

# MASCH

Next Generation





09<sup>th</sup> February – 15<sup>th</sup> April 2017

Opening hours: Tues – Sa, 12 – 6 pm

*"My work is uncompromising and does not offer solutions, but I try to make transience visible in a certain state: this state presents itself to the viewer as a pure surface, I make it the content of my work."*  
MASCH

A century-old painting, testified his age through his subject, not necessarily by his "old" surface. That is precisely what MASCH is doing to legitimize his work. On the basis of their surface, the works in the artistic sense have aged to a certain point in time. After completion, the "real" aging begins, but with a decisive difference: MASCH's works cannot be attributed to any particular epoch even in many years. Only dating dates from the emergence and subsequent natural aging process.

*"They look at their own life science from the memories and the radiance of what is now. They buy a membrane-time machine."* Professor Arnd Joachim Garth

In the new series of works entitled "Next Generation", MASCH continues to question the transience. In a text about the former series of his works Professor Arnd Joachim Garth wrote:

#### "Phenomenon 1 New versus Rigid

...MASCH itself belongs to a generation that has lived lavishly in the aura of the Rolling Stones. Prodigal in the freedom of doing, lavish in the time of the moment. It is a discourse of rebellion and elaborate maturity, preserved in a complete change, in the late work to create something new, permanent. MASCH has reinvented itself in the new generation of its art. The artist creates through his surfaces a look behind the times and deep into his inner being that reveals a construct of material creativity and time-magic.

#### Phenomenon 2 As a retina

The artist MASCH takes us into his created time dimension, in which the time is itself. MASCH's

pictures keep the ephemeral firm, Morbid is kept, moments hardened. He collects the lost and spreads the viewer's retina over his work. It makes time as a skin, as a membrane measurable. The worn out, the consumed is manifested as a surface skin, which is permeable to emotions, for moments of pause, for soft and heavy nuances. The color, which is freshly pressed from the tube, corrodes in the creative process of MASCH in its own metamorphosis at the appointed time.

#### Phenomenon 3 Stretched Music

If a membrane is built over a boiler, a drum is produced. If membranes are compacted, a violin bow is formed. If you put linen on the canvas, your own melodies, which are worn by the time, sometimes dissonant, arise, bassy and the melancholy of the perishable in the play of the ease of the being. The images of the new generation have to be noted that the artist is a musical person who has mastered some instruments. He himself finds time in the rhythm of the notes, and in his work translates the hues into timbres."

MASCH (Manfred Schulzke) was born on 1<sup>st</sup> September 1950 in Vallendar/ Rheinland-Pfalz and studied between 1969-1971 at the UdK Berlin. Since 2008 he works and lives in Berlin. MASCH's work is not influenced by modern art streams, but by the free, timeless design of the surface with different materials in mostly three-dimensional representations. The strong impulses emanating from his works are unpleasant for some spectators. This discomfort often changes into fascination, as soon as one takes the time to "immerse" in his pictures and let the view wander. One cannot escape the magic of his works. He is regularly engaged by the Art Department as a Set/Standby Painter for Hollywood Productions in the Babelsberg Film Studios. As a Highlight, he and his Team received an Oscar for the artistic Work on the Film „The Grand Budapest Hotel“. In Berlin, together with Artist Romy Campe, successfully leads the Company KUNSTLEBEN BERLIN.