

Laura Nan

Selection of Works
2021-2023

Artist Statement

Narration is the foundation of my artistic practice, and the stories I create expand in space through objects and time-based media. Most of these narratives are quite open-ended and oscillate between first- and third-person perspective. Fragments of accepted truths are filtered through the subjective lens of the characters I create, who in turn relate the story anew from their point of view.

Throughout my practice, I explore external and individually experienced perspectives, questionable facts and the relationship between the self and the outside world.

I am interested in how characters are developed and how we learn about their backstories as the narrative advances.

In developing my characters, I focus on the relationship between objective and subjective timelines. The characters' subjectivity and their affective memory shapes their understanding of time, which in turn impacts how the narrative unfolds, for example by stretching or compressing events.

Their past experiences and the social and spatial environments they inhabit influence their actions and how they process information.

In my installations, I create atmospheres that function as a further element of my video works and reinforce the narrative. This interweaving of elements immerses us in the story and brings us closer to the characters and to their point of view.



“1.408040804080408...”
ToBe Gallery, Bern

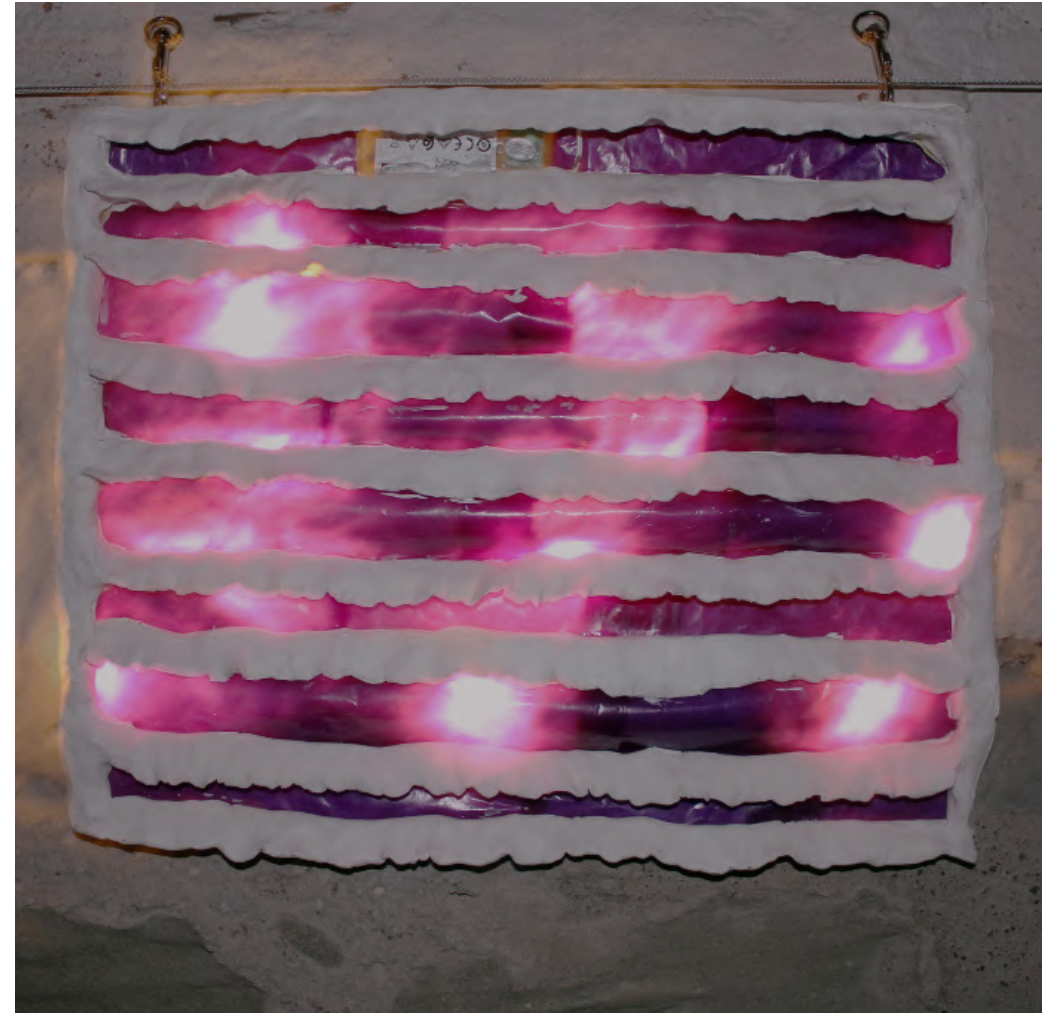
The solo exhibition „1.408040804080408...“ explores hallways as a space and as a symbol. Starting right at the passageway that connects the gallery with Münstergasse, the experience is built as a walk-through of the fictionalization process of the space. The viewer enters a concrete hallway, leading to a room manipulated to resemble one, culminating in an animated video depicting a tour through a completely imagined space.

Essentially, a hallway is the extension of the entrance of a building or of a storey, which leads to one or more rooms. Yet for a very long time now, not only the long and empty room itself, but also the concept of a space with a strictly transitional function have become a recurring theme in all forms of creative media. Thanks to their function, hallways are often used as a metaphor for change. This could be either an allusion to the process of growing up, the passage the character has to go through in order to achieve or get something or the way to the exit out of a state of being. Thus, they mostly exist passively, to create build-up, because of the implication that there should be something at the other end. This goes hand in hand with the aspect of the unknown and the association of hallways with suspense, fear and intimidation.

On the other hand, the hallway can also become a character. This is especially visible in documentations of the descent into the absurd. It never ends, or only flows into another hallway, or the exit leads to the entrance all over again. At this point the human characters stop perceiving it as a room, but as an enemy they have to somehow overcome.

The title, a non terminating decimal number, reinforces the concept of diving into irrationality, as it seems to be a rational decimal number in the beginning of the calculation process. However, once one can notice it gradually transitioning into nonsense.





Untitled, 2023

42x36cm (three black pieces and one white piece)
polymer clay, vellum paper, cotton and lights



**don't smile cry because because it
it's happened over, 2023 (Short film)**

1:41 Minutes

<https://vimeo.com/785822998>



No, it's fine, 2022

marker on fabric; sound
400cm x 180cm x 150cm

<https://vimeo.com/785835039>

Hey, wait, I need to ask
you something...

18.3/19.3

0157
(repeat)

19.3/20.3

20.3

No.
They're fine

Hey, wait, I need to ask
you something...

Goodbye.
Brighter, better things
for an ordinary day.

Testross?

How are you?

Hey, wait, I need to ask
you something...

114
110.57

He over the phone)
I've need earlier to find
No, it's not really a kid
I'll not really a kid
I'm and my apartment
No, it's through the
I'll room, I bedroom
I'll walk in, I'm trying
I'll ever, I have to sneak
I'll, call me offer about
you're not

Sobow like stick
I'll show you
I'll show you

rain or snow

11.3

You let me stay over, or I
You go through the
They're not
I'll, call me offer about
you're not



Man sieht sich, 2022 (Video Installation)

blankets and pillows on floor

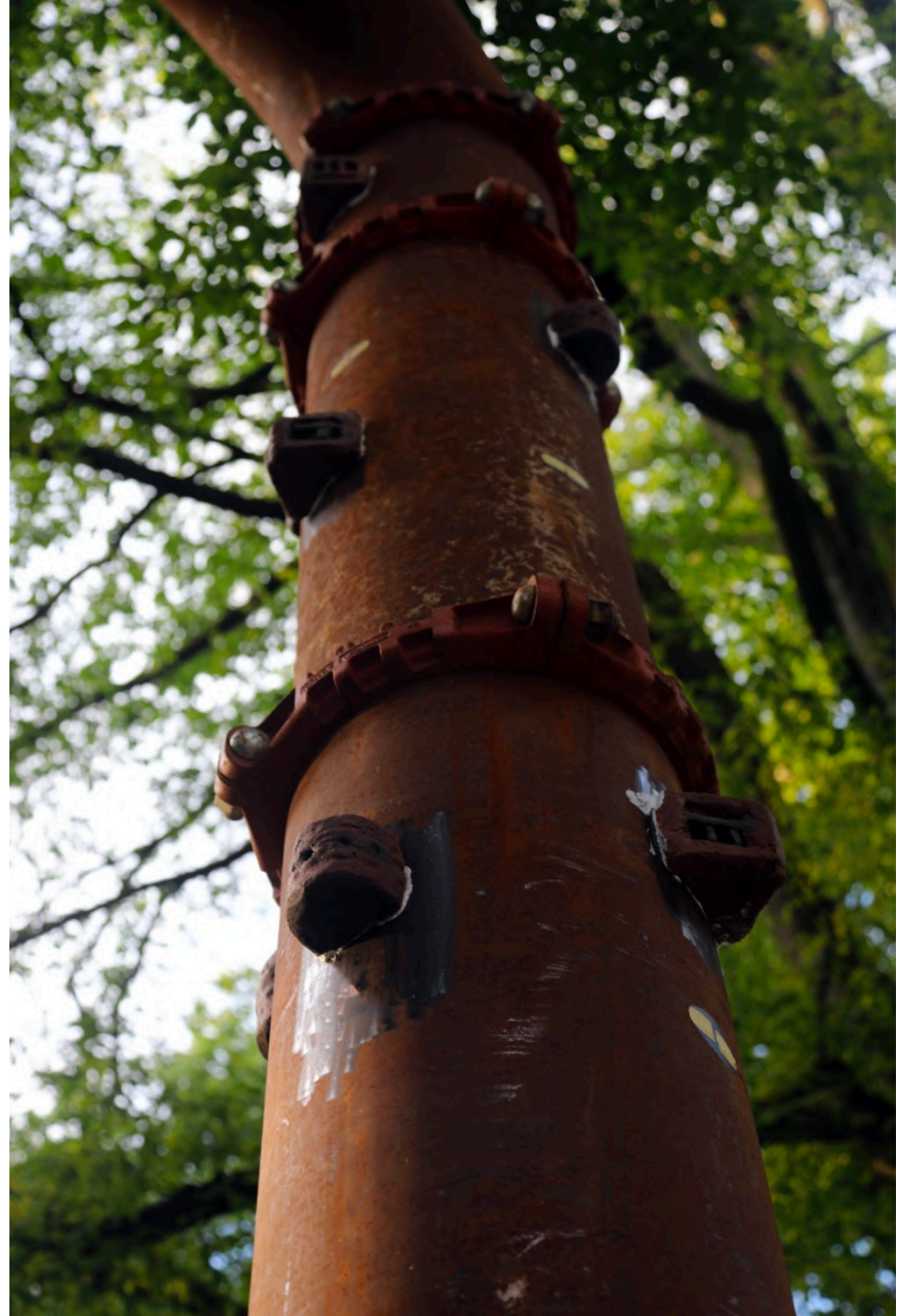
video duration 5:29 minutes





Orbit City, 2022

Painted clay and vinyl on water pipes
10x10cm; 3x7cm





Tomorrow Isn't Promised, 2022

foam rubber, dough and acrylic paint on cardboard
143x90x12cm



After being in one city for a really long time, one could say they have got to know it on a personal level, as if it were a companion of sorts. One grows up alongside it, and just like in long-term comradeships, there is a constant process of mutual influence.

In the years I lived in my hometown, I witnessed a number of shifts in its identity and their respective consequences on the town and its inhabitants. Initially a dainty and romantic, but rather undistinctive town, it gained widespread visibility after being named the European Cultural Capital in 2007. That was the starting point of a massive modernization process: almost overnight, the town was updated and upgraded. New construction was prioritized over the renovation of existing buildings, in order to demonstrate how up-to-the-minute and blooming it is, and to attract new residents and workers.

While many did move in, a fair share moved out. Not everyone was happy with the town's sudden growth and with the need to immediately adapt to its new character. They felt the town had lost its sense of self and the interpersonal connection with them.

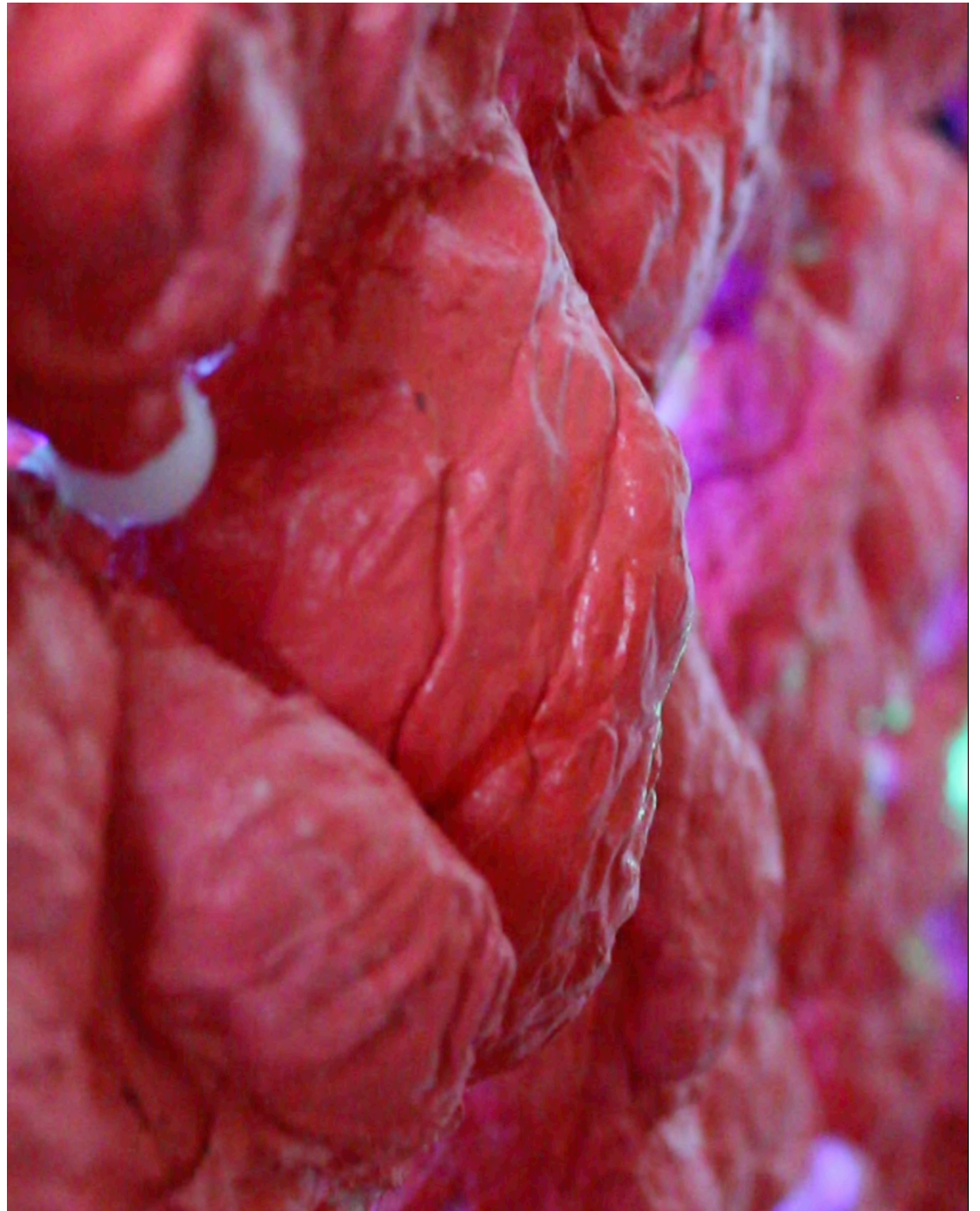
Eventually, upon becoming aware of the importance of preserving its history, the town decided to return to its former medieval, romantic identity. Taking this decision has brought a new set of challenges, as maintenance was now accompanied by restoration, which often requires large investments. At the same time, grandiose modernization projects still needed to be completed.

Currently, my hometown has managed to find a balance between new and old and is progressing at a significantly less erratic pace. This new strategy has greatly improved the relationship between the city and its residents, yet visible markers of its hectic identity shifts still remain and impact the living situation to this day.



We Don't Do Expiration Dates Here, 2022

acrylic paint, painted cotton and lights on wood
150x60x60cm
<https://vimeo.com/667463032>





Anticlimatic, 2021 (Short Film)

5:09 minutes

<https://vimeo.com/655399235>



The Wrong Execution of Questionable Intentions, 2021

acrylic paint on cotton, wood, paper and plastic bags
33x48x70cm; 150x140cm; 30x10x10cm

