

Painting as the origin of the object

In the "Cubic Paintings" by Christian Stock something surprisingly unique happens. The object driven out of the painting by the abstraction of modern painting returns with force. The classical formal logic of space with figure and background is transformed into a time logic. The idea of the square does not become visible as an image or prototype of the object, but through painting itself it becomes the origin of the object.

Modern painting reached its climax with abstract painting.

The depiction of the object in the perspective, three-dimensional space, a fact of our thinking and our intuition believed to be the most secure was negated and disappeared from the painting.

Malewitsch presented a compression and tightening with the geometric black square on a white background in the exhibition 0, 10 in 1915.

The nothing, the zero - 0, as a black square was obtained by negation from the features of pre-modern painting: no local color, no representation of the object, no representation of space, no local form etc.

The number 10, as supposed the number of exhibition participants, can also be read as a code, as a black figure (0) on a white background (1).

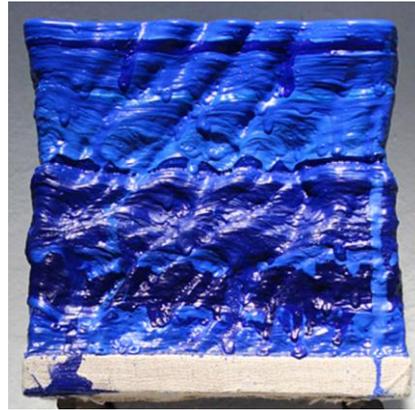
The basic symbol or axiom from which other geometric symbols such as rectangles, crosses and triangles have been developed was the Black Square. The rules of design existed in any combination or composition of symbols on a white background. Thus the language was fixed for all modern, abstract painting. The representation of three-dimensional objects and figures in the perspective space of the premodern was transformed into the representation of two-dimensional symbols on "white" ground.

Their formal space logic followed the traditional, binary logic of the figure and background. The figure is different from the background and generates the difference. One can not be the other, the figure remains a figure, the background remains background, A is A, not A does not remain not A, a third does not exist. The boundaries are clear. The pictorial "spatial logic" is limited by the territorial view of the difference between figure and background. All figures are simultaneously gathered on the surface and are relationally connected with each other. Time does not matter.

The entire subsequent period of painting to this day can be understood as an application of the traditional formal language and its logic developed in the formal laboratory of painting until about 1915.

Christian Stock overcomes this language and logic in 1983 by returning to the zero point of painting, the black square of Malewitsch, and overriding the classical spatial logic of painting and transforming it into a logic of time.

If you look at the "Cubic Paintings" for the first time you will see a color plastic. The visual shock comes when one suddenly discovers that it is a painting on a canvas. According to modern ideas, this is two-dimensional and has nothing to do with an extra dimension. What has happened there?



Cubics, Copyright by Christian Stock

The brush removes material from a paint container and transfers it to the canvas. The paint container becomes an empty space, the empty space above the canvas materializes.

Christian Stock paints a layer of paint on a square canvas, let it dry, paints it again, leaves it to dry, then another, so that it creates a certain wall thickness. He starts over and over again, layer by layer, until a cubic object has been created. The process can take several years.

The layers are not a simple overlays of always the same homogeneous, square images as the pages in a book, but they have a complex internal structure.

Each color layer has a certain wall thickness and is limited in its outer boundary by the two-dimensional envelope shape of the square. This shell is the invariant throughout the whole painting process. Inside, it is an expressive landscape of pure painting. However, this is not generated by the surface structure but by the depth structure of the previous layers. Each color layer preserves the morphic structure of the square.

The process is interrupted again and again to allow the resulting paint layer to dry, which delays the entire painting process and stores the events of the painting.

Looking at the Cubic from the side, one recognizes a complex vertical structure with different patterns. Some are reminiscent of wavy, diagonal upward growing structures which give a calm, meditative impression. The waveforms widen and rejuvenate, causing a frequency change. Other groups rise eruptively, spontaneously in the air. It seems that the biography of the painter is reflected in the layers of color.

The Cubics are a superficially reminiscent of geological natural material structures. All matter, however, is subject to the continuous force of gravity. The color layers of the Cubics escape from these evolutionary forces. They line up discretely and quantized and nestle above each other.

However, the key feature of the Cubics becomes visible when you mentally extract a single horizontal color layer from the Cubic and examine the inner shape.

The release of the color layer divides the Cubic. It now consists of three parts, a lower one, an upper one and the color layer itself, which has a certain wall thickness

with wave character where the upper and the lower side differ from each other. You can call them a two-sided form.

The lower side combines the color layer with all previous layers created in the past. The upper side combines the color layer with all subsequent layers that will emerge in the future. The color layer itself as a border or compound layer which can not be assigned to the past or the future. It is something third, it represents the present. It can be understood as a stored, condensed event of the painting process itself.

The painter observes the previous layer, overpainting it but does not extinguish it completely. It enhances or softens ups and downs so that you get an attachable structure for the future color layer. The painting process requires a feedback, operational, aesthetic vision and action that links the past state to the future state in the square's envelope shape. The profiles on the top and bottom side are different, which makes the two-sided shape visible.

In the "Cubic Paintings" the classical territorial spatial logic of figures, boundaries and backgrounds of abstract two-dimensional painting is replaced by a time logic of events. Our gaze releases itself from what has become and focuses on the becoming as it builds up in the present from the past and becomes the foundation for the future. Being or not-being is no longer the question, but how the future arises from the past in the present.

The current color layer builds on all predecessor forms as a temporal background, modifies it and forms the surface so that it can be connected to the successor forms of the future. Figures are replaced by events, the present is the connecting layer of color between the past and the future.

The entire Cubic is made up of such two-sided forms. He is a frozen block of time with discrete interlocking time layers that were all future, present and past.

The idea of the square materializes and becomes a cube. It is as if the word cube itself creates a cube.

This gives us a fictitious pictorial idea of how the entire world might look like a painting. We can create all objects through a simple idea of form and painting. We sit on painted chairs, drink from painted cups and live in painted houses. The world becomes painting. Christian Stock gives her a future time logic.

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