

The Five Arrows Exhibition Series

June 2022

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In 2021 Rothschild & Co launched its Five Arrows Exhibition Series. By continuing in the Rothschild family tradition, we organize curated annual exhibitions which are installed throughout the top floor of the Zurich offices.

The Five Arrows Exhibition Series showcases the work of artists that share their geographic history with the five Rothschild brothers, who built their global success through a trading network connecting Austria, Britain, Italy, France and Germany to the rest of the world.

Dwellings

From a crammed house in Frankfurt's Judengasse to the grand architectural schemes of Waddeston Manor, architecture and architectural patronage have been a constant concern throughout the history of the Rothschild family.

Dwellings is the first exhibition in the Five Arrows Series, focusing on the places we frequent and inhabit, and the backdrops against which history is played out. The exhibition considers architectural structures as surfaces for projection, historic witnesses and carriers of memory.

Recent history has exposed the fragility of our dwelling places – both physically and socially. Places of life and work have become seemingly interchangeable. Many people found themselves pushed into systems of domestic productivity that could be compared to a pre-industrial era. Meanwhile the role of the office underwent considerable scrutiny – temporarily suspended and repurposed as places of eerie calm and individual retreat.

Imposing, purpose-built architectural structures were silenced by a global health crisis and kept in suspense until they could return to serving their intended purposes – as places for assembly, collaboration, productivity and stages for representation.

Dwellings brings together eleven artists who live and work in the Five Arrow countries and whose practices investigate societal and personal narratives against constructed backgrounds.

Jonathan Levy
Art Expert & Curator
Rothschild & Co

Dexter Dalwood

born 1960 in Bristol (UK), lives and works in London (UK)

About

- Dexter Dalwood is a conceptual painter who examines how history is constructed and interpreted through signs and symbols.
- He juxtaposes visual references and quotations, demonstrating profound cultural knowledge of political history, music, film and literature.
- The subjects of his carefully constructed and closely cropped scenes are eerily absent, yet they are portrayed through the environments they might have inhabited and alluded to via the paintings' titles.
- Dalwood's scenes reflect on the tangibility of memories, using generalization as an economic means to paint assumptions.

Lender

Simon Lee Gallery, London (UK)
www.simonleegallery.com

Education

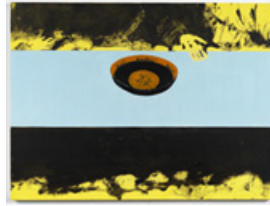
1990, MA, Royal College of Art, London (UK)
1985, Central St Martin's College of Art and Design, London (UK)

Selected exhibitions

2021, *Esto No Me Pertenece*, Museo Nacional de Arte, Mexico City & Centro de las Artes San Agustín, Oaxaca (MEX)
2013, *Dexter Dalwood*, Kunsthau, Centre PasquArt, Biel (CH)
2010, *Turner Prize*, Tate Britain, London (UK)
Dexter Dalwood: Retrospective, CAC Málaga, Spain (ESP), FRAC Champagne-Ardenne, Reims (FR) & Tate, St. Ives (UK)

Artworks

Dexter Dalwood
Greek Bailout, 2015
Oil on canvas
97 x 130 cm



Dexter Dalwood
Imperial Cabin, 2017
Oil on canvas
182 x 228 cm



Dexter Dalwood
Tehran, 1979, 2017
Oil on canvas
200 x 250 cm



Hélène Fauquet

born 1989 in Saint-Saulve (FR), lives and works in Vienna (AT)

About

- The exhibition features works from two recent series in which Hélène Fauquet prints images found on the internet directly onto pressed wooden panels.
- The first group depicts amateur photos of retro design mirrors, photographed in impromptu photo sessions, for listings on various online resale platforms.
- Unintentionally, these banal photos of mirrored plastic bubble panels provide a fish-eye perspective of the photographer's private home and feed the unsuspecting viewer with an overload of personal information.
- The stained glass window motifs in Fauquet's second series also reference themes of private life and voyeurism. These works provide a wry comment on Western society's desire for domestic privacy and the promise of refinement that accompanies ornate domestic embellishments.

Lender Édouard Montassut, Paris (FR)
www.edouardmontassut.com

Education 2009 – 2014, Städelshule, Frankfurt a.M. (DE)
2007 – 2009, École Supérieure des Beaux-Arts, Valenciennes (FR)

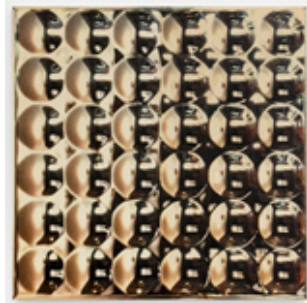
Selected exhibitions 2019, *Interiors*, Kunstverein Nürnberg, Nuremberg (DE)
Hélène Fauquet Kathrin Wojtowicz, Kunstverein Eisenstadt (AT)
Emozionale II, Foundation Vienna, Vienna (AT)
Lo Spazio Esistenziale – Definizione #2, Casa Morra, Naples (IT)

Artworks

Hélène Fauquet
Untitled, 2022
UV print on wood, Unique
60.5 x 60 cm



Hélène Fauquet
I only want to read avant-garde books I only want to hear avant-garde records, 2020
UV Print on wood, two elements, Unique
90 x 91 x 1.5 cm



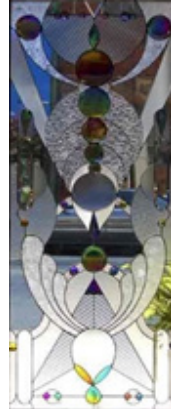
Hélène Fauquet
Many contrasts, 2022
UV print on wood, Unique
46 x 40 x 0.8 cm



Hélène Fauquet
Untitled, 2022
UV print on wood, Unique
90 x 56 cm



Hélène Fauquet
Untitled, 2022
UV print on wood, Unique
60.5 x 60 cm



Hélène Fauquet
Untitled, 2022
UV print on wood
50 x 43.5 cm



Hans-Peter Feldmann

born 1941 in Düsseldorf (DE), lives and works in Düsseldorf (DE)

About

- Hans-Peter Feldmann wouldn't describe himself as an artist. He turned his back on painting in 1968 and became a compulsive collector and appropriator of found images and everyday ephemera.
- He intentionally bypasses conventions of high culture, making unsigned, untitled works of limitless editions.
- Never sorting his collections according to any strict typology, he channels his vast inventory of the world and constructs constellations and arrangements.
- Assembling overlooked things with a gesture of "Sachlichkeit", Feldmann often takes the position of the voyeur and gently exposes poetry and humor in the mundane.

Lender Galerie Francesca Pia, Zürich (CH)
www.francescapia.com

Education 1960s, Kunstschule Linz (AT)

Selected exhibitions 2019, *Focus: Feldmann. Works from the Louisiana Collection*, Louisiana Museum of Modern Art, Humlebæk (DK)
2017, *Raum & Fotografie*, Museum der Moderne, Salzburg (AT)
2015, *Hans-Peter Feldmann*, Lenbachhaus, Munich (DE)
2010, *Hugo Boss Prize for the Arts*, Guggenheim Museum, New York (USA)

Artworks

Hans-Peter Feldmann (*1941)

Alle Kleider einer Frau, 1970s

70 black & white photographs, each 9 × 8.8 cm

87 × 118 cm



Julian Göthe

born 1966 in Berlin (DE), lives and works in Berlin (DE) & Vienna (AT)

About

- Julian Göthe began his career as a commercial painter of backdrops for children's TV and continues to realize commissioned projects for theatre productions and night clubs.
- He connects familiar elements of design history, creating strangely hybrid objects. They are reminiscent of chess figures, stylized perfume flacons or Italian mid-century design and recall the technique of woodturning characteristic of medieval Wunderkammer objects.
- In his monochrome prints of stylized 20th century dream homes, two rectangular pictures are conjoined into a single piece, disrupted by a phantom-like slab of black felt.
- They present a shift from artful politeness to a theatrical stage. The peculiar sculptures and felt collages seem to ask questions about the usefulness of objects in a given space.
- Unlike furniture that dutifully complies through its usefulness, Göthe's forms refuse to collaborate and confront the viewer with their alien presence and their contained eccentric inner workings.

Lender

Lorenzo Bernet - suns.works, Zürich (CH)
suns.works

Education

Professor at the Akademie der Bildenden Künste, Vienna (AT)

Selected exhibitions

2011, *The Shadows took Shape*, Kestnergesellschaft, Hannover (DE)
Secret Societies, Kunsthalle Schirn, Frankfurt a.M. (DE)
2008, *Stimmen aus dem Off*, Nationaltheater Munich (DE) /
Pinakothek der Moderne, Munich (DE)
Zeit Blick, Martin Gropius Bau, Berlin
2004. *The Future has a Silver Lining. Genealogies of Glamour*, Migros
Museum, Zürich (CH)

Artworks

Julian Göthe
The Fat Shadow II, 2021
Inkjet print and fabric on hardboard
142 x 202 cm



Julian Göthe
The Fat Shadow IV, 2021
Inkjet print and fabric on hardboard
225 x 125 cm



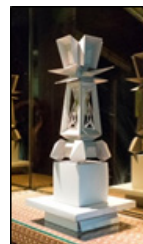
Julian Göthe
The Fat Shadow III, 2021
Inkjet print and fabric on hardboard
140 x 83 cm



Julian Göthe
Stage Design for Ermione, 2016
Pencil on paper, framed
15.5 x 26.5 cm



Julian Göthe
Model of a Commissioned Sculpture for a Club in Berlin, 2019
Cardboard model
48 x 20.5 x 20.5 cm



Thomas Hutton

born 1983 in London (UK), lives and works in Bassano in Teverina (IT)

About

- Thomas Hutton is interested in materials and their relationship with their historic production and cultural significance.
- A meticulous draftsman, he creates works carefully sourced from a variety of media, including books, photographs and internet pictures.
- His micro-pointillistic drawings on printed paper, which can take up to 40 hours to produce, push the limits of visibility, inviting deeper interaction with the copied image.
- Meanwhile, three-dimensional alabaster lamps recall ancient materials and techniques, which Hutton explores through collaborations with traditional craftsmen.
- Instead of being didactic, these objects invite the viewer to spend time with the work and reflect.

Lender

Thomas Hutton, Bassano in Teverina (IT)

Education

2012, MFA in Sculpture at Yale School of Art, New Haven (USA)
2006, MA in Architectural History at The University of Edinburgh (SCO).

Selected exhibitions

2019, *Supine Effigy*, Citygroup, New York (USA)
2018, *Seeld Library*, MOCA, Los Angeles (USA)
2018, *Thomas Hutton*, STUDIOLI, Rome (IT)
2015, *Conversation Piece*, Fondazione Memmo, Rome (IT)

Artworks

Thomas Hutton

Artemis, 2022

Pigment ink pen and pigment ink on Samsung paper, powder coated aluminum, Perspex
30 x 40 x 3 cm



Thomas Hutton

Anavysos Kouros, 2018

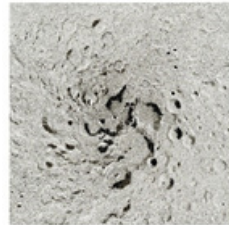
Pigment ink pen and pigment ink on Samsung paper, powder coated aluminum, Perspex
30 x 40 x 3 cm



Thomas Hutton

Lunar South Pole, 2022

Pigment ink pen and pigment ink on Samsung paper, powder coated aluminum, Perspex
30 x 40 x 3 cm



Thomas Hutton

Phalanges and Metacarpus, 2018

Pigment ink pen and pigment ink on Samsung paper, powder coated aluminum, Perspex
30 x 40 x 3 cm



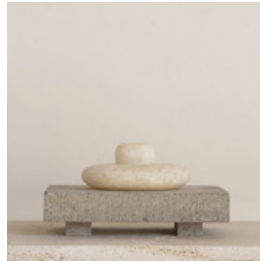
Thomas Hutton
Canopic Lamp I, 2022
Calcite alabaster, peperino volcanic tuff
Overall dimensions: 29 x 30 x 17.5 cm



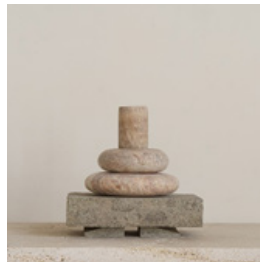
Thomas Hutton
Canopic Lamp II, 2022
Calcite alabaster, peperino volcanic tuff
Overall dimensions: 36 x 28 x 26.5 cm



Thomas Hutton
Canopic Lamp III, 2022
Calcite alabaster, peperino volcanic tuff
Overall dimensions: 36 x 28 x 26.5 cm



Thomas Hutton
Canopic Lamp IV, 2022
Calcite alabaster, peperino volcanic tuff
Overall dimensions: 36 x 28 x 26.5 cm



Nora Kapfer

born 1984 in Munich (DE), lives and works in Berlin (DE)

About

- Nora Kapfer's paintings are characterized by the complex intensity of their craftsmanship.
- Light and heavy materials including bitumen and Japanese paper are layered and cut onto sharp wooden supports. Her paintings are either black or white and feature a minimal repertoire of flat, familiar shapes.
- Each of her materials plays its part in the cutting and layering process. Foreground and background amalgamate into a whole and the layers in between emerge as blurred lines and patterns on the surface.
- Throughout her work, Kapfer hints at a critical examination of painterly gestures in art history.
- She seems to look to the practice of biomorphous abstraction, which emerged around the middle of the 20th century and marked the transition from surrealist painting to abstract expressionism.
- But while the painting of the period is commonly associated with free, masculine subjectivity, Kapfer's work denies the grand expressive gesture and, instead, concentrates on small and densely packed tableaux.

Lender

Galerie Lars Friedrich, Berlin (DE)
www.larsfriedrich.net

Education

Ludwig Maximilian University of Munich (DE)
Academy of Fine Arts Vienna (AT)
Malmö Art Academy, Malmö (SWE)

Selected exhibitions

2020, *A Home is not a House*, FriArt Kunsthalle, Fribourg (CH)
2019, *A House is not a Home*, Friart Kunsthalle, Fribourg (CH)
Sunvault, Studioli, Rome (IT)
2018, *Whistle and I'll come to You*, Galerie der Stadt Schwaz (AT)
2017, *New Tar*, WIELS Contemporary Art Centre, Brussels (BE)

Artworks

Nora Kapfer
Untitled, 2019
Bitumen and paper on wood
50 x 54.5 cm



Nora Kapfer
I's kitchen, 2017
Bitumen and paper on wood
83 x 80 cm



Nora Kapfer
Untitled, 2020
Oil, paper and bitumen on wood
60 x 75 cm



Christopher Page

born 1984 in London (UK), lives and works in London (UK)

About

- Christopher Page paints illusions on his flat, oil-painted canvases. He opens a dialogue between pictorial and architectural space, painting things that would normally be found in interiors.
- The life-sized blank mirror in a painted wooden frame lacks some realistic details – the textures and knots in the wood seem to have been missed out deliberately, as if Page wants to plant clues to hint at the illusion.
- Meanwhile a colourful painting of a painting in a frame opens an unnervingly paradox confrontation of trompe-l’oeil and modernist abstraction on a single plane.
- Page is interested in the illusions that surround us in everyday life – the design language of personal computers, the false marble textures of laminated Formica and the printed building wraps that problematize the built environment – signs of a perversion of modernism and its failing promise.

Lender

Ben Hunter Gallery, London (UK)
www.benhunter.gallery

Education

2011, MFA, Yale School of Art, New Haven (USA)

Selected exhibitions

2021, *Interior. (Evening.)*, Blue Mountain School, London (UK)
2019, *Sunvault*, Studioli, Rome (IT)
2017, *Christopher Page*, Blind Gallery, Museu de Arte Moderna, Rio de Janeiro (BR)
2016, *Residuals*, Instituto Inclusartiz, Rio de Janeiro (BR)
2016, *Creative Operational Solutions*, Para Site, Hong Kong (HK)

Artworks

Christopher Page
Interior, Dawn II, 2021
Oil on canvas
100 x 75 cm



Christopher Page
Blue of Noon, 2021
Oil on canvas
140 x 140 cm



Josefine Reisch

born 1987 in Germany, lives and works in Berlin (DE)

About

- Josephine Reisch works in trompe l'oeil painting, portraiture, sculptures and textiles.
- Her depictions of real objects and people are influenced by the dramatic arts. Like re-enactments, they present a way to familiarize oneself with the past and deconstruct its long-held truths.
- Reisch's work deals with contemporary interpretations of historiography, investigating the value and validity of popularized cultural heritage.
- She creates uncertainty through cultural déjà-vus and analyzes sources of authority.
- In her meticulous paintings she re-assembles historical models into a painted medley, offering new and alternative readings of the past.
- Through the reproduction of architectural decorations and ornate embellishments, she literally “re-frames” the power of ideologies and the production of value.

Lender

Galerie Noah Klink, Berlin (DE)
www.noahklink.com

Education

2015 – 2017, MFA, Goldsmiths, University of London, UK
2007 – 2013, BFA Kunstakademie Düsseldorf, DE

Selected exhibitions

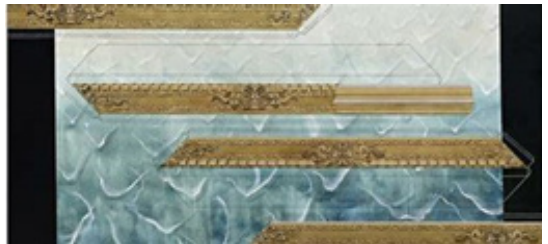
2020, *Ei*, Nassauischer Kunstverein, Wiesbaden, DE
2018, *Celetoids*, Zabłudowicz Collection, London, UK
2016, *Plus que moi*, Kunsthaus NRW, Aachen-Kornelimünster, DE
2013, *Spooky Tooth*, Vulcano Extravaganza, Fiorucci Art Trust, Stromboli, IT

Artworks

Josefine Reisch
Peachy Matoaka, 2020
Oil on Canvas
160 x 115 cm



Josefine Reisch
Lady Seashell Bikini, 2020
Oil on canvas
360 x 160 cm



Josefine Reisch
Robin Ruth' International Framing Chart, 2022
Oil on canvas
80 x 50 cm



Josefine Reisch
OK (It's very difficult to keep the line between the past and the pre-sent. Do you know what I mean?), 2022
Oil on canvas
80 x 50 cm



Tobias Spichtig

born 1982 in Sempach (CH), lives and works in Berlin (DE)

About

- Tobias Spichtig thinks of the ingredients in his work as material, like the stand-up comedian who also describes his repertoire as his “material”.
- Spichtig’s paintings incorporate deadpan internet pictures, heat-pressed onto a canvas, before the remaining space – the background – is filled in.
- His exhibitions are cluttered. Rooms are filled with domestic materials, such as mattresses, fridges, and kitchen tables, denying access to the painted works, which are forced into the background of a seemingly staged set.
- A third dimension to Spichtig’s practice are his “ghost figures” – languid mannequins, dressed in contemporary fashion and covered in hardened epoxy resin.
- The sum of these scenes seems to comment on the leisure economy, notions of coolness in youth culture and the theatricality of passing fashions. These works reveal fragile, short-lived peaks – the moments of before and after, when authenticity fades into empty, ephemeral symbols and codes that land on the trash pile of culture.

Lender Galerie Bernhard, Zürich (CH)
www.galeriebernhard.com

Education 2008, Zürcher Hochschule der Künste, ZHdK (CH)

Selected exhibitions 2022, *Die Matratzen*, KW Institute for Contemporary Art, Berlin (DE)
2021, *Good OK Great Fantastic Perfect Grand Thank You*, Swiss Institute, New York (USA)
2020, *Hi is just another word for hello*, Spazio Maiocchi, Milan (IT)
2019, *Love and Die*, CAC Synagogue de Delme, Delme (FR)
Ich weiss leider nicht, wie ich all das erklären soll, Museum Folkwang, Essen (DE)

Artworks

Tobias Spichtig
Many contrasts, 2022
Oil and vinyl print on canvas
190 x 145 cm



Gili Tal

born 1983 in Tel Aviv (IL), lives and works in London (UK)

About

- Gili Tal's work deals with the role of digital and urban interventions in our daily lives.
- She appropriates techniques of commercial real estate photography, imitating the fetishization of urban scenography.
- She points to a tired sameness in every city and the absurd desire to engage the public by replicating the "Guggenheim effect" everywhere.
- Using commercial materials, production techniques and structural supports, Tal prints on billboards, window blinds and tarpaulin.
- She investigates the visible that offers nothing and the invisible that guides us spatially though small but compounding social controls.
- Her repeated motifs of stock-image windows depict digital rain washing out a "Shutterstock" watermark. The distinction between the digital simulation and the physical is blurred, asking how a generic picture could possibly anticipate the subjective experience of the analogue world – and vice-versa.

Lender

Galerie Francesca Pia, Zürich (CH)
www.francescapia.com

Education

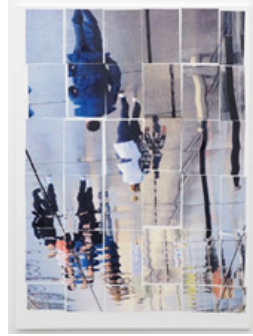
2008-10, MA from Goldsmiths College, London (UK)
2003-06, BFA from Camberwell College of Art, London (UK)

Selected exhibitions

2021, *Stop Painting*, Fondazione Prada, Venice (IT)
2020, *The Cascades*, Kunstverein Braunschweig (DE)
Not working. Artistic production and matters of class, Kunstverein München (DE)
2019, *Mastering the Nikon D750*, GTA, ETH, Zurich
2018, *Readymades Belong to Everyone*, Swiss Institute, New York

Artworks

Gili Tal
Spaces for Reflection, 2019
Lazertran decal paper and varnish on canvas
170 × 120 cm



Gili Tal
Windows (Winter) 1, 2021
UV print on canvas and blackout material
160 × 150 × 2.5 cm



Gili Tal
Windows (Winter) 2, 2021
UV print on canvas and blackout material
160 × 150 × 2.5 cm



Heimo Zobernig

born 1958 in Mauthen (AT), lives and works in Vienna (AT)

About

- Heimo Zobernig works across different media, including painting, video, sculpture and architectural intervention. He often uses lapidary materials, such as industrial paints, cardboard, polystyrene or plywood.
- His paintings and sculptures reference the reduced visual vocabulary of 20th century art movements, like De Stijl, Constructivism and Zürcher Konkrete Kunst.
- He probes the visual language of geometric abstraction, turning minimalist ideals on their head and diluting aesthetic purism with a suggestion of functionality and décor.
- These works address the invisible social contract between people and objects and reverse the tendency to read art as a collective – rather than an individual – practice.

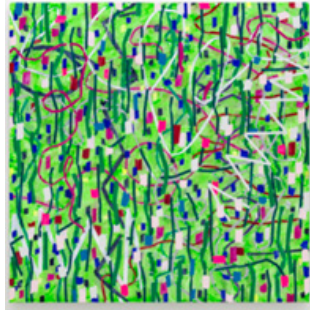
Lender Simon Lee Gallery, London (UK)
www.simonleegallery.com

Education 1977 - 80, BFA, Akademie der Bildenden Künste, Vienna (AT)
1980 - 83 MFA, Hochschule für Angewandte Kunst, Vienna (AT)

Selected exhibitions 2019, *Heimo Zobernig. Piet Mondrian: A Spatial Appropriation*, Albertinum, Dresden (DE)
2019, *Heimo Zobernig / VIDEO*, Kunstbunker – Forum für zeitgenössische Kunst, Nuremberg (DE)
2016, *Wood Painting*, Malmö Konsthall, Malmö, (SWE)
Here and now in the Museum Ludwig, Cologne (DE)
2015, *Heimo Zobernig*, Kunsthaus Bregenz (AT)
Austrian Pavilion, 56th Venice Biennale, Venice (IT)
2014, *Heimo Zobernig*, Kestnergesellschaft, Hannover (DE)
2011, *Heimo Zobernig, ohne Titel (in red)*, Kunsthalle Zurich offsite, Museum Barengasse, Zurich (CH)

Artworks

Heimo Zobernig
Untitled, 2018
Acrylic on canvas
200 x 200 cm



Heimo Zobernig
Untitled, 2014
Acrylic on canvas
100 x 100 cm



Heimo Zobernig
Untitled, 2011
Acrylic on canvas
200 x 200 cm



Heimo Zobernig
Untitled, 2018
Acrylic on canvas
200 x 200 cm



