

Martina Sauter

You never know the whole story

10.6. - 17.7.2006

Vernissage: 9.6.2006, 6 pm

Galerie für
zeitgenössische Kunst GmbH

The works of Martina Sauter (*1974/D) consist of filmically staged photographs combined in a highly individual way with cinematically inspired photographs. Sauter thus belongs to a young generation of artists for whom the intertwining of different media provides the conceptual basis for their individual thought and work processes.

"You never know the whole story" is the first solo exhibition of works by Martina Sauter in Switzerland.

In her photographs to date, Martina Sauter has mainly engaged with the *film noir*, with works by Alfred Hitchcock and David Lynch. She selects scenes from these films which she then photographs, later combining these instantaneous takes of a fictional reality with photographs of scenes she set up herself. Despite the two-part aspect of these works, the resulting pictorial spaces seem homogenous, although ultimately contradictory, with a great inherent narrative potential above and beyond the highly tense atmosphere. In this series of photographs, the scarcely noticeable but real break runs along the different pictorial models. Once recognised, that break becomes the point of departure for a complex reflection on filmic strategies.

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Öffnungszeiten:
Mi-Fr 14-18h
Sa 11-16h
oder nach Vereinbarung

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In another series, Sauter mounts a picture of the stairs of the Alte Nationalgalerie in Berlin, which Hitchcock had reconstructed in the studio (for *The Torn Curtain*, 1966) with a picture of the real steps. Sometimes she does without montage altogether, instead selecting a perspective that fragments the space while at the same time drawing the gaze into the depths of the image. For the viewer, the question of the space behind the last opening is simultaneously the question of the continuation of the film narrative. This question also abruptly conjures up personal memories, fantasies and ideas.

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Sauter reflects on the medium of film through her photographic position. In doing this, she uses filmic techniques such as montage, editing, lighting and suspense. She also focuses on the relationship between individual photographic images and filmic sequences, and the – active – role of the viewer in reconstructing or inventing stories. If photography and film are intertwined as in the works of Martina Sauter, then it is not so much the difference between fiction (film) and truth (photography) that matters. The artist's recourse to filmic procedures and models offers her possibilities with which she eliminates the – historically construed – opposition between documentation and fiction. It also taps new, structurally open, non-linear narrative spaces for photography.