

Born in Aarau in 1958 and raised in canton Thurgau, the sculptor spent four decades exploring the possibilities of sandstone sculpture in contemporary art, developing a unique visual language that blends political poetry, fragments of brick architecture, archaeological artifacts, Rückriemian analysis, and geological formations in Sardona, Moab, and on Mars.

His practice encompasses sculpture, drawing, and reading. Over the past 40 years Peter Kamm, who works in Arborn and St. Gallen has been exhibited both in Switzerland and internationally.

Through the multifaceted expressions of form in his sculptures, Peter Kamm drives a wedge between nature and art; waste, chance and fortune; space, craft and contemplation; the past and the future; time, history, and fiction.

Peter Kamm has had to give up carving stone in recent years, and so in "Glückliche Bewegungen" it is no longer the width of the split but the tension of the splitting that he emphasizes. It is no longer he, but Michael Egli, who drives the wedge into the stone. The decision regarding the stone is no longer made by hand and eye, but by intuition and experience, conveyed via FaceTime.

A block of sandstone, declared to be waste, is deliberately split until each piece can become both a sculpture and a carrier for traces and markings. Head and body, perforations and lines on the surface, a modest gesture, minimal abrasion. "To be the splitting" means to be present, to detach oneself from the object, and to give oneself space to breathe. The stone opens up, offering Peter Kamm opportunity on one side to make a fresh attempt at imbuing the stone sculpture with consciousness.

The sculptures are accompanied by drawings and a publication to be released on the special occasion of the exhibition.

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