

make up

„Make Up 28, oil on wood", these titles numbered consecutively sounds familiar just like classical painting – but they are not.

The artist Jochen Schambeck from Karlsruhe negates the limits between painting and sculpture. In a completely innovative and modern manner he points out a centuries- old question about the characteristics, advantages and limits of the art forms. Since the Renaissance though, going back to the example of the antiquity, the painting was anxious to create the illusion of body and space by the help of perspective and modelling, light and shadow, so it always remained just pure illusion in the end. Painting, as the modernist artists realised, is never anything else as colour, line and plane on a flat surface: always two- dimensional. However, again and again, numerous artists gave relief-like qualities to painting by pastos paint application, innovativ techniques with palette knife and by scratches.

Jochen Schambeck, whose artistic devolopement of the last years turned from heavily pastos paintings with figurative elements over the depiction of an out of thick colour molded wave, increasingly to abstract colour- vortex', attaches high value to this dealing. He lays on thick colour- coatings on a yet in itself three- dimensional wood surface. With his hand, he throws semi- dried oil colour lumps out of the pail onto the surface and forms his colour- shapes by means of his fingers or his back of the hand. In a sort, the colour becomes a moldable starting material of a plastic, threedimensional object. The allure of these bright colour- shapes arises from the coexistence of bold, glowing tones and the streaks, that appear when taking up a new colour lump. Seldom, the beholder experienced the rapture of colours that forceful, in its effect yet increased by the delightful shine of the oil.

At times, Jochen Schambeck works into his colour- sculptures also findings out of his studio, empty cans or lids of colour- pails. The constant growing of the works from plane to corporeality, in recent times culminates in a new form of steles: It is no longer the wall painting, in the case of Schambeck one must say, the colour- relief, but there are now on a wooden base towered colour- shapes, that are presented as sculptures on high wooden pedestals. Already in the lexical meaning of the titles of Jochen Schambeck's serie, the constant change from painting over the

relief right up to the autonomous three- dimensionality of the sculpture becomes clear.

he german translation for “grow out” is “herauswachsen” or “entwachsen– to grow out”. And definetly that does the painting of the artist from Karlsruhe since about 2001 – it grows out the two- dimensionality. The pastos colour application of previously representational pictures is built to a relief out of abstract colours. The rise of the outgrow hides - referring to the meaning of the word - behind the english wording “to make up”. The term, which one link commonly with “sich schminken – put on some make- up”, means according to the dictionary beneath getting oneself up, assorting, combining, completing or padding.

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