

Corpus Delicti, Marc von der Hocht
12.9 – 18.10.2014

For his second exhibition, Marc von der Hocht (b.1980), a recent graduate of Prof. Robert Lucander's class at the Berlin University of the Arts, will present four work disciplines that reflect the focus of his current artistic output. Painting, collage, machine sculptures/kinetic objects and installation will be brought together in a concentrated, temporary show.

First and foremost it is the Painting, which von der Hocht has developed to maturity and artistic autonomy over the past few years, that has found an aesthetically valuable position within the discourse of current abstract painting. The sophistication of his painterly language is unthinkable without his experience with the medium of collage from which the paintings stem. The interweaving of various visual references from (architecture and design) magazines, their transformation into a new world of images, abstract and technoid you could say, or even digital landscapes, has led to a radicalization in his painting. It is a radicalization in which the pictogram-like, entangled imagery of the collages transfers into paintings with tectonic, separated colour fields connected via corridors of corresponding space and colour. The perfection of delicately painted 'colour transforming spaces' is counterbalanced via small, intentional errors. These are numerous, knowingly placed and highly subtle. What results is a gentle, corresponding system within the canvas and overall composition of large and small areas of colour that deliberately play with notions of fragility and stability.

The machine sculpture carries the element of collage into the third dimension and compounds the sense of meaninglessness (a machine that has no function other than to present itself), a further element of collage. A new semantic charge is possible via the disappearance of meaning through a shift in context (the leaching of pictorial fragments from an encoded relationship). The machine, or even the collage has experienced a new purpose: to be itself and to satisfy itself.

It cannot go unnoticed that within his collages and his paintings, von der Hocht has developed his own aesthetic and stringent visual language. What is fascinating about the *Corpus Delicti* exhibition, is that the artist has connected all four genres together, within a souveran, interwoven temporary work of art. In doing so he opens up a further picture and space for thought.

Corpus Delicti, the title of the exhibition could be read as a way of thinking where everything is interconnected and at the same time based on the principle of the 'nature of collage'. This is an intelligent, subtle yet objective reflection on the largely superficial and arbitrary *copy and paste-generation* of the digital age.

Semjon H. N. Semjon, August 2014