

Press Release

Forthcoming exhibitions in Europe & Asia Autumn 2022

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Amy Sherald. The World We Make
Hauser & Wirth London
12 October – 23 December 2022

Amy Sherald, one of the defining contemporary portraitists in the United States, unveils a suite of new paintings in a major exhibition at Hauser & Wirth London, marking the artist's first solo show in Europe. Featuring a series of small-scale and monumental portraits across both the gallery's London spaces, this presentation is the artist's largest to date with the gallery. Sherald is acclaimed for her paintings of Black Americans at leisure that have become landmarks in the grand tradition of social portraiture – a tradition that for too long excluded the Black men, women, families and artists whose lives have been inextricable from public and politicised narratives. In this new body of work, Sherald humanises the Black experience by depicting her subjects in both historically recognisable and everyday settings, at once immortalising them and reinserting them into the art historical canon. Sherald foregrounds the idea that Black life and identity are not solely tethered to grappling publicly with social issues and that resistance also lies in an expressive vision of self-sovereignty in the world. By subverting existing narratives, Sherald hopes to offer the viewer a reflection of themselves and the complexities of their interior lives, void of the constructs of race, gender, religion and preconceived notions.

HAUSER & WIRTH

The first widely available monograph on Amy Sherald will accompany this exhibition, published by Hauser & Wirth Publishers. Newly commissioned texts include an art historical analysis of Sherald's work by Jenni Sorkin, a meditation on the poetics of the Black ordinary by cultural scholar Kevin Quashie and a conversation between Sherald and author Ta-Nehisi Coates.

Amy Sherald recently donated \$1 million to the University of Louisville to fund the Brandeis Law School's Breonna Taylor Legacy Fellowship and the Breonna Taylor Legacy Scholarship for undergraduates, a gift made possible by the sale of Sherald's portrait of Breonna Taylor made in 2022 to the Ford Foundation and the Hearthland Foundation.



Louise Bourgeois. Drawing Intimacy 1939 – 2010

Hauser & Wirth Somerset

1 October 2022 – 2 January 2023

Opening Reception: 30 September 2022

Louise Bourgeois (1911 – 2010) is recognized as one of the most important and influential artists of our time. Inviting the viewer into Bourgeois's private world, this exhibition forms a collection of highly personal memories and ideas that in turn reflect the complexity and intimacy of her practice. The works presented span the breadth of the artist's internationally celebrated oeuvre, from a rarely exhibited early wall relief and selection of plaster sculptures to previously unshown paintings, drawings and multi-layered works on paper. Most of the etchings, enhanced by hand in watercolour and gouache, were made during the last four years of Bourgeois's life and often feature words or phrases which evoke associations and memories of people and places she had known. The interaction of image and text crystallizes the interplay of past and present. An elegiac note prevails, an awareness of life's brevity and fragility.

This exhibition serves as a powerful metaphor for the need, as Bourgeois said, 'for peace, a complete peace with the self, with others, and with the environment.' Unfolding across two galleries in Somerset, it highlights both the sensitivity and strength of Bourgeois's singular artistic vision: 'It is not an image I am seeking. It's not an idea. It is an emotion you want to recreate, and emotion of wanting, of giving, and of destroying.'

This autumn, 'Louise Bourgeois. Paintings' will travel from The Metropolitan Museum of Art, New York to the New Orleans Museum of Art from 9 September – 1 January. 'The Woven Child', previously on view at The Hayward Gallery, London, runs at the Gropius Bau, Berlin from 22 July – 23 October.

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Fabian Peake
Hauser & Wirth Somerset
1 October 2022 – 2 January 2023
Opening Reception: 30 September 2022

Fabian Peake emerged as a painter on the London art scene in the late 1960s. In the decades since, he has expanded his practice, including several dramatic stylistic leaps – each time mastering a new visual language and exploring its capacity for image making. While he started out as a painter, Peake's later work broadened to incorporate tailored textile wall pieces, cut-out reliefs, sculpture, drawing, photography, writing and poetry, each informing one another. This landmark exhibition marks the artist's 80th birthday and is a celebration of Peake's broad and multifaceted career, as both artist and writer. Spanning six decades, the exhibition will encompass early paintings from the 1970s to new works and will showcase Peake's playful and experimental use of diverse media.

Peake is the son of the writer, illustrator and artist Mervyn Peake (1911 – 1968), best known for the 'Gormenghast' series of fantasy novels, and the painter and writer Maeve Gilmore (1917 – 1983). Fabian Peake studied first at Chelsea College of Art and then at the Royal College of Art. As a student he met his wife, the artist Phyllida Barlow, with whom he has five children including the artists Eddie Peake and Florence Peake. For many years, Peake taught painting as a Senior Lecturer in the Fine Art Department of Manchester Metropolitan University while continuing his own career as an artist. He has had numerous solo exhibitions, the most recent at the Kunstmuseum Luzern in 2019, and has been included in various group exhibitions in Europe, the United States and South America. He lives and works in London.



EVA HESSE. *Forms & Figures*

Hauser & Wirth Zurich, Bahnhofstrasse 1

16 September – 19 November 2022

An icon of American art, Eva Hesse (1936 – 1970) produced a prodigious body of work in the 1960s that collapsed disciplinary boundaries and forged innovative approaches to materials, forms and processes. She cultivated mistakes and surprises, precariousness and enigma, in an effort to make works that could transcend literal associations. From 16 September, Hauser & Wirth Zurich, Bahnhofstrasse 1 will present two distinct bodies of work from Hesse's oeuvre: a selection of semi-figurative 'Spectre' paintings from 1960 and a series of 'Studioworks' – small, experimental sculptural works from 1969. Trained in American abstract painting, Hesse increasingly experimented with industrial materials and everyday found objects. After a residency in Germany from 1964 – 1965, she returned to the United States and began making sculptural works. Through the two bodies of work on view, the exhibition reveals the artist's intense studio practice and her transition from painting to sculpture.



Erna Rosenstein

Hauser & Wirth Zurich, Limmatstrasse

2 September – 19 November 2022

Beginning 2 September, Hauser & Wirth Zurich, Limmatstrasse will present an exhibition of works by one of the foremost figures of the Polish avant-garde, Erna Rosenstein (1913 – 2004). The exhibition will mark the first solo presentation of the artist's work in Switzerland and her second outside of Poland. This insightful introduction to Rosenstein aims to present an overview of her practice from the 1950s until the 1990s across painting, assemblage, sculpture and drawings. Since 2019, Hauser & Wirth has represented the Estate of Erna Rosenstein in collaboration with Foksal Gallery Foundation in Warsaw, Poland.

Rosenstein's wartime survival, commitment to Surrealism and lifelong adherence to leftist ideologies course through a remarkable array of artistic mediums, as well as poems, diaristic writings and deceptively whimsical children's stories. Steeped in an extraordinary history and responding to the Nazi occupation of Poland, personal traumas suffered in the Holocaust, the postwar sociopolitical upheaval of her native country and passionate engagement in the intellectual circles of her times, Erna Rosenstein's work defies simple classification. Her six-decade long career was fuelled by the formation of pre-war artistic, intellectual and political affiliations, and is expressed through her continued oscillation between autobiographical figuration and biomorphic abstraction. Grappling with themes of memory, trauma, longing and loss, she used paint, ink and found materials to suggest a world tinged with allegory, enchantment and fairy tale.

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RICHARD JACKSON WORKS

Hauser & Wirth Zurich, Limmatstrasse

2 September – 23 December 2022

A pre-eminent figure in American contemporary art since the 1970s, Richard Jackson is influenced by both Abstract Expressionism and action painting, exploring a performative painting process which seeks to extend the potential of his chosen medium by upending its technical conventions. Returning to Hauser & Wirth Zurich, Limmatstrasse this September, Jackson will debut an interactive 'Shooting Gallery', the most recent example of Jackson's 'painting machines'. This installation work is based on the structure of popular novelty shooting games seen in fairs in Switzerland and the US. Activated by the artist, a paintball gun shoots onto a targeted canvas to create an original painting, whilst tiny metal creatures around the edges of the canvas are pulled by a mechanical chain. In addition to the installation, the exhibition presents a survey of Jackson's Neon works, preparatory drawings of the Neon series along with other works and a selection of his Stacked paintings.

Born in Sacramento, California in 1939, Richard Jackson's work is process-oriented and the structural aspect of his installations involves a high level of craftsmanship and engineering. However, the final application of paint is generated through an automated process which Jackson calls 'activation.' He often equips his 'painting machines' with a network of pipes and hoses which, when deployed, cause eruptions of paint that immerse the work and often the surrounding area. By harnessing imagery surrounding hallmarks of quintessential American life such as hunting and sports and combining it with a physically laborious and conceptually rigorous artistic practice, Jackson has produced a body of work that questions and challenges the structure of the art world at large for over four decades.



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Roni Horn. SWEET IS THE SWAMP WITH ITS SECRETS

Hauser & Wirth Monaco

22 September – 4 December 2022

Over the past four decades, Roni Horn has explored the intersections of perception and identity through a heterogeneous body of work that defies categorization. 'Roni Horn. SWEET IS THE SWAMP WITH ITS SECRETS', an exhibition curated by Jerry Gorovoy for Hauser & Wirth Monaco, reads Horn's work through the prism of cinema for the first time. Horn's photography and sculpture will be presented alongside clips from Ingmar Bergman's 1966 drama 'Persona'. This juxtaposition not only clarifies the profound influence of cinema on Horn's work, both formally and conceptually, but also sheds light on its intense psychosexuality, which is often submerged under its conceptual rigour and empirical character. While words, literature and language are grasped as keys to Horn's practice, this exhibition reveals that the body, desire and sexuality — the 'secrets' of the 'swamp' — are equally crucial to the instability and mutability of identity, which is her main theme.

Works by Roni Horn are currently on display at Bourse de Commerce in Paris in the exhibition 'Felix Gonzalez-Torres – Roni Horn' (until 26 September 2022).



Mike Kelley. Subharmonic Tangerine Abyss

27 October – 24 December 2022

Hauser & Wirth Hong Kong

Widely considered one of the most ambitious and influential artists of our time, Mike Kelley often drew from a wide spectrum of high and low culture, mining the banal objects of everyday life to question and dismantle Western conceptions of contemporary art and culture. Beginning 27 October 2022, Hauser & Wirth Hong Kong is proud to present the late Los Angeles-based artist's first solo exhibition in Greater China: 'Mike Kelley. Subharmonic Tangerine Abyss.' Organized in collaboration with the Mike Kelley Foundation for the Arts, the exhibition focuses on one of Kelley's most significant later series, Kandors. Initiated by Kelley in 1999, the Kandors series comprises numerous representations of Superman's birthplace, the city of Kandor. Kandor served as Kelley's inspiration for a twelve-year long project and meditation on themes of cultural memory, passing time and visions of utopia. In addition to the visually opulent and technically ambitious sculptures and lenticulars that Kelley's Kandors series is known for, this exhibition will feature three distinct kinds of videos that Kelley included in his original Kandors show at Jablonka Gallery in 2010.

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Amy Sherald in the studio. Photo: Adam Kremer

Louise Bourgeois
Les Petites Fleurs
2007
Etching, watercolor, gouache, colored pencil on paper
30.5 x 21 cm / 12 x 8 1/4 in
© The Easton Foundation / Licensed by VAGA at ARS,
NY and DACS, London 2022
Courtesy the Foundation and Hauser & Wirth
Photo: Peter Butler

Louise Bourgeois
Blue Confrontation (#3)
2006
Etching, watercolor, gouache and ink on paper
26 x 39.7 cm / 10 1/4 x 15 5/8 in
© The Easton Foundation / Licensed by VAGA at ARS,
NY and DACS, London 2022
Courtesy the Foundation and Hauser & Wirth
Photo: Peter Butler

Fabian Peake
Untitled
Oil on canvas
1983-4
176 x 238 cm
© Fabian Peake
Courtesy the artist

Fabian Peake
Pierrot's Message
1972
Oil on canvas
182 x 243 cm
© Fabian Peake
Courtesy the artist

Eva Hesse
No title
1960
Oil on canvas
35.2 x 35.2 cm / 13 7/8 x 13 7/8 in
© The Estate of Eva Hesse
Courtesy Hauser & Wirth
Photo: Stefan Altenburger Photography Zürich

Eva Hesse, 1969. Photo: Hermann Landshoff, courtesy
Münchner Stadtmuseum Collection Photography

Erna Rosenstein
Kwiaty piekła (Hell Flowers)
1968
Oil on canvas
49 x 70 cm / 19 1/4 x 27 1/2 in
© The Estate of Erna Rosenstein / Adam Sandauer
Courtesy Hauser & Wirth and Foksal Gallery Foundation
Photo: Marek Gardulski

Erna Rosenstein in her studio on Karłowicza Street in
Warsaw, 1958. Photo: Tadeusz Rolke, Agencja Gazeta

Richard Jackson
Art Fair Party
2014
Neon (blue, orange), metal box (yellow, red)
33 x 127 x 11.5 cm / 13 x 50 x 4 1/2 in
© Richard Jackson
Courtesy the artist and Hauser & Wirth
Photo: Fredrik Nilsen

Richard Jackson. Photo: Tristan Fewings/Getty Images
for Hauser & Wirth

Still from 'Persona' by Ingmar Bergman, © AB Svensk
Filmindustri (1966). Photo: Sven Nykvist; Sweet is the
Swamp

Roni Horn
Key and Cue, No. 1740
(SWEET IS THE SWAMP WITH ITS SECRETS)
1994/2007
Aluminium and black plastic
193 x 5.1 x 5.1 cm / 7 5/8 x 2 x 2 in
© Roni Horn
Courtesy the artist and Hauser & Wirth
Photo: Genevieve Hanson

Roni Horn
Clownpout (4)
2002-03
2 C-printed photographs cut and reassembled
103.5 x 114.9 cm / 40 3/4 x 45 1/4 in
© Roni Horn
Courtesy the artist and Hauser & Wirth
Photo: Roni Horn Studio

Mike Kelley
City 20
2011
Tinted urethane on illuminated base
Overall: 139.7 x 85.7 cm / 55 x 33 3/4 in
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Reserved/VAGA at ARS, NY
Courtesy the Foundation and Hauser & Wirth
Photo: Fredrik Nilsen

Mike Kelley
The Lugubrious Pastel Joys of the Candy-Froth
Dolphin Portal
2007/2009
Spray enamel, acrylic paint, birch plywood, foam,
polyurethane, PVC pipe, monitor, DVD player, video
with sound
120.7 x 198.1 x 97.2 cm / 47 1/2 x 78 x 38 1/4 in
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Courtesy the Foundation and Hauser & Wirth
Photo: Fredrik Nilsen



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