

Philip Wiegard

Philip Wiegard (*1977, German, lives and works in Berlin) works with different medias and stylistic devices, in which sculptor and installation are a clear focus. Precisely defined positions and epochs from art history, design and trivial everyday culture formulate the initial point and remain clearly recognisable. Wiegard's work mostly investigates spacial characteristics of these, which he accentuates, exaggerates or turns around. The working process remains mostly visible and is part of the permutation. His sculptures and installations are conceptually stringent and surprise therefore even the more in their formal playfulness and humour.

The latest series of works was shown under the title "beggars and cripples" and refers to the work of the Dutch Renaissance Painter Pieter Breughel (1525- 1569). Breughel's paintings often show grotesque scenes from peasant life of these days or illustrate it's narratives and biblical stories. The absurd physicalness and materiality of the figures in Breughel's painting "beggars" is being taken up by Philip Wiegard's three dimensional group of complete subtlety at a second glance. Like in earlier works, Wiegard used a central- perspective shortening on the sculptures, which classifies them between image and relief. This artifice with perspective is a repeatedly used method, that Wiegard skilfully allplies.

In the work series "Kulissenphoto", 2001/ 2006, Wiegard formally approaches to cubistic and Dadaistic elements in the tradition of Kurt Schwitters (1887- 1948). He built a wooden model of tables and chairs with background into a life- sized setting, which he then photographed with a self- constructed camera obscura. With the application of different lights, diverse props and the projection of negatives that were made in the process, Philip Wiegard created a series of photographs that play with perspective, surface and background in a peculiar distant and nevertheless timeless manor.

"Optical cart", 2006, is another series of recent works, composed of distorted and central- perspectively rebuilt shopping carts, wedged into each other. These objects, direct quotes of everyday culture, are impressive in their immediate realisation on one hand, and the many associations they evoke on the other. Raster and grating forms become constructivist bauble and are coevally jolted ready- makes, design symbols of a ditched consumerist society.

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