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Architecture remains abstract
and lives only in one's head
until such time that things
are physically evident.

LIMITED EDITION COVER
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Manuela Wirth



Iwan Wirth



Marc Payot



Annabelle Selldorf

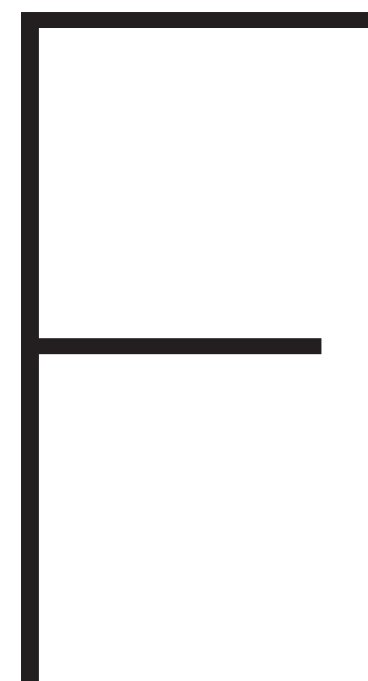
West Side Story

Designed by Annabelle Selldorf,
 Hauser & Wirth's new Chelsea
 gallery is big, clever and inclusive



Right, the clerestoried top floor of Hauser & Wirth's new Chelsea gallery, at 542 West 22nd Street, boasts a vast roof hatch to enable large works to be craned in from the street

Opposite, Selldorf has conceived a masonry façade, its grey palette comprising sustainably sourced concrete blocks and zinc panels



ew neighbourhoods in New York have undergone a transformation as striking or significant as Chelsea. Once an industrial district, its gas stations and warehouses gave way to the inevitable tide of gentrification in the 1990s, after decades of neglect. An influx of art dealers decamping from the bubble of SoHo cemented its designation as the city's artistic epicentre – though traces of its history still reverberate in the column-free spaces and red-brick façades that make up its warren of high-end commercial galleries and luxury residential developments.

On a grey day during Armory Week, it's the tony neighbourhood's newest addition that has us braving New York's fickle weather. Taking shelter in Hauser & Wirth's West 22nd Street bookshop from the sputtering drizzle, we don the necessary safety gear before the brisk walk next door. Inside, the air is coloured with dust and the lingering balm of

freshly dried paint. Nearly every sight line out of Hauser & Wirth's still under-construction new home by Selldorf Architects leads to buildings cocooned in scaffold netting. Chelsea seems poised to emerge anew.

Swiss husband-and-wife team Iwan and Manuela Wirth have maintained a close relationship with Annabelle Selldorf since the gallery's inception in 1992. Past collaborations with Selldorf's firm have seen the creation of galleries in a former brewery complex in Zurich; the Roxy roller rink on West 18th Street and an Upper East Side townhouse in New York City; a listed bank building in London; and an abandoned flour mill in Los Angeles (see W*205). Until now, the Wirths had mostly sought out buildings with rich architectural histories, drawing on their 'innate character'. But this latest project, notably, is the first purpose-built, ground-up building for Hauser & Wirth. »



Above, well-thumbed plans for the gallery, which will be finished with polished concrete floors and white walls

The new five-storey building sits next to Hauser & Wirth's current Chelsea space in the former Dia Center for the Arts, although the two galleries won't be physically connected. Its ground and first levels feature sliding concertina-style glass doors that completely fold away – a first for Selldorf in any of her projects, she notes – opening the façade up to facilitate the installation of larger artworks, as well as enticing passers-by with the art on view. The building's masonry façade will stand in stark contrast to the original red-brick buildings that line West 22nd Street. Selldorf has conceived a grey palette comprising sustainably-sourced concrete blocks and zinc panels, punctuated by generous glazed openings.

A multipurpose bar and event space on the second level will be used for a programme of artist talks and public gatherings. Private offices and viewing rooms (with interiors outfitted by Rafael de Cárdenas to evoke domestic interiors)

and more exhibition spaces occupy the upper levels, including a cathedral-like gallery – high-ceilinged with clerestory windows – at the top. Even unfinished, and strewn with construction debris instead of the art that will eventually be shown here, this expansive space speaks of the Wirths' ambition.

The new building offers Hauser & Wirth new levels of flexibility. It offers its artists space big and smart enough to match their ambitions, to display large-scale works and larger-scope exhibitions. And offers visitors a museum-quality viewing experience. Selldorf explains: 'When we work with a gallery or with a museum, we think: "What kind of art are you showing? How do you engage the visitor? What are the requirements to provide the greatest flexibility, but also the greatest balance between spaces?" And thinking about how people circulate in that space, what their perception is, with or without daylight – it's a process that's not entirely

objective.' As such, the column-free gallery spaces lend themselves to a wide range of mediums and installation approaches, easily adapted with temporary walls or the sealing of windows to accommodate both smaller showings and blockbuster-size surveys.

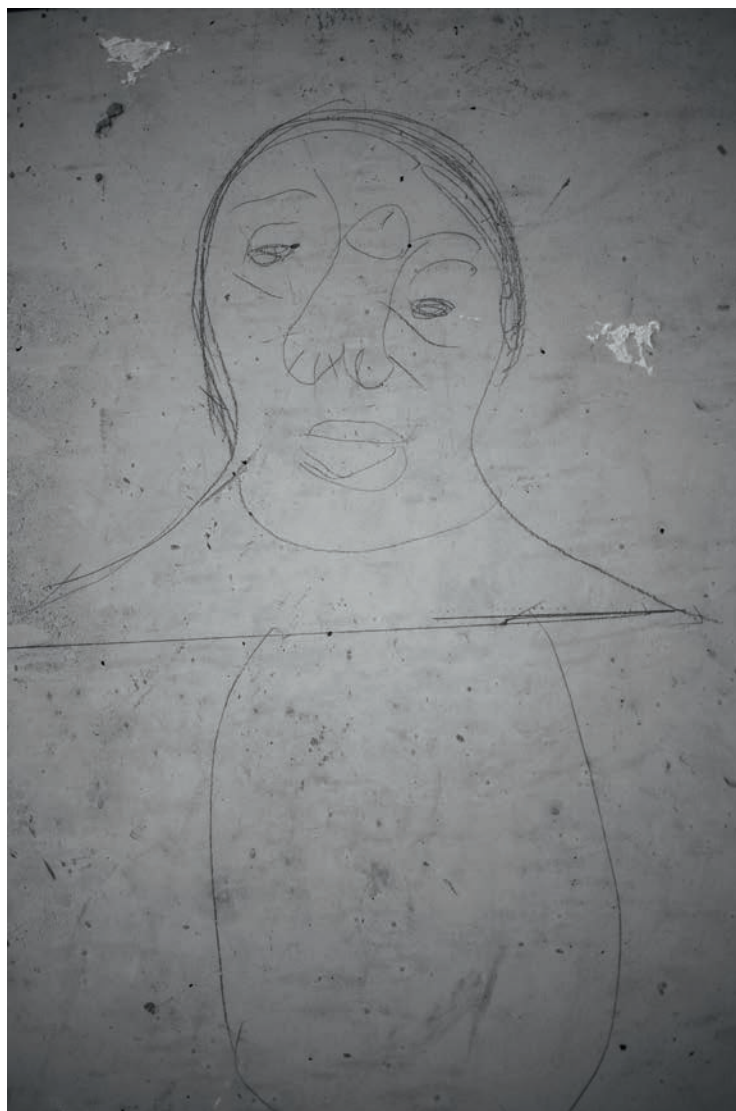
Still, the anticipation lies in the space being activated by visitors. 'It is the people who bring a space to life,' Manuela explains. 'We see this again and again in the communal atmosphere of the gallery spaces we create. It has been a constant motivator since the earliest days of the gallery. The building complements the art, but should never dominate. If anything, we prefer that the building is serene and understated – a place in which our artists and team will feel at home. This is deliberately not about a grand architectural gesture.'

As with other Hauser & Wirth locations, art is integral to the fabric of the building. 'For me, the architectural experience not only supports the art >>

'I strongly believe you can have the highest calibre of exhibitions combined with an informality that feels inclusive'
 – *Iwan Wirth*



Above and right, graffiti left by construction workers pre-empt Hauser & Wirth's displays, which will include works by the likes of Louise Bourgeois and Jenny Holzer



experience, but is part of it,' Selldorf explains. To that end, artists Martin Creed, Rashid Johnson, Mary Heilmann and Mark Bradford are plotting permanent interventions in the stairways, lifts, and elsewhere, engaging directly with her architecture. 'Making good art spaces is an iterative process,' she adds. 'You start with an idea, then it gets thoroughly discussed, and so many factors play into it that eventually you don't even see them.'

Hauser & Wirth is not the only gallery upsizing in Chelsea. A combination of soaring rents and rampant construction has sparked an exodus of midsize Chelsea galleries in recent years. In contrast, a handful of blue-chip stalwarts and new-generation power dealers are doubling down with architecturally driven, museum-worthy spaces to attract blockbuster crowds. In 2018, Lehmann Maupin and Kasmin moved into purpose-built galleries by architects Peter Marino and StudioMDA

respectively. This past autumn, Pace Gallery opened the doors to its eight-storey, 75,000 sq ft flagship designed by Bonetti/Kozerski Architecture. Meanwhile, Gagosian has expanded its 26,000 sq ft West 24th Street space into an adjacent site (vacated by Mary Boone Gallery and Pace Gallery last year), and David Zwirner is planning a Renzo Piano-designed tower on West 21st Street. But it's not just size and space that matters, it's what you do with it.

Hauser & Wirth has always challenged accepted practices, but it was its reimagining of a farmhouse in the English West Country in 2014 that proved the full stretch of its ambition. The Somerset art centre in Bruton (see W*176) has become a model for its dynamic approach to exhibition-making. 'Galleries were intimidating spaces when I was starting out,' Iwan recalls. 'I strongly believe you can have the highest calibre of exhibitions combined with an informality that feels inclusive.'

Although our art centres are a different model of commercial gallery, they are not institutions,' Selldorf, whose own museum projects include the forthcoming Frick Collection expansion in Manhattan, adds, 'With Hauser & Wirth, there is a kind of confluence because there is a degree of service to people by incorporating hospitality and educational programmes.'

Inevitably there is concern that the march of the new model mega-galleries in Chelsea is stifling opportunity for smaller galleries and the emerging artists they represent. Hauser & Wirth partner and president Marc Payot, who has worked with the Wirths for two decades, has been the driving force behind the gallery's growing US presence since he relocated to New York in 2008. Payot stresses that 'smaller galleries are essential to artists and to the public, and to the ecosystem of art sites where new ideas and expressions evolve,' citing Hauser & Wirth's collaborative efforts »



Above, architect Annabelle Selldorf takes a photograph of the yet-to-be-installed staircase cupola, an image which appears on our limited-edition cover this month

'Architecture remains abstract and lives only in one's head until such time as things are physically evident'



So says Annabelle Selldorf of this month's limited-edition cover. Her black-and-white cover image was taken at 542 West 22nd Street during the final stages of construction, when everything was coming into place, bringing to end a long process of thinking and planning. The white element

in the foreground is the cupola for the building's main stair volume, temporarily placed within the top-floor exhibition space.

'This was one moment that I could enjoy this object as a three-dimensional item – before being installed and thereafter being an integral element of another space,' recalls the architect. 'There it was – a small object placed out of its intended context and bathed in this powerful light. It bespeaks process and the secret life of things.' Shot on iPhone, the image reflects Selldorf's personal relationship with photography. She takes photos in lieu of keeping a diary, building them into 'a kind of visual notebook of things that trigger ideas, or a record of things I see and want to remind myself of: *TF Chan*

Limited-edition covers are available to subscribers, see Wallpaper.com ✱

with its 'great friends' Karma in New York, and Foksal Gallery in Warsaw as examples. 'We all learn from each other.'

Hauser & Wirth's blistering growth notwithstanding – in the last decade alone, it launched spaces in Somerset, Gstaad, Los Angeles, Hong Kong and St Moritz, with Menorca slated for next year – the partners insist the artists remain their priority. 'The evolution of the gallery has been gradual and based on a combination of instinct and strategic thinking. We have set out to create a diversity of spaces which mirrors the diversity of our artists' practice,' says Iwan. 'We respond to the artists' needs, rather than our spaces dictating the way they work.'

Payot adds, 'In that sense, this new building is just like all Hauser & Wirth locations: its design and development were informed by an overarching principle of creating community. We have often described Hauser & Wirth's spaces as "energy centres" where visitors

can stay for a while to see exhibitions, explore books, have a coffee, participate in public programmes, and so forth. It's a way of life for us, for our team, and for our artists. And we, of course, hope it is a way of life for those who visit.'

The new gallery will open with 'The Bride of God', a group exhibition curated by New York-based writer and curator Philip Larratt-Smith. Taking Daniel Paul Schreber's 1903 book *Memoirs of My Nervous Illness* as a point of departure, the ambitious survey spans painting, sculpture, installation, and video art by Hauser & Wirth artists including Isa Genzken, Jenny Holzer, Paul McCarthy, Pipilotti Rist and Lorna Simpson. The roster is complemented by works by artists not in the gallery's stable, among them Francis Bacon, Agnes Martin and Andy Warhol. Payot expands: 'This breadth is a manifestation of Hauser & Wirth's global perspective and of a desire that guides our programme all the time: to connect the dots across an

amazingly complex terrain of art history and intellectual history.'

One word is used repeatedly by the Wirths and Payot: 'home'. It's a thread that runs through their locations worldwide, reflected in gallery additions from the artist-designed Somerset guest house to the Los Angeles restaurant. Iwan, a self-professed bibliophile, has been instrumental in expanding the gallery's book publishing operations. Come for the art, stay for a drink at Roth Bar, and peruse the high-gloss publications on display. At its core, Hauser & Wirth is a tight-knit family affair. After all, Iwan established the gallery in 1992 with Ursula Hauser – Manuela's mother. 'Our gallery's origin as a family business touches every aspect,' says Manuela. 'We acknowledge that, as with family, relationships are very important to all of us. From this stable base, we feel free to innovate.' ✱

Due to open in autumn 2020, 542 and 548 West 22nd Street, New York, hauserwirth.com



To celebrate Hauser & Wirth's new home, we get up close and personal with 14 of its New York-based talents

Modern family



Mika Rottenberg

b. 1976, Buenos Aires, Argentina

Combining film, architectural installation and sculpture, Rottenberg investigates ideas of labour and the production of value in our hyper-capitalist world, creating unsettling, subversive allegories for contemporary life. Weaving fact and fiction, she has worked in diverse locations, among them a pearl factory in China and a Calexico border town. Following her 2019 exhibition 'Easypieces' at New York's New Museum and MCA Chicago, and a show at Hanover's Sprengel Museum, Rottenberg is developing upcoming solo presentations for the Tai Kwun Centre for Heritage and Arts in Hong Kong, the Museum of Contemporary Art Toronto, and Musée d'Art Contemporain de Montréal.

Nicole Eisenman

b. 1965, Verdun, France

Drawing from her personal experience as an artist in New York City, Eisenman explores narratives such as the dangers of technological dependence and the eternal dread of the future. Through expressive paintings, she has spotlighted issues of gender, race, economic imbalance and gun violence. Her monumental outdoor sculptural ensemble, *Procession*, was a highlight of the Whitney Biennial in 2019. Eisenman is currently working on a number of solo museum shows across the US and Europe, including presentations at Nottingham Contemporary, the University Museum of Contemporary Art (University of Massachusetts Amherst), and Oslo's Astrup Fearnley Museet.



George Condo

b. 1957, Concord, New Hampshire, US

Invented characters with bulging eyes, asymmetrical faces with comical expressions, and bizarre bodies populate Condo's work, which pays tribute to Old Master portraiture while nodding to the ambition and hysteria of contemporary American society. He has collapsed hierarchies between painting and drawing, the beautiful and the grotesque, and the comic and the tragic. His hallmark approach, 'artificial realism', involves 'dismantling one reality and constructing another from the same parts'. He recently unveiled his first major public sculpture at New York's Lincoln Center Plaza; titled *Constellation of Voices*, it evokes both a sun god and a lowly street performer, splendour and anxiety wrapped into one.



Matthew Day Jackson

b. 1974, Panorama City, California, US

Jackson's art grapples with big ideas, such as the evolution of human thought, the fatal attraction of the frontier, and the faith that man places in technological advancement. Working across a variety of media and using an eclectic material palette, he interrogates the dual forces of beauty and desolation, particularly in relation to the myth of the American Dream. He is currently preparing a solo exhibition of new work to debut at Hauser & Wirth Zurich in October. Foraying into design, Jackson is now expanding his 'Kolho' furniture line, first introduced in 2019 and produced by Finnish manufacturer Made by Choice (see W*242), and he is also collaborating with Calico Wallpaper on a special collection.



Glenn Ligon

b. 1960, Bronx, New York, US

Spanning painting, prints, photographs, sculptures and large-scale installations, Ligon's work engages with text and found imagery to highlight African-American experiences, rendering a portrait of America as a concept, a place and a nation. Preferring to pose questions rather than propose answers, he engages the state of the world and urges us to do the same. The mutability of images, and our perception of them, are recurring themes. Ligon had works on view in the Duro Olowu-curated exhibition 'Seeing Chicago' at MCA Chicago. He will also feature in the 'Prospect.5, New Orleans' art triennial, in the autumn, and is at work on upcoming solo exhibitions at Hauser & Wirth New York, and Carré d'Art in Nîmes, France.



Nicolas Party

b. 1980, Lausanne, Switzerland

Party's familiar yet unsettling landscapes, portraits and still-lives simultaneously celebrate and challenge the conventions of representational painting. Using soft pastels, he has created a universe of fantastical characters and motifs, where perspective is heightened and skewed to uncanny effect. He has also created public murals, sculptures and architectural interventions to construct enveloping experiences for his audience. Party has recently shown at the Flag Art Foundation, New York, and at Hauser & Wirth Los Angeles. He is now at work on a mural commission from RxArt for the Children's Hospital Los Angeles, and a new exhibition at Museo d'Arte della Svizzera Italiana Lugano, both debuting later in the year.

Avery Singer

b. 1987, New York City, US

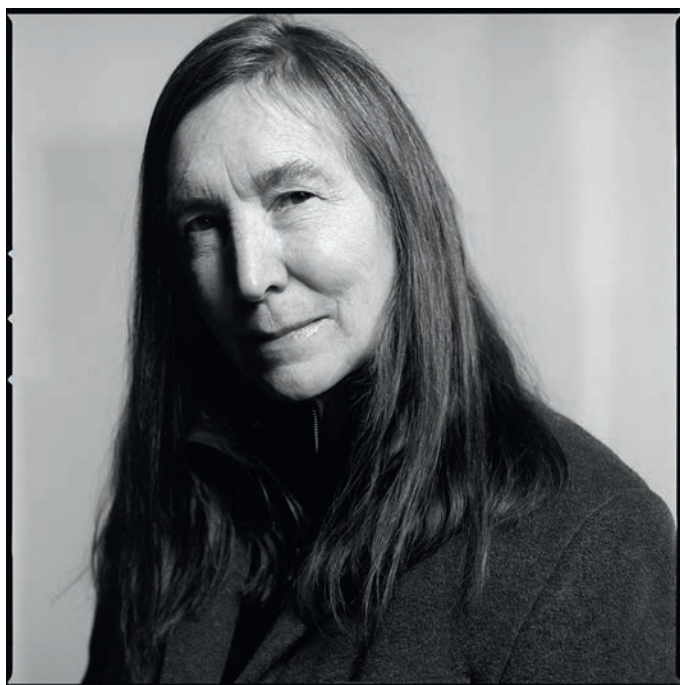
Singer's paintings employ the binary language of computer programmes and industrial materials in order to remove the traces of the artist's hand, while engaging with past art historical movements. Her themes have included typified art world scenarios, sexuality, and the female figure. Through deploying new technologies and disengaging with romanticised views of image-making, Singer creates her own way of seeing. Her work is part of the forthcoming exhibition, 'The Paradox of Stillness: Art, Object, and Performance' at the Walker Art Center in Minneapolis. She also has projects in the works at Hauser & Wirth New York in 2021, and a solo exhibition in Asia in 2022.



Lorna Simpson

b. 1960, Brooklyn, New York, US

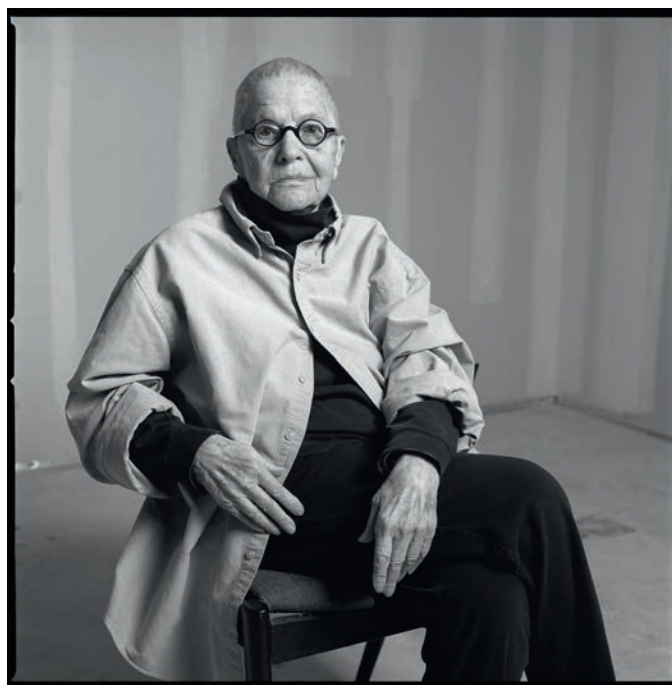
Simpson came to prominence with her pioneering approach to conceptual photography. Her early work, which juxtaposed text and staged images, raised questions about the nature of representation, identity, gender, race and history. She has since embraced film, drawing, sculpture and painting (see W*228), offering powerful critiques of institutional racism and sexism, and immersing viewers in the paradoxes of contemporary American life. From her David Adjaye-designed studio in Brooklyn, Simpson is working on a full schedule of major exhibitions, including solo presentations at the Kunstmuseum Thun, Switzerland, and Hauser & Wirth Los Angeles in 2021, and at the Serlachius Museum in Finland in 2022.



Jenny Holzer

b. 1950, Gallipolis, Ohio, US

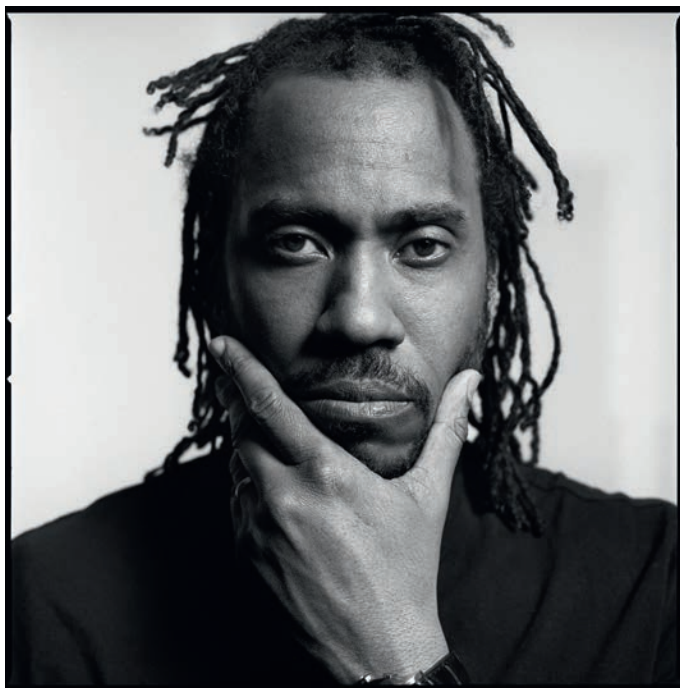
A conceptual artist, cultural force and erstwhile *Wallpaper** guest editor (see W*247), Holzer is known for deploying text in public spaces to illuminate injustice and call for political action. Beyond museums and galleries, her work has also appeared on storefronts, billboards and T-shirts, even projected on landmark buildings at epic scale. Upcoming projects include commissioned works for Castello di Ama, Château La Coste, Fondation Beyeler, and K21. Holzer will be the subject of a major museum show at Seoul Box this November, and will have an installation on view at MASS MoCA until July 2021. She is also curating an exhibition devoted to Louise Bourgeois at the Kunstmuseum Basel in 2022.



Ida Applebroog

b. 1929, Bronx, New York, US

A self-proclaimed 'generic artist' and 'image scavenger', painter and feminist Applebroog has spent the past half-century conducting a sustained enquiry into human relations. At once beguiling and disturbing, her work explores themes of violence and power, gender politics, and women's sexuality and domestic space. In an Applebroog exhibition, the visitor becomes an observer and participant in a domestic drama, presented as fragmented narrative scenes. Applebroog was the subject of a solo show at the Kunstmuseum Thun in Switzerland in 2019, and an exhibition of her *Mercy Hospital* drawings, executed during her stay in a psychiatric clinic from 1969–1970, opened at London's Freud Museum in February.



Rashid Johnson

b. 1977, Chicago, Illinois, US

Art history, individual and shared cultural identities, personal narratives, literature and philosophy all factor into Johnson's multidisciplinary output. His work is embedded with everyday materials and objects, such as radios, shea butter, record covers and tropical plants, often associated with his childhood and referencing aspects of African-American identity. He presented a new body of work at Hauser & Wirth New York last autumn with his exhibition 'The Hikers', and is currently preparing works to be presented at Hauser & Wirth London and the New Museum, New York, as well as an outdoor sculpture commission at Storm King Art Center in upstate New York.



Mary Heilmann

b. 1940, San Francisco, California, US

Known for her joyful approach to colour and form, Heilmann is among the most influential abstract painters of her generation. She is influenced by 1960s counterculture, the free speech movement and California's surf ethos, overlaying minimalist geometries with spontaneous gestures. Her work often has a complexity that only gradually reveals itself to the viewer. She is currently working on an exhibition for the Manetti Shrem Museum of Art at UC Davis, which will examine the sculpture and ceramics she made as a graduate student at Berkeley while spending time with the likes of William Wiley and Bruce Nauman, as well as her time as a visiting artist at UC Davis in the 1970s.



Annie Leibovitz

b. 1949, Waterbury, Connecticut, US

A leading portrait photographer and keen documentarian of social landscapes, Leibovitz consistently fits style to technique through collaboration with her subjects, photographing them in their homes or locations of personal significance. Since her early years as a photojournalist for *Rolling Stone* magazine, she has captured historical and cultural touchstones throughout the US and abroad. Her career has dovetailed with, and advanced, photography's evolution as a force for art making. In addition to participating in a major upcoming exhibition, 'Le Noir et le Blanc dans la Collection Pinault', in Rennes, France, she is currently working on a solo show at Hauser & Wirth London, and publishing a new book with Phaidon in November.

Rita Ackermann

b. 1968, Budapest, Hungary

Ackermann's work negotiates the opposing ideas of creation and destruction, and aggression and fragility. While trained in printmaking, she is best known for large-scale paintings that occupy a space between the figurative and abstract. She has also worked in collage, photography, sculpture and performance. Ackermann recently opened a critically acclaimed exhibition, 'Mama '19', at Hauser & Wirth New York, debuting a series of paintings in which figures and motifs rise to the surface of canvases, only to dissolve and reappear elsewhere again. The polymathic artist also collaborated with French fashion house Chloé on its A/W20 catwalk collection.

Additional writing: TF Chan, Diane Theunissen