
Philipp von Rosen Galerie

Christof Mascher

Wohin du gehst, da bist du dann.

(Where you go, there you are.)

Exhibition from November 5, 2022 to January 7, 2023

Opening on November 4, 2022

With *Where you go, there you are.* we have the pleasure of showing Christof Mascher (*1979, lives and works in Braunschweig) for the second time in a solo exhibition!

With the exhibition's title Mascher quotes Don Winslow's crime novel *Palm Desert*: "Where you go" announces an indeterminate path and future perspective, which Mascher regards as a state of "speechlessness," of "subconscious action," and the postscript "there you are" then attaches to it a seemingly succinct conclusion, which for this very reason, according to Marietta Franke in her catalog text for our exhibition (In a long moment), from which we may quote and paraphrase here at length, makes one prick up one's ears.

Right at the beginning, Franke refers to the references between Christof Mascher's new works and Raoul Dufy, but also lets Mascher himself have his say:

For me, it is not ostensibly about the visible pictorial contents. They serve more as a means of transport for the application of color through brushstrokes, lines and other painting gestures and the resulting forms and surfaces, whereby A.R. Penck comes to mind – from surface to form – which can also take place the other way around. As a writer (sprayer), I consider painting and drawing as a preferred way of thinking and as an attitude to the world.

I move on thin ice in the sense of a process-oriented work, which is characterized by a self-assurance, an inventory of the current perception – where do I stand, who am I, what does the picture tell me, what do I want to say.

The artist draws his reference material from art history, in particular

- from architecture and architectural elements (for example windows, doors, balconies, staircases, fences, lanterns, etc.) of various epochs and of different epochal/stylistic classifications, as they can also be found in Raoul Dufy's mural *La fée électricité* (Musée d'Art Moderne, Paris), which are newly formed,
- furthermore from landscape representations as an interplay of architecture and nature,
- as well as from visual influences of the aesthetically open pop culture, such as with quotes from vintage cartoons, album covers, from films, such as the architectural quote of Bates Motel from Alfred Hitchcock's film *Psycho* (1960), or from videogames, such as the Knowby Cabin from the horror film *Evil Dead*, which plays a role in the epic game *Fortnite 3* (2013), and others.

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Another cinematic source for Christof Mascher's painting can be found in David Lynch:

His disturbing dream sequences, his way of telling something. Never has anything captivated me more than (the film) Twin Peaks (1990/91), simply everything fascinates me here, starting with the film music. I'm working on the same mood.

Mascher's desire to find connections between high culture and mass culture, driven by the need for consumption and experience, naturally has an experienced artistic role model in Walter Dahn, in whose class he studied at the Hochschule für Bildende Künste in Braunschweig and graduated as a master student in 2009.

While Christof Mascher's earlier paintings show a darker, colder, and sometimes earthier color palette, the color palette of the new watercolors and canvas paintings consists of "gorgeous 1950s/1960s pastels" and colors used for jogging suits and sneakers in the early 1990s, the "early 90's colorways," as he calls them. The paintings come across with a lightness of color that extends into the brushstrokes, as if a breeze has blown through his painting, bringing with it colored, sometimes warmer light. The fleetingly laid out architectures and landscapes appear as if they were on luminous screens. This painterly electrification connects Christof Mascher once again with Raoul Dufy, but also shows that Mascher finds his images in different medial ways.

I start with a first layer of acrylics, watercolors and water-based pencils. Then I go over it with oil paints, oil pencils and sometimes spray paints. At the end of the day, I look at what I've created on my tablet, PC or phone and then continue painting digitally. This gives me the opportunity to try a lot without destroying the painting.

The delicate and fast lines bring the perception to a point where memories, in a painterly way, disappear rather than open up, finally giving space to a long moment that makes it possible to continue and, at best, to start again.

We thank Dr. Marietta Franke, Bonn, for her text for the exhibition's catalog, that will be published in the course of the upcoming weeks.

For further information and images please contact the gallery.