

## JOACHIM HOHENSINN. EVERYTHING FLOWS!

It sounds trite, but life is full of surprises and coincidences. In the early 1970s, while training to become an auto body mechanic, Joachim Hohensinn was struck by the colorful structures that inevitably occur in the material when working with two-component polyester putty. Looking back, the Vienna-based painter concedes that his preferred artistic technique of applying color with a putty knife no doubt harkens back to the abovementioned profession.

0.3 mm spring steel blade, flexible, bendy – Hohensinn's putty knives must have these qualities in order to allow him to apply layer upon layer and create his atmospheric image spaces full of light and color.

The consistently rendered horizontal structure Hohensinn has carried out in his works for the past approximately three years is in its execution not unlike a contemplative exercise. Using evenly applied overlapping layers of translucent white, Hohensinn imbues his paintings with tremendous spatial depth. Through the horizontal pattern emerge panoramas which have perhaps been inspired by the landscape of Gran Canaria, a place of yearning for Hohensinn. But the representational interpretation of the motif is not Hohensinn's primary concern, as he reveals in an interview: "Painting begins at the point where I feel the flow." *Panta rhei* – Everything flows! This famous aphorism that is attributed to the ancient Greek philosopher Heraclitus and which stands for the flow of time and the course of things seems quite fitting here. On a spiritual and philosophical level this statement absolutely suffuses everything and has since the beginning of time posed one of the fundamental questions as to being, becoming, and passing on the level of both the individual and the greater whole. In manifold ways Hohensinn immerses himself in the continuously changing atmospheres of air, light, color, sound, rhythm, and life and captures them in his paintings with an energy-charged yet relaxed air, so that the finished works are a kind of bridge between real landscape and an informal language of form.

„What is always important is the now.“, Hohensinn affirms, referring to the brief or protracted phases of meditation he engages in prior to starting work in order to free himself from external influences. The artist's creed is to overcome rationality, overcome thinking before and during the painting process. With this approach Hohensinn manages to apply structures of silence, reduction, but also gestural-expressive constellations to bring our modern-day thinking, which is much too strongly influenced by the sciences and far too frequently guided by reason, back to the realm of spirituality. And just as his works on paper and canvas are in harmony with mediation, musical sensibility, and solid craftsmanship, so too is his way of communicating with people a continuous exercise in shunning big words. An example of how the artistic spirit is anchored in everyday normal life.