

Dialog by Invitation – Marc von der Hocht : Axel Anklam
Painting and Sculpture
May 2 – June 7, 2014

The invitation card could cause some confusion for some viewers, for at first glance only an abstract, homogenous, colourful picture is recognizable.

Only after reading the subtitle „Painting and Sculpture“ on the rear of the invitation card, would a person examine this image once again and discover, according to his or her prior knowledge of the artistic works, at least one of the two protagonists. What seems to be one whole, disintegrates itself as a photographic collage from a detail of Axel Anklam's sculpture (placed) in front of a detail from one of Marc von der Hocht's paintings

This briefly implied visual experience already indicates the basis and motives for the two artists' dialog-exhibition - their artistic attraction to one another.

The two artists work with tectonics, architecture of surface, form and the relations between them. These will be legible/readable in the respective disciplines; by Marc von der Hocht – painting, by Axel Anklam - sculpture.

Marc von der Hocht lets colour fields collide with each other, which divides the painting into large dynamic scopes, defining the way the overall picture is read. This main composition will be enhanced and counteracted through colourfully marked, picturesque internal spaces. The border areas around the individual, colliding colour fields are either in line with the soft, though delicate colour field transitions and modulated passages, or are „buffered“ through colour field lines. „Rough“ transitions between the colour fields can be seen as well, as if they had suddenly collided with each other.

The same could be applied to Axel Anklam's abstract sculptures, with the difference that not only the form defines the silhouette but also the volume is optically modulated through shadows. The partly visible high-grade steel bars bent into shape, could be seen as an analog, viewed from the perspective of Marc von der Hocht's paintings, similar to the just cited „buffering lines“. However, what in Marc von der Hocht's paintings could be interpreted as an opened, architectural landscape, presents itself by Axel Anklam's sculptures mostly as a dynamic curved, swelling and subsiding, organic and amorphic construct, whose „skin surface“ traces the construction by partly denying it or making it more visible.

Both of the categories, joined together as a photographic collage, leave an open definition of whether the painting is plastic or the sculpture is picturesque. This paradox, however, will be resolved when experiencing the exhibition itself. Relations and differences will be revealed.

H. N. Semjon, March 2014