

Jonas Schoeneberg

selected works



Detail of
"Pros/Cons of Acrylic
Nails
Me - Towards a global realignment (PR) 2017"
2017

Negation as Practice, Schema as Paint :)

A painting is generally seen as the practice of applying paint, pigment, color or any other medium onto a solid surface. We have come to know this surface as the canvas. The painting you have presented before you on this digital or paper surface is merely a reproduction of the original canvas. It has become weightless, groundless, dimensionless and cybernetic. In a sense, the image you are looking at is an abstraction of the very thing it's supposed to be representing, which is a work by Jonas Schoeneberg.

Now we could at this point liken this reproduction of Schoeneberg's work to a ghosting or at least a staged deathmask. The image that appears in front of us can never achieve the thickness, the depth or the trace of his hand. We can't see the way the light hits the alabaster plaster or the soft subtle glitch of the palate he has applied gently in oils and pigments. The jpeg, the pdf, the tiff at this point fails the painter and in turn, fails the painting. Now lets release the polemic discourse of painting and its negation by the relentless digital sphere - by merely seeing this new discourse as a psychodrama between genres.

Schoeneberg draws on the drama of painting today, subverting its facade through gesture, material, sequence and abstraction. The false moves and forged gestures he makes keeps the viewer in a constant state of perplexity. Disorientated by the traditional modes of nuanced minimalism, Schoeneberg richly erotizes the skeleton of painting. His canvases collapse the foreground and background into a horizon of harmonious oblivion, what we see on-screen is a painting coming to grips with the function of its own self-image, the canvas.

Text by Penny Rafferty





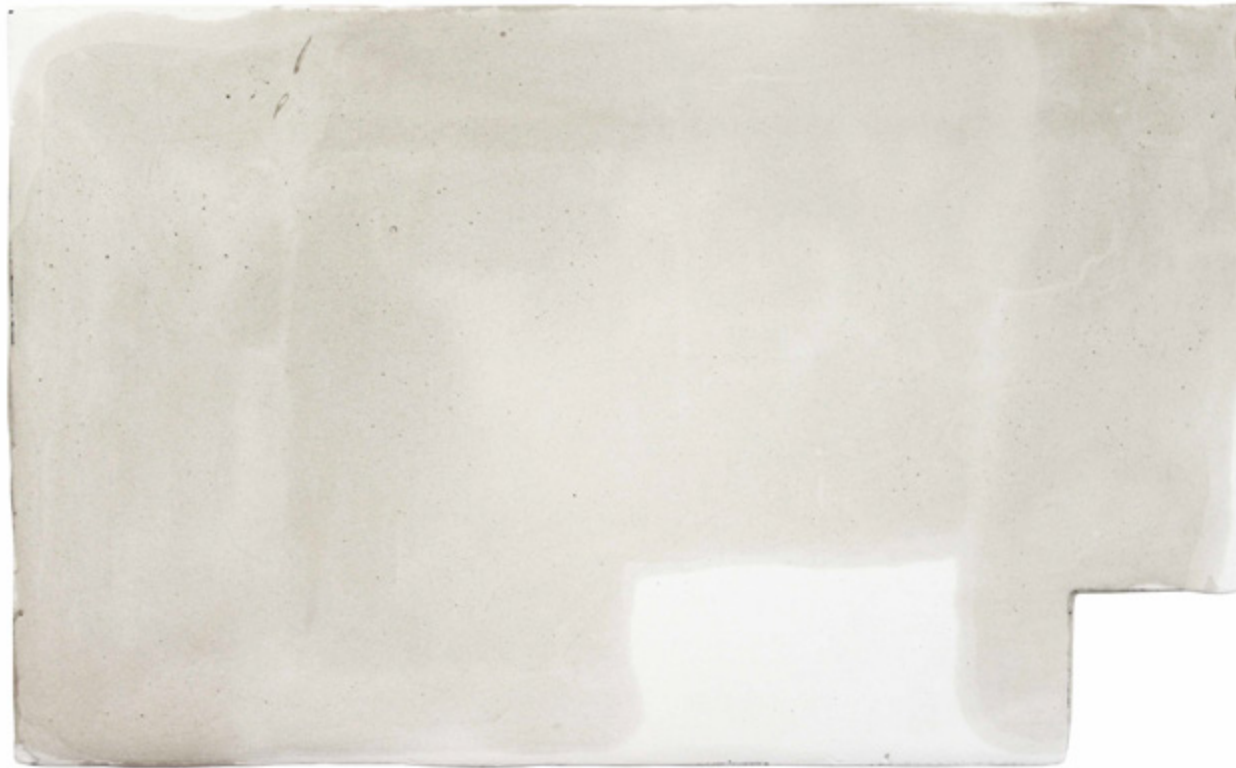


Installation View, 2017"











①

**"Pros/Cons of Acrylic
Nails**

Me - Towards a global realignment (PR) 2017"
Styrofoam, Plaster, Chalk, Pigment, Gouache
ca. 100 x 60
2017

②

"I'd like to turn the world on
Post-Edie Sedgwick way
with a very very blue sky
heated
SuperStateMock-out. (PR) 2017"

③

"Augmented lust cry - off peak (PR) 2017"
Styrofoam, Plaster, Linen Oil
ca. 36 x 22
2017

④

"Long shadows of primary pain (PR) 2017"
Styrofoam, Plaster, Chalk, Pigment, Gouache, Linen Oil
ca. 36 x 22
2017

⑤

"Kiss it, kiss it better baby,
man fuck your pride,
keep me up all night (PR) 2017"
Styrofoam, Plaster, Ink
ca. 20 x 30
2017

⑥

"A
N
U
S (PR) 2017"
Styrofoam, Plaster, Linen Oil
ca. 36 x 22
2107

⑥

"A
N
U
S (PR) 2017"
Styrofoam, Plaster, Linen Oil
ca. 36 x 22
2107

⑦

"Roll over for death
and let it eat your (PR) 2017"
Styrofoam, Plaster, Chalk,
Pigment, Gouache
ca. 36 x 22
2107

Selected Exhibitions

`Core Remission` at Gr_und , Berlin (2017)

`Smokescreen` at Ying Colloseum, Dresden (2017)

`Tell them we said No` at Galerie Koal, Berlin (2017)

`auge sonne arschloch ei` at 8.Salon, Hamburg (2017)

`Kennen Sie Turner?` at Shoot the Lobster, New York City (2017)

`New Econony` at Troja Transnational Office, Braunschweig (2016)

`PULPO` at KunstWerke, Köln (2015)

Photos
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