite ironic, nor exactly tongue-in-cheek, but perhaps throws into question clichés of desirability and the (questionable) distinction between high and low as it pertains to taste. Here we might read a taste that aspires toward Paris and high fashion, but collapses into something closer to a flattened simulation due to the overdetermined staging and reliance on the most generic image to invoke “Parisness.”

It also points toward the fact that A Maior is not simply selling clothing. No one is actually selling simply a good, but a whole string of feelings, desires, and associations. What is Kaiserwache then selling, even though we’re not “commercial”?