

Critic's Guide: London

A guide to the best of the current and soon-to-open shows in London

BY ORIT GAT

[...]



André Gill, *Le Salon Pour Rire*, 1868, lithograph, 35 x 56 cm. Courtesy: Chewday's, London

'Sturtevant and The Salon Pour Rire'

Chewday's

31 March – 6 May

As an artist, Elaine Sturtevant was dead serious. Her replicas of works by Andy Warhol or Jasper Johns, her appropriation of Dada, and her relationship to art history were never meant to be a joke though they do exactly what humour does best: questioning those things that are taken as read. Here, atop a platform covered in raw fabric, are a number of her works on paper – such as *LICHTENSTEIN STUDY FOR ECLIPSE OF SUN I AND ECLIPSE OF THE SUN II* (1988) and an offset print of Marcel Duchamp's wanted poster for himself that accompanied a 1963 exhibition. These are accompanied by lithographs and copies of books and newspapers from 19th century France, poking fun at the salon and its culture: copies of the *Journal Pour Rire* (subtitle, in freeform translation: 'a journal of images, a comical, critical, satirical journal for ridicule') and sardonic books about 'the art exhibition'. Seen side by side, Sturtevant and this rarely seen tradition of publishing provide two ways of prodding any blind faith: be it in art, its structures, or its presumed geniuses. [...]