

R E V I E W

Paris - Dusseldorf - Brussels : THE WORK OF CHRISTINE PHILIPP 2000 - 2006

Melancholy, without any touch of sadness, intimate but also cosmopolitan. That is a short way to describe the works and the unconventional style of the Berlin artist Christine Philipp.

It is difficult to categorize her paintings, It is difficult to categorize her paintings. At the first moment they radiate an impression of intimacy, but that feeling quickly changes to one of uncertainty. Uncertainty, that oppresses, Uncertainty, that accuses, Uncertainty, that demands reflection, about time, the world and particularly about yourself.

These three divine steps of sensation's processing constitute a breach in the point of view by dissociating from the used schematization of modern, figurative painting.

But which aspects of this impression are conceivable or even explainable?

To give a respond to that question, it is necessary to move Christine Philipp's work into an insight giving light.

Her late works, in particular, manifest that light, as if she is giving us a sign, imparting guidelines for the viewer to understanding the crypto-mythical message embedded in her work.

Whether the topic implies „architecture“, „airplanes“ or „landscapes“, there is always a moment of modernity, of modern everyday life on the whirligig of our current days, forging ahead, but simultaneously exuding a distinct tranquility.

You would like to believe, that it is just that symbiosis of two such contrary subjects: Hectic neurosis of contemporary living illustrated by central motives, that display an urban spectrum of disorientation compared to moods of a moment, whose silence and comfort were caught in that calmness, which makes us feel familiar with the whole world of Christine Philipp.

A world that does not happen out of the reality. A world that does not repress, what cannot be repressed.

Her world is a reconciliation with the modern era and all of its dark sides.

For example the viewer is able to experience nature while traveling by train between two metropolises or to feel the solemnity of a lonely evening in an airport terminal.

A point of view, that does not placate, but that invites a personal examination of that agreement's option, is taken up by the viewer.

Perhaps it is the reason for the insecurity, which results from the second (still not last) impression, it takes personal reflection to understand her paintings.

This is the reflection of a world, that does not show us anything new and that is not alien for us.

We are this world, but yet we rarely experience it in the way proposed to us now. Perhaps because of disinterest, perhaps because we are scared, perhaps because we are not able to open our mental and sensual field of vision, enlarging it to a window of true reality.

Christine Philipp's works are a chance for us to obtain that view. To open that window at last and feel the light of knowledge which seems so natural, even as it remains unrivaled.

What does she want to show us? Our time? Our world? Ourselves?

The window, through which we can look with Christine Philipp, is open - like the open answers to all of our questions.

Peter Kettler, Düsseldorf, Dezember 2006

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