The Guardian, Sean O'Hagan, September 19th, 2014

Earlier on, I had been introduced to Augustin Rebetez with the words, "You should check out this guy's work. It's pretty wild." I did. It is. Rebetez makes photographs, drawings and films obsessively. At the Galerie Nicola von Senger, his work covers two walls: primitive paintings, collages and photos of strange things that show a singularly dark imagination. Children look like zombies. A bald woman with kohl-rimmed eyes could be their undead mother. The legs of what look like a row of homemade electric chairs sprout shoes.



Another piece by Rebetez. Photograph: © Augustin Rebetez/Galerie Nicola von Senger and Festival Images

On a third wall, a bizarre single-frame animated film plays on loop: a dead crow flies from a wooden case and flutters around a house, in which bodies emerge from drawers, slither across bare floorboards and up a flight of stairs then disappear. Makeshift machine-men whirr frantically as though they are trying to take flight. It is as if Rebetez's photographs and drawings have come to life in homage to the Quay Brothers. (Watch some of his videos here.)

Over at the book market, RVB books are selling Rebetez's new book Anthill Memories, which captures his relentlessly active imagination. Like the films, many of the the photographs were constructed around his house in the Swiss Jura mountains with the help of his friends – many of whom seem to be circus performers. Strangeness abounds: there's a collapsing caravan, a crumpled house in a field of snow and the outline of Nosferatu on a battered fence. It is hard to know what is real and what created, but the sense of playful pranks is present in all his work. His website he tells us, "My father also publishes my books. My cousin has a brewery. My sister is a dancer and many other stuff ..." The "many other stuff" betokens a strange and singular creative imagination that is one of the highlights of the richest and most surprising Unseens so far.