

**FABIAN MARTI**  
*Ape, Mom, I*  
March 24 – May 19, 2007

The Galerie Peter Kilchmann is pleased to present the first solo show of Fabian Marti in the project room. In his photographs, he perfectly articulates emotions through the choice of his motifs and through the atmosphere provoked by these. They reflect the artist's fascination not only for savage theories, but also for underground culture, music and technological debates. He shows us the world seen through his eyes and portrays his closest circle of friends. Appreciated for his photographic work, he is displaying for the first time a series of sculptures within the exhibition *Ape, Mom, I*.

The title of the exhibition originates in the artist's nocturnal reflection about evolution theory, which concludes with the thought that mothers are in an evolutionary point closer to apes than us ourselves. Ironically enough, in this case this statement is not directed against his own mother, but against the artist himself. The new series of sculptures emerges from this chain of thoughts. It consists of a group of ape skulls, which are made of burnt clay. In this context the ape is to be seen as a stylized counterpart of the civilized man and is taking over the role of a *memento mori* and of an alienated opposite creature. The letter "F" which he writes on the ape skulls, could be a reference to his name or might well be understood as „F“ for “father“.

The new photographs respond in their own ways to the title of the exhibition. The painting *Sword* shows the profile of a naked woman. She stretches her arms upwards and with both hands holds a sword, which is directed downwards. Along a vertical line, a single reflection doubles the image of the woman. This mirrored situation makes you uncertain which image could be the real figure and which is its phantom. The swords are crossed. As a rhombic light focus arises in the centre, the point of the sword is directed towards the heart of the woman opposite. The symbolism of the painting reminds us of a coat of arms, which represents a feat such as that of Joan of Arc and therefore points towards a death sentence, a suicide or maybe an erotic fantasy.

In this photograph, as well as in others of his works, Fabian Marti uses the same techniques: the artist hardly ever uses digital media, but works with analogue photography and with a scanner. The application of these media and particularly the darkening black effect of the opened scanner emphasise the materiality of the photography with dust spots. In some of the works, Marti uses the scanner directly as a camera by placing the objects to be portrayed directly on the surface of the scanner. For Fabian Marti the selection procedure of the media is a discipline of its own, which always aims at creating tension between provocation.

Fabian Marti, (\*1979, Freiburg/Switzerland) studied photography at Hochschule für Gestaltung und Kunst (Zurich University of Design and Art) in Zurich (2002-2007). As a cofounder of artist collective *PAC*, Fabian Marti participated within the exhibition *PacVille* in migros museum 2000. Since 2005 his works can be seen in the scope of museum exhibitions such as *Six Feet Under* in the Bern Art Museum, *Heimlich / Unheimlich* in the Munich Municipal Museum. In 2007 his art works are being presented in the art book *Neue Fotografie* ("New Photography"), published by Uta Gosenick and Thomas Seelig.