



Manon, The Salmon-Colored Boudoir, 1974, mixed media, dimensions variable. © the artist. Courtesy the artist and Hauser & Wirth, London

Spiegelgasse at **Hauser & Wirth**, through 28 July

From Hollywood hills to Zurich is only a couple of streets by foot, in art terms. Hauser & Wirth's summer group show escapes the London heatwave back to the gallery's Swiss roots. The show's entertaining conceit, named after the street on which the legendary Dadaist nightclub Cabaret Voltaire ran in 1916, is that Swiss contemporary artists have tended to opt for forms of playful irrationality in reaction to the formal stuffiness of Swiss culture. Whether that idea floats or not, *Spiegelgasse* nevertheless spins a kaleidoscope of artworks from the last half century (*Spiegelgasse* translates as 'Mirror Street'), from Urs Fischer's weirdly self-conscious sculptures to a portrait by Giacometti, and vivid, humble unstretched canvasses by Vivian Suter, and the dazzlingly reconstructed *The Salmon Coloured Boudoir* (1974) by cult performance artist Manon.