

## Joerg Spamer – Villa Romana – Florence – Italy

Florence, a European art city. There is an artist's house, one by the names of the guests charged whereabouts. The concepts of Jörg Spamer always go to the place of origin of the works. A work stay of ten months: a defined amount of time; Spamer uses them as part of his conception. Based on the conditions and conditions When he finds the place, he determines his material. Was it in Canada about the massive available in neon tubes, there are in Florence paints, which he here in the numerous ferreries found in manifold, powerful shades. In this ten-month experiment works have been created in which Spamer has turned to painting as far as never before.

Spamer wanted to test a way of processing in which the material itself noted, changed by the conditions encountered and this change in absorbs and commits. He decided to apply the paint in layers, to pour it on. The work should make the own time of its creation visible, but time should not be introduced in the mode of counting or measuring and not in the form of an external dating. It was conceivable to record the change in the state of matter - from gaseous to liquid or from liquid to solid - by the external influences of temperature and humidity in the result.

The construction of the work in superimposed layers of paint made it necessary to manipulate the viscosity of the paint colors. For this he consulted with restorers from the Palazzo Pitti, he tested various diluents and thickeners. The latter became increasingly important in the course of the work, since they gave the paint additional volume, which in turn extended the drying time but also increased the plasticity of the work. A colored, pourable mass was created their pouring out is at the same time its only visible, monotonous occupation in the result during the three hundred days of his stay. Layer by layer, one after the other, the last one on the last day, whereby the individual layers should differ in structure and course, but not in color. There should be no traces of editing by hand, no stroke, no drawing visible. The material would record its own changes in its processing, become active itself.

He got big, strong papers and started pouring the paint on them. Each layer now had a course in the viscosity of the paint mass, which he founded not influenced further. The shape in which it solidified, what the outer forms looked like, and what associations they would trigger in the contemplation, did not succumb longer its influence, had become matter of the material. After the first pouring onto the paper, the color mass found one, and then tried to follow this found form to a certain extent, whereby the flowing out, the spreading, the overlapping of successive layers underlines the individualizing obstinacy of the works. For drying and curing, the work was carried into the garden. The drying time per shift was two and seventeen days, depending on the quality of the paint, the degree of thickening and the weather conditions. During drying in the sun, the work on the edges bulged upward. The rest of the paper, not covered in color, was cut off at the end, the standard format disappeared. This underlines the result of the stratification resulting object character of the work. The result is thirty-two works whose structure consists of layers of paint from four to twenty-one layers.

During the ten months, the individual works were brought out and in several times a day, covering the floor of the studio and garden, lying horizontally until the last day. The pictorial-

gestural dimension is neglected from the start. At no time did Spamer want to cast a contemplative, distancing glance from an anticipated, vertical projected result to work. As in Spamer's earlier work, the first associations that arise - for the first time, one might think of islands, barks or topographies - are not served. A subject on which the sensory experience could build a foundation does not exist here. The color is not intended for coloring things. It has a contouring effect without illustrating any objectivity in the room. The resulting Smalti are absorbed by the color, creating an everted, floating effect. While Spamer blurs the causal chain of his activity, the Smalti override the opposition surface / underlay. The drawing, the original, disappears in favor of the environment from which the visual center is worked, besieged and thinned out. Attention is on the interdependence and penetration of Directed conception and perception.

Spamer's experimental production achieves an optical illusion directly, in abstract forms and not in indirect, mimetic traditions that subordinate the forms to the demands of representation. He is working on expanding the color over its current surface area, the irradiation. With monochrome layers of paint superimposed on each other and kept apart from each other, in an extremely static form, the sediment, the deposit, creates a movement effect without any visually comprehensible trace of processing in the object. Spamer achieves a "moiré effect" (1), his disturbances create an iridescent color space.

The choice of this material, its preoccupation with the subject of painting and its way of working, the pouring and cutting out described above, must be approached through Spamer's educational path. After studying photography and film at the Hochschule für Gestaltung Offenbach and working in these media as well as in stage design and graphics, he graduated from the Städelschule Frankfurt / M in March 1993. Since then he lives and works in Frankfurt and Berlin.

The techniques and expertise Spamer possesses are comprehensive, well-founded and proven. The renunciation of this is based on Spamer's conception, which can be inferred from the art-theoretical descriptions of the "dismantling of skills" (2), "Deskilling" (3). "Apart from the readymade, the invention of collage is the use of photography as well the perfect medium of art ... and the radical transformation of "drawing" in artists, when working with geometric abstractions, but especially with almost monochromatic canvases, examples of the avant-garde's need to abandon certain technical skills, to feel that the "expertise" used in the production of average kitsch is irreparably corrupted." (4)

Spamer's entire attention is focused on the edges, the environment, the limitations, and not on one center. This applies equally to his individual works as well as to him as an artist who works in a wide variety of media and academic disciplines, thus rendering it impossible to localize his "work" along traditional divisions. He shows us that the center is not a natural or fixed place, but expresses a function of manifoldness.

Michael Stöppler

1 Rotzler, Willy, *Constructive Concepts* (New York, 1977), page 148

2 Kraus, Rosalind, *Der Tod der Fachkenntnisse und Kunstfertigkeiten*. In: *Texte zur Kunst*, 5. Jg., Nr. 20, Köln, November 1995, S. 60

3 Burn, Ian, *The Sixties: Crisis and Aftermath (Or the Memoire of an Ex-Conceptual Artist)*, in: *Art & Text*, Nr. 1 (Herbst 1981)

4 Kraus, S. 65