

'Spiegelgasse (Mirror Alley)' at Hauser & Wirth, London

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"Trust Me," 2016, by Pipilotti Rist, Neon, 120 V supply, 10.8 x 45.7 x 5 cm, Hauser & Wirth London (Courtesy: Hauser & Wirth)

Hauser & Wirth is hosting a collective exhibition this summer showcasing the works of Swiss artists from the 1930s to the present day at its London venue.

The gallery writes, "Taking historiographical cues from the literal translation of the street name, the exhibition tracks art history not as an evolutionary process, but rather as a hall of mirrors in which artists' practices encounter, reflect, fragment, and recombine through time. These mirrored realities dates back to the legacy of the Dadaists, formed in a city where artists like Hugo Ball and Sophie Taeuber-Arp shared company with modernist writer James Joyce. Joyce's masterpiece "Finnegan's Wake" was written in Zurich, and includes features of the Swiss city and culture as translated through the Irish writer's pen."

About the works, the gallery writes, "The unframed paintings by Vivian Suter (a Swiss artist living in Panajachel, Guatemala, since 1982) are dependent on their surroundings. The 'Big Vase' (1985) by Fischli/Weiss (an artist duo who kicked off in Zurich's DIY punk rock scene in the 1980s) meanwhile, transports and scales a domestic object to transcend the home into the realm of art. Urs Fischer's 'The Big Easy Alias The Alternative Problem' (1998/2000) acts as a window into the artist's process and studio, utilising a set of drawings, photographs, and materials such as bark and sawdust to fill a large board. Jill Mulleady's practice expands on this liminal space in 'Prince S' (2017), an oil painting on canvas of an androgynous blue figure (prince or princess?) smoking a joint in a bar with three undulating red figures in the background in either a fight or an orgy. Daniel Spoerri's 'Tragedie Grecque' (1987) utilises a found painting of an idyllic autumn road and landscape as its backdrop, with an old doll hanging from the frame. With its head pierced through and seemingly missing a leg, the raggedy doll recalls the titular form of Greek tragedy. Manon's monumental room, 'Salmon Colored Boudoir' (1974), is a feminist reclamation and rejection of such objectification, its interior filled to the brim with elements used to stage photographs of the artist's many personas."

These ambiguous forms define certain legacies in Swiss art, and can be seen throughout the works in the exhibition that each counteract and complement one another through the decades. "Spiegelgasse (Mirror Alley)" thus not only refers to how one might conceive of art histories, but also the refractions of the everyday that encourage us to confront our own perceptions.

The exhibition is on view through July 28, 2018 at Hauser & Wirth, 23 Savile Row, London W1S 2ET- UK.

For details, visit: <https://www.hauserwirth.com/>

Click on the slideshow for a sneak peek at the exhibition.

<http://www.blouinartinfo.com/>

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