

Peter Fischli David Weiss

Flowers and Mushrooms, 1997–2006

Since the early 1980s, Fischli and Weiss have produced one of the most inventive and influential bodies of work in contemporary art. Their practice, which spans film, sculpture, installation, and photography, is distinguished by its ability to elevate the ordinary into the realm of the extraordinary. By probing the overlooked details of daily life with both humor and rigor, they have left an indelible mark on the trajectory of postwar art history.

Flowers and Mushrooms (1997–2006) is a film composed of still images that unfolds in a hypnotic rhythm. The work functions as a “best-of” compilation drawn from four earlier slide projections—*Sommer*, *Herbst*, *Pilze*, and *Fantasy*. It is not simply a presentation of prior material, but a recontextualization that gives new coherence to these disparate series. The film reflects the artists’ sensitivity to the cumulative power of image and sequence. In this way, *Flowers and Mushrooms* is both retrospective and generative: a reflection on their archive, and a work in its own right.

The work creates a haunting visual cycle of natural forms in bloom and decay, as the images oscillate between the delicate beauty of flowers and the darker menace of fungi, conjuring associations with transience, intoxication, and death. *Flowers and Mushrooms* reflects Fischli and Weiss’s abiding interest in systems of classification. Like their other slide-based projects (*Visible World*, *Views of Airports*, *Question Projections*), it operates as a pseudo-anthropological archive, one that blurs the boundaries between science, amateur photography, and art. But where other series lean into deadpan humor or dry conceptualism, this work reveals a tenderness—a genuine engagement with beauty that is unafraid to approach the sublime. The film is widely regarded as one of the duo’s most significant meditations on the paradoxes of life and mortality.

Counterbalancing the fragile imagery of the film are photographs from the *Sausage Series* (1979) which recalls Fischli and Weiss’s long-standing investigation into the banal, and early projects in which they used humble materials to reimagine everyday objects and moments. Together, they demonstrate the duo’s capacity to destabilize aesthetic hierarchies and invite new ways of perceiving the everyday.