

Fabian Marti

Location: Tal Museum, First Floor / Pfisterhuesli, attic

We like to believe what we see. And yet we often suspect that this is only half the truth. Why are we blind to the other half? And what can we do to see more? Sometimes it helps to do a 180-degree turn—and not just in a metaphorical sense.

In the attic of the Pfisterhuesli, Fabian Marti has four man-sized sculptures from his *Hanged Man* series dangling from the beams. The flat, semi-transparent torsos made of epoxy resin float upside down in a shimmering spectrum of colors ranging from gold to purple. Inspired by the Tarot card of the Hanged Man, which symbolizes helplessness and confusion as well as new perspectives through inverted perception, Marti poses the question of the limits of our knowledge and the possibility of expanding them through imagination. The hanging figures bear the names of friends with whom he realized joint projects, out of the deep conviction that his actions would be inconceivable without the actions of others. This includes other colleagues as well as his own unconscious “other”—and more recently also his poodle Lutz, whom Marti describes as “a kind of muse”. In the Tal Museum, the well-bred, neatly shorn dog poses in three double portraits in an intimate embrace with an octopus, a symbol of seduction and betrayal, super-intelligent, elusive, lonely and wild. (*roe*)

Fabian Marti, born 1979 in Fribourg, Switzerland, lives and works in Paris, France. His work has been exhibited extensively, most recently at the Deichtorhallen, Hamburg, Germany (2023), the Guggenheim Museum Bilbao, Spain (2021), the Centre d’Edition Contemporaine, Geneva, Switzerland (2020), and the Schirn Kunsthalle Frankfurt, Germany (2020).