

"Movement - Order - Consolidation"

Since 2009, the paintings of Günter Malchow (born in 1955) have been subject to a significant continuation of the artistic development of a good 25 years. Arising out of the idea of image tectonics with areas that are demarcated from one another and in relation to one another and have varying haptic qualities and distributions, painted textures have developed. They form an irregular grid of vertical and horizontal lines that densely superimpose one another with multiple components. The line of the brush stroke can be clearly traced in its vertical and horizontal movement. Likewise in the transparency of the strips of colour, the painting process is retraceable. In the spatial effect of these overlaps, spaces become islands of colour. Narrow bands of colour that cross or run parallel to one another give the picture a strict sense of order despite their rhythmic interruptions. As a rule, the islands and bands of colour have a balanced effect despite all the differentiations. The diverse strips of colour point to everything being related to everything else. The result of this, in visually retracing things, can be that the thought process leads to a realization of the consolidation and also transparency of a fabric of different lines of thought.

The image area is covered with a transparent lacquer which completes the process of the line patterns and gives stability to the lively image narrative. The transparency not only displays the image's appearance but also particularly holds, in a figurative sense, the offer of reflection. The generally small format of the picture requires the observer to draw physically closer, meaning he can recognize himself face-to-face within the parameters of the image. In this visual process, by means of reflection, a connection is created between the observer, the painting and the surrounding room.

Moreover, the picture, in its high-gloss aesthetics, also proves to be an equivalent to the aesthetic materials of the present without challenging a traditional physis in the process. It thereby distinctly distances itself from a purely pictorial objective.

If we follow the approach taken by Marcel Duchamp, whereby the picture is always first of all the object of a particular social manufacturing reality, this lacquer work is a continuation of aspects of Bernhard Frize's paintings, for example. The lacquer work places itself within the tradition of a further development of Hard Edge painting, Newcolor painting and post-minimalism, exploring new possibilities for the abstract. The overall picture therefore appears as a concentrated consolidation of processual thinking and painting that is self-focused while simultaneously pointing to the fundamentality of complex interrelations without being representational or illustrative.

The observer sees and senses himself as a connecting link in this perceptual process of time and space. In their prominent aesthetic dissociation from the spatial surroundings, the pictures provide a possible place of resonance for the observer's everyday reality. It is precisely in this immediacy that they commend themselves as a place of reflectiveness.

