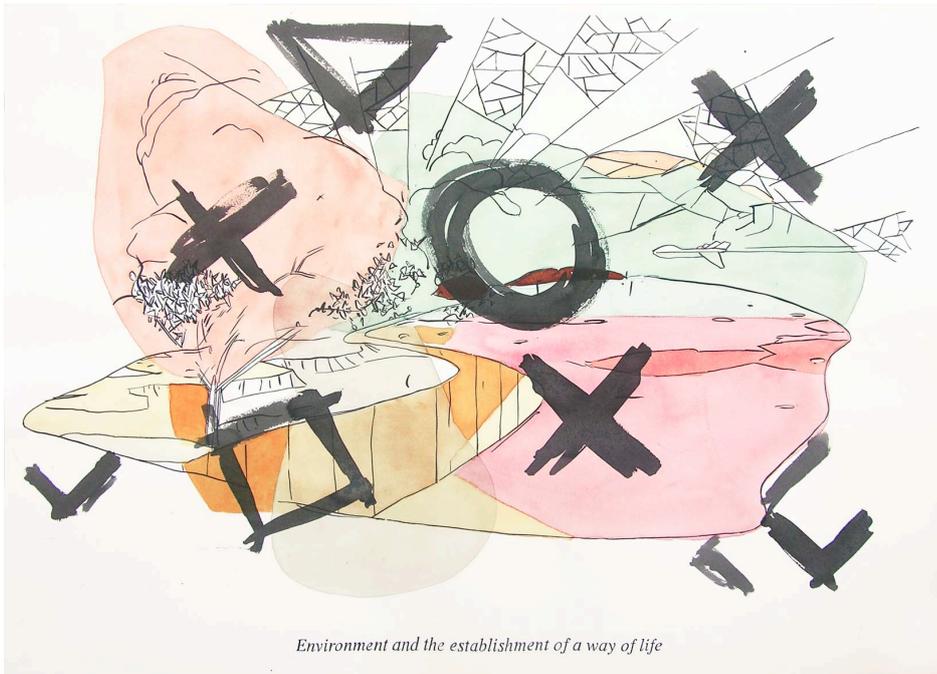


annex14

Raum für aktuelle Kunst GmbH

**Boris Rebetez**  
**Romans d'anticipation**

**28.11.-23.12.2009**  
Opening: 28.11. - 19.12.2009, 6 pm



*Environment and the establishment of a way of life*

Boris Rebetez, Environment and the establishment of a way of life, 2009  
Ink on paper, 55 x 77 cm

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Sa 12-16h  
oder nach Vereinbarung

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"Romans d'anticipation" is the third solo exhibition at annex14 by Swiss artist Boris Rebetez (\*1970).

Using various media (ink drawings, photographs, sculptures) Boris Rebetez subtly analyses and transforms the structures of modernist-urban utopias, of architecture and space concepts, and the ideas of nature and landscape that continue to have an impact. The material he selects - photographs from newspapers, magazines, advertising, and architecture and traded magazines - is part of the picture-stocks of the mass media, whose image of reality the artist deconstructs by graphic means. The elements thus released then become condensed into open narratives which repeatedly surprise and disturb.

What initially strikes us about the series of drawings called "Environment and the establishment of a way of life" (2009) is how Rebetez energises, indeed explodes the static conception of space, architecture and landscape. Colour and forms appear to be driven by an inner power, as if anarchist forces were unfolding their untamed representational poetry. This provokes a game of thought possibilities that enunciate other concepts of social and emotional spaces.

The diagonal cut on the photograph *Untitled* (2009) looks as if it were done with a scalpel, opening up a view of a landscape, complete with highway and bales on palets. This diagonal, which both leads into and keeps us at a distance from the image, gives rise to a simultaneously illusionist and fragmentary pictorial space that throws the viewer back on himself.

The relationship between nature and culture is always marked by the *Zeitgeist*, and this also applies to modernist-postmodernist society. *Le cage*, a new sculpture by Rebetez, reflects this relationship through allusions to a crystalline formal idiom inspired in the early 20th century by the growth principles of - anorganic - nature.

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