

Joerg Spamer Paintings

Jörg Spamer photographs inconspicuous buildings in boring landscapes in order to paint the buildings in a picturesque manner. Anyway, he claims that, and it looks like it. But it could be that he only invents the houses, farms and factory chimneys. Just pretend that there is not something there. Would be possible. And then?

Would the pictures be different then? Worse maybe? Or better? Otherwise they would be safe, because you do not think up the reality. But even if they exist, the buildings, we know very little about them. We see their surroundings, but they are so unspectacular that they could not even be assigned to a country, let alone a region. Then there are the titles of the pictures - words like Sassen or Ransel, which one can only laboriously identify as place names. And we know the outlines of the architectures and, after all, in some cases suggest their functions. The rest probably looks completely different in the mind of every observer.

For example, the blue-covered bungalow. Is he white and made of concrete? Or maybe brown and made of wood? Has anyone put flowers in the window? Are there shutters or shutters or an outdoor thermometer? Or the building with the four chimneys. Does the glaring yellow finish mean that poison is being produced here, which the cotton wool cloud only wants to hide from us? And what about the shredded structure on the overgrown hill? Is there a settlement here or is there nothing behind the burgundy layer of paint other than snow? Jörg Spamer makes the inconspicuous striking. He directs his attention to the trivial, and the charm of the hidden increases the curiosity of the observer, who does not like it when something is withheld from him, because he finds it difficult to bear the uncertainty. But no matter what lies behind it: now it is color. Pure and bright color, smooth, shiny, arched and millimeter thick. Color that is so beautiful and sensual that you want to touch it. Powerful swatches that swell to eerie size in the imaginary world of photography or sprawling schemes with frayed contours. Human buildings are transformed into amorphous patterns or geometric compositions.

Jörg Spamer adds something picturesque to everyday landscapes. The architecture and its location become a mystery, which is reflected in the strange sounding place names. These in turn follow a work that the artist first installed in 1994 at the Museum Wiesbaden and later expanded to the Städtische Kunsthalle Kirchheim / Teck. German place names such as Kröv, Wirges or Bullay are projected onto screens in a wide-ranging light-sound installation in different typographies and colors, and their onomatopoeia is used as a sound element. Loosened from their meaning, the rhythmically read words merge into a poetic sound carpet, German symbols for home and rurality turn into foreign-sounding ciphers with mysterious modulation.

Sandra Danicke