

# ANDREAS HOFER

COMIC STRIP CHARACTERS ARE TRANSFORMED  
INTO TWISTED HISTORICAL REFLECTIONS

There is something innately childlike about Andreas Hofer's work. Strange narratives exist in his textured paintings and mix-and-match sculptures that lie somewhere between superhero sci-fi war movies and film noir. The work seems to reference a specific idea of America beyond the artist's personal perspective, with American comics books being his most obvious influence. In his latest show at Hauser & Wirth, Hofer is transforming some of his past projects, as well as showing new paintings, collages and installations. "It's about testing the line between image and picture, picture and space, space and sculpture," he explains. "My work is never frozen or fixed. It stays liquid. It moves from one place to another."

**Dazed & Confused: What do you find so interesting about comic book imagery?**

**Andreas Hofer:** When I was a child, I had all these American *DC* and *Marvel* comics. Somebody in my neighbourhood got them from the states and I read them all without understanding a word – merging, transforming, developing, restyling, mixing... all of that is normal in a comic. What I do as an artist is destroy the context and meaning of the comic strip characters. I find new layers and questions, and use the imagery in an unforeseen and direct way.

**What do you find interesting about history?**

History is a living dimension, and it's something we have to go into again and again, because it is littered with all kinds of interpretations that limit our view. I try to use 'historical' themes and ideas as a stepping stone from which to move away from those limited frames of interpretations. That is why I am also interested to show in rooms – perhaps you could also call them frames that are not normally used in the art world.

**Tell us about the military figures in your work.**

I am referring to real history. Totalitarian signs are fictional, unreal elements in a big complex game that crosses the borders of art, the artificial and the real. I am also referring to how people think about reality and history, such as this fear of being connected to things like Nazism or terror. There are lots of elements in my art that people want to see as signs of Nazism, which, in fact, have nothing to do with it. It's pure projection on their side and it's up to them to understand signs like that.

March 20 – May 2, Hauser And Wirth, 196 Piccadilly, London W1. [hauserwirth.com](http://hauserwirth.com)

Right: Andreas Hofer, portrait from *Sweet Troubled Souls*, 2008, courtesy of the artist and Hauser & Wirth London

