

Nanna Kaiser
Canapé
 30 Gener – 06 Març, 2025

01: Vibration. Nanna is trying to reach me. I let myself be connected. She's agitated, a brown rooster is chasing her. He won't catch her. They never catch her. She speaks, I understand. We end the connection. A few rotations of the big hand later, her body follows her voice. Excitedly, she drags the loot into the house: What a splendor of feathers.

02: We are very big today. We roll out. This life is young. We take a slap to the right cheek, barely a scratch.

03: Our bodies are moved through the landscape. It blazes in flames, thunders terribly. We exist as motion. The motion — our shared body — smokes.

04: It's tight. Space is divided in half, shared equally. Opposing each other in one thing: east or west. It gently passes through. A white bull appears on the field. He stakes his claim. Slap to the left. He's gone. Shocked, it is driven forward. No time to stop. River flows. Where just moments ago an eye had its place, now a plastic wound gapes, with nerve strands dangling from it. What does a head look like when its shell shatters? It will never see the white bull again.

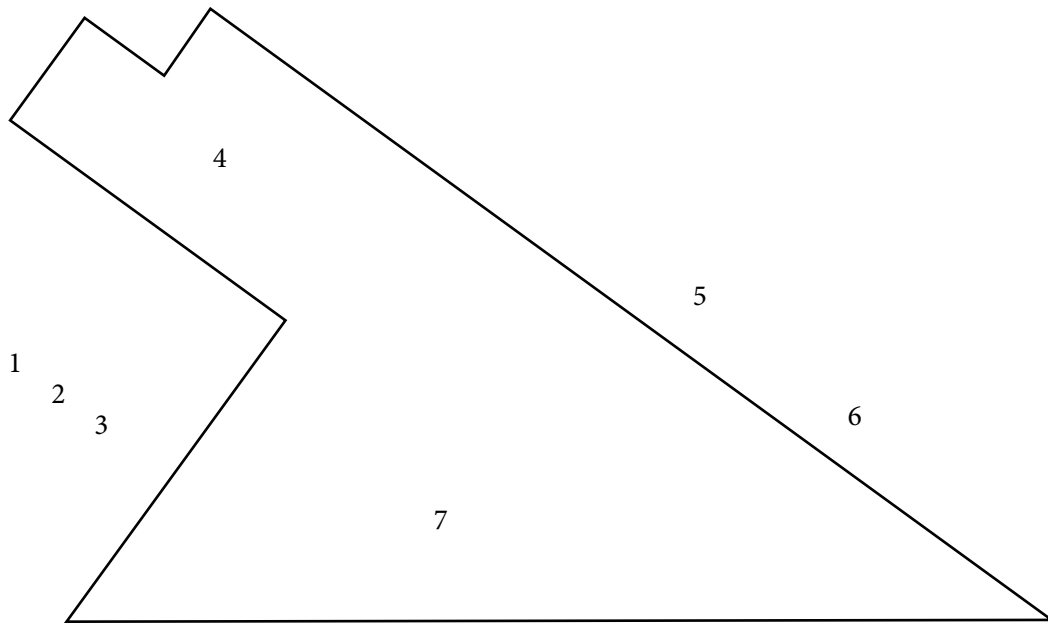
05: "You're too heavy," the blue bull says. She does the dirty-care, so he can feel masculine, so she can keep going. She twists the wrist; time is taken. Then he steps outside with her, onto his yard, to demonstrate his mighty generosity toward young, good-looking peers of the land, to remind himself once again how vast his domain is, he lets her move on, while inside, a precariously employed foreigner is gutted by a pale wild boar.

06: It gazes from the treehouse at the ibexes, proudly performing their maneuvers, only to waddle across the square like a mandrill after parking their 80 horses.

Text by Sebastian Schachinger

Nanna Kaiser (*1991 in Friesach, AT) currently lives near Vienna, where she works in a house located next to the highway. She is studying Drawing (under Prof. Veronika Dirnhofer) at the Academy of Fine Arts in Vienna. Kaiser's work has been featured in several exhibitions at institutions and galleries such as the Frac Île-de-France Collection (FR), the Belvedere21 Museum of Contemporary Art (AT), the Vienna Contemporary (AT), the Kunsthaus Weiz (AT), and the Shore Gallery (AT). In 2024, she received the Sophie Fohn Scholarship, and in 2023, the Simacek Award for Emerging Artists.

With the intention of building on the feminist work of artists such as Meret Oppenheim and Eva Hesse, Nanna Kaiser addresses rural origins, structural disadvantages, and the complexity of somatic and feminist discourses in her process-oriented practice. Kaiser examines how power structures can be inscribed in objects. She understands the sourcing of materials as a painterly act in which forms are defined through methods she calls „hunting“, „skinning“, „imprinting“, and „tracking“.



1. Canapé Nr.7
2025
car seat (Mercedes-Benz GLE-Klasse), furniture
foam, wire

2. Canapé Nr.2
2025
heat shield exhaust system (Lincoln Navigator
SUV), furcoat, yarn

3. Canapé Nr.1
2025
car seat (Jaguar F-Type), furniture foam, wood,
nails, glue, yarn

4. Canapé Nr.6
2025
car seat (Porsche Cayenne), bleach, wood

5. Canapé Nr.8
2025
fuel filter (VW Käfer), blazer

6. Canapé Nr.4
2025
car carpet (Tesla Roadster), car seat sample pieces,
glue

7. Canapé Nr.3
2025
exhaust (BMW Sport-X), artist hair, horse hair, fake
fur, modeling plaster, rabbit wire