

## Draw Up, Take Out, Lay Out

In Jochen Schambeck's "Lay Out" work, the border between painting and sculpture flows; the two-dimensional nature of the canvas is enhanced by the extremely thick impasto to form a three-dimensional relief. Schambeck's paint application is performed by vigorously throwing, by painting with hands or by directly placing the tube of paint on a monochrome paint surface. Through these methods, splashes, beads, squiggles and blobs release unlimited energy like firework explosions. Unmixed primary colors sit alongside mixed tones that arise through overlays, stratifications and marbled streaks. Vibrant color intensity, seeking to reach dynamically inwards or outwards, encounters binding forces. The painting process, which initially has a very physical process at the center, flows into a result which - in reflection - can be viewed as a representation of flowers. The artist himself though carefully avoids these limiting ascriptions by designating all images with the commercial art term "Lay Out", or the symantically quite open term image composition.

"Draw Up" and "Take Out", two series which were created at the same time, represent a consistent continuation of form and content of the developed insights. The tangle of lines created with oil pastels draws the eye back to the surface and holds it. In spite of the lightness of the material and the softness of the color, they admirably, and effortlessly, balance the bulkier, and in every way heavier, oil paint. In the pages of "Draw Up", Schambeck's vitality combines with fragility and elusiveness to form compositions from the contrast of new and old. In his series "Take Outs" - as the name suggests - Schambeck has bought to light old oil paint which has hardened in buckets over years past and combined them into new sculptural works. In the "Lay Outs" and "Draw Ups", the materials serve as a memory of time, space and history with all the semantic implications visible and available, inviting us to walk around and thereby change our perspectives.

Jochen Schambeck's artistic intention is not the imitation of reality, or the creation of a copy, but rather the invention of a new reality through the artistic process. The flower is not the theme, but rather strength,

energy, matter and color. Jochen Schambeck's work is created in a process-like evolving exchange between the artist and the creative media. We, as viewers, can immediately understand and virtually witness the act of creation as a complex dance of actions and reactions, a process which oscillates between chaos and order, between dilution and concentration; even with this force of color, richness of media, opulence and explosivity, a sense of delicacy cannot be excluded. Rather than being aggressive and threatening, these explosions of color and material are - much like the effect of fireworks - a demonstration of vital joy and the desire to create.

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(Translation EN: Nathan Wale)