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Ansichten aus dem Atelier

## Hanspeter Kamm | Drahtiges

Exhibition: September 30<sup>th</sup> 2017 January 20<sup>th</sup> 2018

Born 1938 in Winterthur. He held various jobs during his early life – from a shop window dresser, graphic artist and caricaturist to Art Director. Time spent playing with his children resulted in him producing his first works from 1980 onwards.

Hanspeter Kamm, known as an intricate wire worker and creative ceramicist, considers himself to be an unconventional spatial artist. His love of simple materials – wire, clay, sheet metal, paper and lots of colours – stands in contrast to the theories of art history and its technical jargon which he firmly distances himself from.

Just like many caricaturists from Daumier to Sempé committed themselves to drawing, Hanspeter Kamm's interest in a medium that makes critical statements with a few lines, which is understood and not overlooked at first glance and which can be objectionable also comes with the added benefit for Kamm that his doodles unfold into the space.

Yet Hanspeter Kamm's works do not paint a caricature on the surface – they do it at a deeper level. He tells amusing and sometimes seemingly innocuous stories about people, animals and visionary machines.

Anyone who immerses themselves thoroughly in his works realises how hypocritical and frankly subversive the stories they depict can be and how much human tragedy they express.

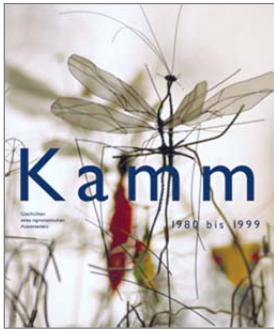


Dachdecker, 2011  
Draht, Gewebe  
28 x 20 x 18 cm



Frührentner, 2011  
Draht, Ton  
12 x 80 x 10 cm

## Publikationen



### book

«Hanspeter Kamm – Geschichten eines nigromantischen Aussenseiters»  
185 Seiten, gebunden  
CHF 60.–

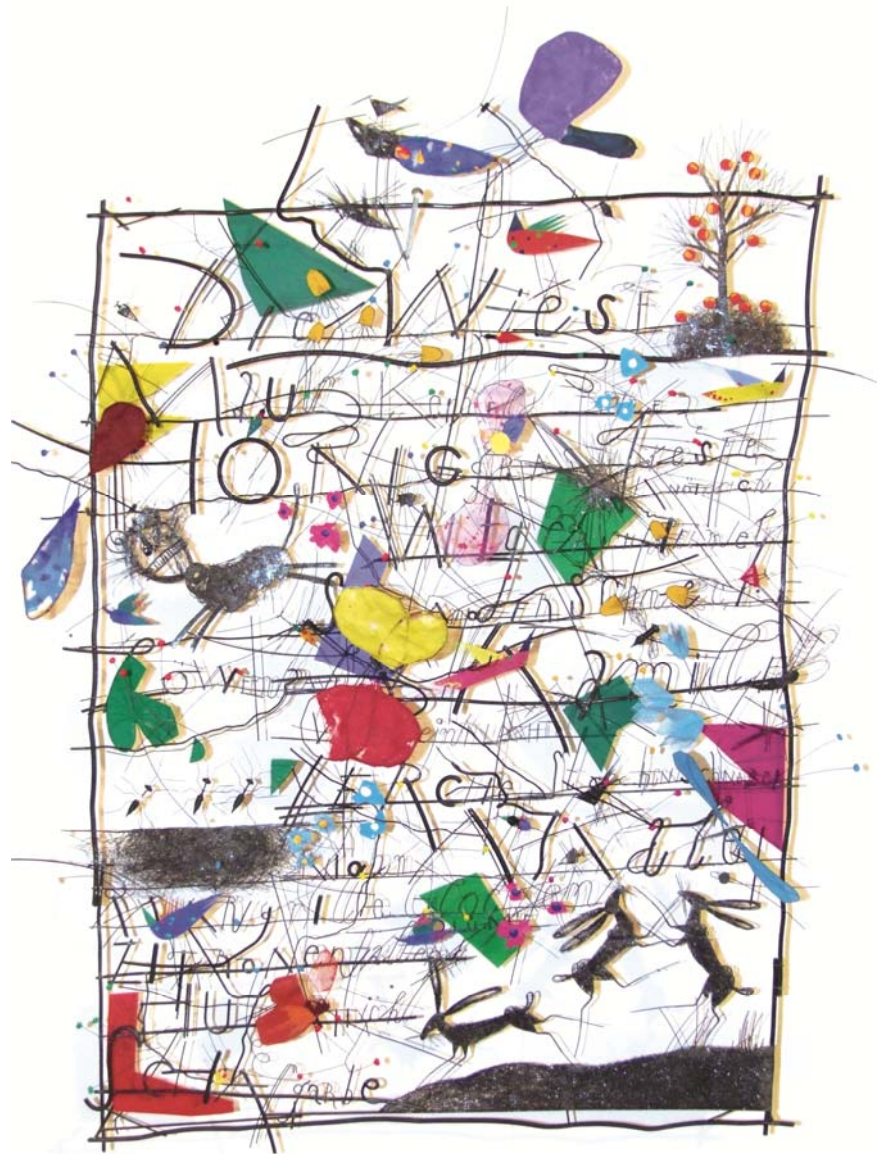


### DVD

«Hanspeter Kamm – Feinarbeiten und Raumzeichnungen»  
Filmporträt zum Künstler, 18 Min.  
CHF 18.–

Usually there are no pigs and penguins lingering on aeroplane wings, no mountain dwellers with an alpine horn shaped like a phallus and no cherries being eaten using a catapult, as we're all familiar with – yet Kamm's ideas and their statements are not just bizarre or absurd, but taken from everyday things. Jacques Tati was once observed at a street crossing taking running notes. When asked, he explained he would gather ideas for his upcoming films – after all these are nothing more than a concentration of all these observations of human activity. Such a statement could also have been made by Hanspeter Kamm – with the difference that Kamm only hints at the stories or starts telling them but leaves it up to the beholder to continue them. This is where the brilliance and quality of these works lies – they inspire, captivate and exaggerate, while at the same time never being constraining.

Simon Baur, Basel



Die Wiese, 2011  
Draht, Stoff, Blech, Gewebe  
70 x 55 x 10 cm