

HANNAH PERRY | FILM STILLS



Hannah Perry, Installation View *Film Stills*; Photo: Manuel Carreon Lopez

Galerie Kandlhofer is pleased to present, starting Wednesday, April 2nd 2025 *FILM STILLS*, a new solo exhibition by Hannah Perry (b. 1984, Chester, England) which will be on view at Brucknerstrasse 4, 1040 Vienna until Friday 16th of May 2025.

In her solo exhibition at Galerie Kandlhofer, Hannah Perry brings together wall-based sculptures and a series of screen prints that build on her recent exhibition at the Baltic Centre for Contemporary Art, Newcastle. Across these works, Perry pushes at the material and conceptual edges of screen-printing, folding in painterly gestures, industrial references, and personal histories to create surfaces charged with friction.

Cars, both as object and symbol, run through Perry's practice. Growing up around family members who worked with vehicles, she draws on this world not as nostalgia but as a visual language loaded with associations of class, labour, and spectacle. Here, Mustang car panels hang on the wall, their gleaming surfaces repurposed as sculptural reliefs. Detached from function, they shift between cinematic icon and industrial ruin. Elsewhere, images of crushed cars stacked in scrapyards speak to cycles of desire, consumption, and destruction are motifs that recur across the exhibition.

Perry's screenprints operate as restless image fields, where media fragments such as magazine clippings, film stills, and recurring figures collide and repeat. Glamorous models resembling Rihanna, wild dogs, and fragments of hyper-feminine poses emerge, only to be smeared, scraped back, or interrupted by flecks of colour and impasto. These interventions slice through the printed surface, creating painterly disruptions that resist the clean aesthetic often associated with screen-printing. What begins as recognisable imagery becomes unstable, caught between allure and abrasion.

Rather than avoid the technical flaws of the process, Perry leans into them - misregistration, bleed, ghosting, and double exposure are deliberate. In this, she joins a lineage of artists, from Andy Warhol to Kelley Walker and Wade Guyton, who use screen printing not for its precision but for its capacity to slip. Yet Perry pushes further, forcing the medium into

uneasy proximity with painting. As the brush moves across the screen, the squeegee stutters, and the surface becomes a site of friction. Derived from the Latin word *fricare* meaning 'to rub' and generally stands for 'a force that opposes relative motion between two entities'. In Perry's activation, friction becomes the two forces working against one another, generating tension and the potential for something new.

This act of rubbing images against their own grain feels central to Perry's interest in repetition and labour. Across the works, surfaces are worked and reworked as images stack up, break apart, and dissolve. What is glossy becomes aggressive; what feels familiar slips into something uncanny. Perry lingers in these unstable moments, opening up space for the viewer to consider how desire, identity, and violence are constructed, and undone, through visual culture.

Throughout the exhibition, Perry treats both image and material as sites of negotiation, pushing at surfaces until they give way, revealing the spaces in-between. In doing so, she stages a quiet confrontation with the seductive gloss of mass imagery, asking what happens when we refuse to look away from the rupture.

Text by Fatoş Üstek

About the artist

Hannah Perry (b.1984, Chester, England) lives and works in London. Perry received her BA in Fine Arts from Goldsmiths College, University of London and her MA from The Royal Academy of Art, London.

Hannah is a British artist working mainly in installation, sculpture, print and video. Continuously generating and manipulating materials (footage, sound clips, images and objects) Perry develops a sprawling network of references, carefully exploring personal memory in today's hyper- technological society whilst bending back the systems of representation via hyperactive distribution. Perry is guided by music or speech, repetition, focalisation and deceleration, revealing the strength of our personal investment in images of the illusory (youth, power, sex, taste, lifestyle) as well as the prescriptive nature of these desires.

Recent exhibitions include: Manual Labour, The Baltic Museum, Newcastle, UK (2025); Digital Diaries, The Julia Stoschek Foundation, Düsseldorf (2024); Bodyshop, Galerie Kandlhofer (2023); NTNT, Chester Contemporary, UK (2023); The Momentary, Crytal Bridges Museum of Modern Art, Betonville, USA (2021), Turzah, Sculpture Center New York (2022), 'Liquid Language', Arsenal Contemporary Art Toronto (2019); 'A smashed window and an empty room', Kunstverein in Hamburg, 2019; Artist in residence: Somerset House, London, 2018; The Künstlerhaus, Halle für Kunst & Medien (KM-), Graz, 2018; 'Its Not There Till its There, Galerie Kandlhofer, Vienna, 2018; '100 Problems' at Contemporary Fine Arts, Berlin (2016); 'I feel we think bad' at Arsenal Montreal, Canada (2016); Mercury Retrograde, Seventeen, London (2015); 'You're gonna be great' at Jeanine Hofland, Amsterdam (2015); 'Private settings: Art After the Internet' at MOMA Warsaw, Poland (2014); 'New Order II' at Saatchi Gallery, London (2014); 'A sense of things' at Zabłudowicz Collection, London (2014); 'Stedelijk at Trouw' at Stedelijk Museum, Amsterdam (2013); 'Hannah Perry' at Zabłudowicz Collection, London (2012).

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Opening reception: Wednesday, April 2nd 2025 | 6 - 8 PM

Exhibition dates: April 2nd- May 16th 2025

Adress: Brucknerstrasse 4, 1040 Wien

Contact: Magdalena Hofer; Email: mh@kandlhofer.com, Phone: +43 1 5031167

Opening Hours

Di - Fr 11 AM - 6 PM

Sa 11 AM - 4 PM

We kindly ask you to report and are available for further questions at mh@kandlhofer.com or +43 1 5031167

Additionally, we want to invite you to the exhibition preview in the presence of the artist on April 2nd starting at 6:00 pm at the gallery.

All photo material on the exhibition, such as work images, will be added shortly and can be accessed [here](#).

Yours Faithfully,
Galerie Kandlhofer