



Realism found in the invisible

When looking at Philipp Geist's photographs, it is hard to imagine that his images have been created without any after-effects. The question about what might have served him as a motif is instantly coming to one's mind. His images are mostly blurred and seem to have emerged from a dream world that is dipped into light and darkness. But actually they are taken from everyday objects and situations. By merging with the surrounding light and through the camera movements which resemble the act of painting, the objects resolve into structures, lines and squares of colours which give only rarely a hint at their former, unfragmented form. The composition of the images refer to abstract paintings which simultaneously evoke associations and links to both various motifs in art history and personal and unexpected memories: the colour explosions in nature, urban and geometrical architectures, and finally two topics the artist keeps dealing with in other mediums: water and time. It is not only these motifs that function as a link between his abstract painting and his video works but also the technique used. On the one hand the movement of the camera resembles the movement of a paintbrush and the finished image reminds one of an abstract painting. On the other hand time-based elements, that is light exposure and the length of movements, become apparent in the photographs and create the image of a prolonged moment similar to a video sequence. Thus the limits between the mediums are blurred and Philipp Geist is able to show a version of reality that is unusual for us, being generated through abstraction and temporalization.

Text Viola Fissek © 2009

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