

Marc von der Hocht – LOCKHEED

Marc von der Hocht's paintings were presented to a larger audience in several solo exhibitions and exhibition appearances (Solo Projekt Basel, Art Rotterdam, Volta NY). Last year he was awarded two prizes for his paintings: the 2016 sponsorship award for painting of *Öffentliche Versicherungen Oldenburg* and the 2016 art award of *Haus am Kleistpark*.

His extensive and fascinating solo exhibition *Vitruv* in the workshop gallery of Deutsche Werkstätten Hellerau has just ended on April 28th, bringing together different genres of his oeuvre and creating a sense of dialogue between: painting, collage, machine sculpture and buttresses that redefine the ambient space.

Only few people remember his spatial installation *Drone (Drohne)* presented in 2011 at the Uferhallen (Wedding). This elegant, powerful and spacey flying object of enormous dimensions (715 x 125 x 125 cm) is in line with the works the artist presents in his recent exhibition.

For *LOCKHEED*, the *light & sound object with digital interface*, the artist has, for the first time, cooperated with another artist. He has asked Irakli Kiziria, a sound artist and member of the popular Berlin Techno-DJ duo I/Y, to produce an individual soundtrack for his new sculpture. Irakli Kiziria has managed to admirably realize the wish and vision of Marc von der Hocht. As they shared a passion for the sounds of the Berlin clubs, as for example *Staub at ://about blank* or *Berghain*, where I/Y had already DJed several times, it was not surprising that they have come together for this project.

Through this collaboration the classical concept of sculpture is opened up: by means of artificial fog and light effects the object in its sculptural form creates an atmospheric space resembling nightlife and, through the presence of its sounds adds some temper, speed, power and proud self-assurance.

The title *LOCKHEED* is borrowed from the eponymous US Airforce defense project of the 1950ies. After, allegedly, several UFOs had been sighted President Johnson announced in 1964 the development of the stealth bomber Lockheed SR-71 and A-11. The airplanes developed for espionage purposes reached triple sound speed and unheard-of heights. These machines that lost importance due to increasing use of satellite technique were for many decades regarded as the ultimate achievement in aeronautics.

Marc von der Hocht holds up a distorting mirror to this historical military project: the theme of camouflage is also dealt with in his *LOCKHEED*: through the ambient space and the fog the object is hardly visible. In contrast to conventional exhibitions that spotlight objects in the *white cube*, here, the object is concealed and is intended to send messages/pictures from (the gallery) space: integrated into the sculpture is a WLAN-cam, recording every visitor and making the pictures available via app. Thus, the beholder becomes an object and the object itself becomes a spy or even a voyeur. At the same time, this hanging sculpture is

a powerful flying machine stimulating the senses and, when activated through interaction with the beholder, it 'emerges from the shadows' animated by light and sound.

In this context the artist has made use of another genre: video art! He has created a short film, a *teaser* that uses visual effects and beguiling sounds to captivate attention and put focus onto his recent work. The trailer itself has also become a powerful work of art.

LOCKHEED is incredibly good (*brachial gut!*), as one might say and, in fact, a person from the art scene has actually put it.

On occasion of the exhibition Marc von der Hocht has produced an eponymous *special edition*: Irakli's soundtrack (*I/Y*) that he has put on a 10"-record with his collage on the cover that shows a serial but also personalized design.

This collaborative work of both artists is celebrated with an edition of 16 + 4 a. p. measuring 26 x 26 cm and was released at the opening of the exhibition.

The world of collage forms a link between his machine sculptures and his painting. The main work in the exhibition is accompanied by further collages and small-format paintings from this year.

Semjon H. N. Semjon in April, 2017

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