Grace Anderson | Bruce Nauman
13 November 2026 to 17 January 2027 | Opening 12 November 2026
**chess club** in collaboration with **Archiv Becker**

For the show at 71, **Grace Anderson** (* 1991) worked on the site specific installation *She breaks for domestic bliss* (2026), working with imported material from her home in Australia, as well as found pieces from Paris and Hamburg. The installation evokes the absent body through the personal belongings and domestic detritus associated with a woman. These include ordinary ephemera alongside historically referential objects, such as an iron and cleaning products. Household items, beauty and hygiene products, cleaning materials, and worn garments function as traces of rituals of self-maintenance and self-improvement. Lingerie and intimate items occupy a central position, marking the threshold between private desire and public representation. By foregrounding absent bodies through their material traces, the work reveals how desire is constructed, regulated and performed.

Anderson's practice is primarily sculptural and concept-driven, with a deep and long-running exploration into painting, performance, and experimental music. She works with the material of everyday life: personal debris, bedside clutter, beauty products, party ephemera, fashion and other forms of domestic detritus treating these materials as markers of desire, ritual, identity and time. The work sits somewhere between assemblage, autofiction and a kind of deliberately casual material language. Anderson draws on the visual codes of femininity to explore questions of identity and the unapologetically feminine in contemporary culture. Her practice moves between pared-back sculptural gestures, emotionally loaded assemblages and paintings that translate sculptural encounters into two dimensions.

Grace Anderson lives and works in Melbourne, Australia. Recent solo exhibitions: Sarah Scout Presents, Strawberry, Hyacinth, Meow2 and Guzzler,Melbourne, Australia and Sandy Brown Gallery, Berlin, Germany. Her work has been exhibited at Gertrude Contemporary, Melbourne, Australia; Minerva, Sydney, Australia; Schloss, Oslo; TG Gallery, Nottingham; Aaahhh!!! at Paris Internationale; and Liste Art Fair, Basel, among others. Her music projects include *Perfume* (2016–2020), *Betty* (2018–present), and *Happy* (2023–present). She runs the gallery space *Strawberry* with Caesar Florence-Howard.

**Bruce Nauman** (*1941) works across sculpture, performance, video, photography, printmaking and installation. His practice centres on the relationship between language, the body, perception and psychological experience. Since the late 1960s, he has challenged conventional understandings of art by transforming everyday actions, gestures, words and materials into situations that often produce tension, uncertainty and disorientation. Language occupies a particularly important position in his work, functioning not simply as a means of communication but as a material through which meaning, identity and social conventions are constructed and questioned. In *Normal Desires* (1973), Nauman explores

the relationship between language, desire and social convention. The word *normal* suggests order, conformity and accepted standards of behaviour, while *desires* evokes the private, instinctive and often contradictory impulses of human experience. Their juxtaposition raises questions about who defines normality and how individual desires are shaped, regulated or repressed by social expectations. The rough, distressed appearance of the lettering disrupts the apparent authority and neutrality of the words, giving language a material and almost bodily presence. Situated within the context of Conceptual Art in the early 1970s, *Normal Desires* moves beyond the communicative function of words to expose their power to shape perception and establish social boundaries. Nauman presents normality not as a natural or universal condition, but as a cultural construct, questioning whether human desire can ever be contained within society's definitions of acceptable behaviour. A related tension between the familiar and the unsettling emerges in *Suspended Chair* (1985).
Here, Nauman takes an ordinary object, associated with rest, stability and the human body, and places it in an unusual and disquieting situation. The chair, normally defined by its practical function of providing support, is removed from the reassuring conditions of everyday use. Its suspension disrupts expectations of gravity, balance and physical security. Although the human body is absent, its presence is strongly implied: the chair suggests someone who might sit, rest or occupy the space, yet this possibility remains unresolved. The object becomes charged with the expectation of human presence while being deprived of its ordinary promise of comfort and support.

Read in relation to *Normal Desires*, *Suspended Chair* extends Nauman's investigation of the structures that shape human experience, particularly the relationship between the body, desire and social expectations. While *Normal Desires* approaches these questions through language, *Suspended Chair* addresses them through the physical displacement of an everyday object. Both works engage with the tension between what is considered ordinary or natural and what becomes strange when removed from its familiar context. In this sense, the suspended chair can be understood as a metaphor for the conditions through which bodily experience and desire are organised, accommodated or constrained. Its instability also suggests the fragility of the structures that normally provide security, orientation and a sense of belonging.

Together, the two works reveal a recurring concern in Nauman's practice: the instability of apparently self-evident categories such as normality, desire, comfort and physical security. Whether through the manipulation of language or the displacement of familiar objects, Nauman unsettles established meanings and expectations, exposing the psychological and social structures beneath everyday experience. What initially appears ordinary becomes unfamiliar, while the absence of the body, the ambiguity of language and the disruption of function open up questions about identity, desire and the limits imposed by conventions. In both works, Nauman demonstrates how easily the familiar can become unsettling, revealing the fragile boundaries between the normal and the abnormal, the physical and the psychological, and the individual and the social.

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Anything that lays flat is a plinth.

Pink toilet paper purchased from a recent trip to Paris —
two different brands— are stacked on the gallery floor. Rolls remain packaged, so paper becomes less about candied novelty and more about TP moonlighting as slap dash armature for what-nots and sundries to sit upon.

There is a running theme in the collected and foraged- for goods presented from shoe to waist level. Mostly aftercare, pre-care, bedroom gewgaw, war paint applicators, festering could-be homewares, and adult “things.” At moments, these offerings stand 100% UFO. Else times their over-familiarity is loud and clamorous, only to be subtly abstracted by crunchy thick plastic or bunched black tule - an important accessory for the wayward ballerina or persons be harpooning a darque and dramatic becoming.

Grace Anderson’s groupings of objects bare the same unplanned “look” as a stack of plates, pastel study lamp, furry blanket, satin scrunchie, dog eared magazine and lotion containers would be balancing on a chest of drawers next to a —her— bed, or a chair at the entrance of a —her— dwelling that receives goods of the day dumped on them. Grocery shopping, Crocodile clips, jackets, Lace Bobby Socks, French barrettes, hairbrush, rubbish bits, etc.

Pre fingered creams, winded squeeze bottles, hair holding agent, odour repellant in spray mist form sit in mass grouping on the gallery office metal flat file cabinet. Reenactment of a communal bathroom inhabited by a slew of young women on the go?

- Alex Vivian

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**List of Works**

Front room

Bruce Nauman
*Normal Desires* (1973)
Lithograph on Copperplate Deluxe wove paper
62,5 × 90,2 cm
Published by Cirrus Edition, Los Angeles

*Suspended Chair* (1985)
Drypoint on Fabriano Rosaspina wove paper
Plate: 83.3 × 60.7 cm Sheet: 100 × 71.2 cm
Published by Gemini G.E.L., Los Angeles

Grace Anderson
*She breaks for domestic bliss* (2026)
Hairdryers, hair straighteners, bathroom scales, coat hangers, lamps, irons, kettle, french press, towles, necessaires, vase, knickers, lingerie, bikini tops, plastic covers, bathroom products, pink toilet paper, mirror boxes, nailpolish, hairclips, tin box, radio, bathroom cabinet, foot stool, curtains, hand mirrors, bathroom bin, razors, nipple covers, shoe boxes, shopping bags, kink game, candle light, letterback chair and various materials
Dimensions variable.

Backroom

Grace Anderson
*Sex Toy,* 2026,
vanity mirror, pecker popsicle mould, ceramic bunny, hair ties, hair clips, charging cable.
29,6 x 12 cm

*Double shopping spree*, 2026,
Paper Shopping bags, silicone nipple covers, pink razors.
62 x 45 cm

**71** is a contemporary art space in Hamburg founded by Marie Becker and Amanda Weimer.

**chess club,** founded in 2022 by Amanda Weimer, continues its independent curatorial programme at 71 by bringing together emerging and established local and international artists while fostering dialogue across disciplines. The programme is complemented by the Bookshop, featuring thematic publications and a carefully curated selection of artists' books that extends engagement with contemporary artistic practice beyond the exhibition space.

**Archiv Becker,** directed by Marie Becker, preserves the extensive archive of her father, Jürgen Becker, whose gallery operated from 1989 to 2026. Selected artworks, ephemera, and publications will be activated through exhibitions and focused presentations, positioning the archive not as a retrospective collection but as a point of departure for new research and contemporary discourse.

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