

## Martina Sauter - Räume auf Zeit (Spaces for a Time)

Exhibition: 15.1. - 13.2.2010

Opening: 14.1.2010, 6 pm

# annex14

Raum für aktuelle Kunst GmbH

Martina Sauter (\*1974/DE) has been involved since the very beginning of her career with expanding the range of photography and with its transitions to other media. For her third exhibition at annex14, she intervenes in real space, albeit with a gesture that in itself is quite unspectacular. The strip of wallpaper on the wall is a familiar means of decorating an interior space and creating an atmosphere. Along with the exhibited photographs however, it creates a quasi cinematographic scenario which also transforms the real space into a stage.

Martina Sauter is one of a young generation of artists who like to operate in that field of tension that emerges between photography, film and reality. These artists are fascinated by film's potential to tell stories; in their photographic works they use the most diverse genres as thematic and formal points of departure.

What particularly characterises Sauter's approach are - analogous to the cinematographic technique of editing - her collages of film scenes and her own photographs of real spaces or staged settings. Here reality and fiction blend almost imperceptibly into exciting images which often give rise to déjà-vu experiences related to films and cult TV series like *Twin Peaks*. In her photographs and the concomitant reflection on these media, Sauter makes subtle artistic use of the angles, lighting or framing of famous film-directors such as David Lynch or Gus Van Sant.

Increasingly Sauter also explores filmic settings and stage-set-like spaces. In her studio she constructs architectural scenarios with confusing perspectives in which different levels of reality intermingle. These architectures made of wood, curtains, carpets and other requisites are directly confronted with illusionist landscape spaces. These are linked by the photographs, the deliberately chosen frames, which create a unity, documenting a reality that never actually existed in that way. Gazing at the photograph is like gazing at a stage; the play in progress deals with the media and their relationship to and handling of reality.

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