

Christine Fausten: ON A ROSE

MOD. Thomas Rath, editor culture-radio SWR2

The Trier Kunstverein Junge Kunst has set itself the task of bringing current positions of contemporary art from all over the world into the Moselle city and putting it up for discussion. The current exhibition shows works by an artist not far from Trier. Christine Fausten, born 1963 in Dusseldorf, studied there with Gotthard Graupner and now lives in Basel. Her colorful images and characters have shown her around the world. Also trained as a musician, the artist is inspired by sounds and sounds. Thus, the current show in Trier is inspired by a piece of music. On the setting of a Hölderlin poem by the Viennese composer Josef Matthias Hauer. Title of the poem and the exhibition: A ROSE. (until 19th May) "Eternally carries in mother's womb, sweet queen of the corridor". Christine Fausten has transcribed Josef Hauer's piano parts for accordion and accompanies herself. She often does that at vernissages, because her music and her visual work have a lot to do with each other. The life-size figures standing in the room seem to be listening. They are bright colorful. They have human form. These sounds are familiar to them. They are just as fragile, just as elusive, as finely balanced as they are. The hands of the artist who are now sliding over the keys have also slipped over them. They sewed them together. Because they are made of fabric. C.F. These are either discarded clothes from my family members or from friends, as well as my own clothes. There are many very personal references. There are many fabrics that were gifts that interested me because of the structure and color. The figures are places of preservation and memory.

Mod. The figure is vulnerable but confident and courageous. Her face made of fine cotton is chocolate brown, with yellow thread applied mouth and eyes. At the top of her golden bonnet dangles a bronze bell. The rest of the body is green. The striped fabric shines silky. Clearly emphasized: the female lap. In his hands a pair of roses, the figure stands on a square wooden board covered with speckles of color.

C.F. These parts here again have very personal references. The floor was once a piece of my studio floor, these roses were once a bouquet with which my mother used to adorn her altar. It is a very feminine figure. The reference to the song where it comes from the womb from which everything arises. He is in this figure, I think, very well again.

Mod. Clearly feminine is also the neighbor. She, too, embodies an attitude of vulnerability and courage at the same time. But her skin is not sewn together from fabric. She is colorfully embroidered from top to bottom. Red, yellow, green, blue, white, brown. In small pixels that sometimes come together to ornaments. And on the head: something like a white wig. The figures of Christine Fausten are friendly Mischwesen. As vulnerable as children. Overwhelmingly honest they turn their innermost outward. (Or is it completely different - are they mutations after a nuclear catastrophe?)

C.F. Last April I had an exhibition in Japan and the visitors there reacted very emotionally to my characters. There is a certain expression in Japanese that means something a bit scary, a lot of energy. ))

Mod. Asked for further current references, the artist admits that these exist. However, completely unintentional.

C.F. It is true that this immigrant movement, when there are many people who are out of the ordinary for us, makes us feel that we are foreign, instead of accepting it as enrichment. That's how I feel about my characters a bit, that's when I see that reference.

Mod. Christine Fausten moves in the fertile field of tension between music and fine art. This is also shown by the pictures and graphics she exhibits in Trier. In terms of color, the pictures are similar to the figures. You can see abstracted roses. Symbol for the cycle of nature and ever-new life. For Christine Fausten a core motive.