

*„It is like the start of a game.
Like the start of a game of being and nothing,
of form and emptiness.“ Peter Cornell-Richter*

The first thought that came to my mind as I gazed at the new canvases by Joachim Hohensinn was “hovering vitality”. I admit I was quite surprised. We all know and appreciate the formally and conceptually stricter paintings that have characterized his work over the past few years, with their affinity to classic color field painting, which probably forms the spiritual basis of his artistic yearning. There is no sense that anything about this has changed drastically, and yet the new works tell about other spaces, places, times, worlds, and expanses.

Standing before one of the new large, large-format canvases, one can hardly help noticing an immediate change in perception: The paintings only meet the beholder halfway. In other words, the viewer is called upon to do his or her part in actively experiencing the work. In the case of Joachim Hohensinn, this demands a willingness to embrace deceleration, contemplation, and silence. The reticent pictorial space that tends to wait behind the translucent layers of white responds immediately. One can interpret this process as a meditative immersion in which the image and the beholder merge into one.

Applied in free-flowing strokes and with a wide putty knife, the usually horizontally layered translucent white layers are just sufficiently diaphanous in places that one immediately senses and recognizes a picture behind the picture. If one focuses on the transparent color moods under or behind the white veil, one tends to see landscapes or natural phenomena. A notion settles into the overall white surface, and suddenly nothing is as it was just a moment ago.

It is probably this slow shifting between “not yet” and “not anymore” that lends Joachim Hohensinn’s new paintings this flowing, hovering impression. But what is also striking is the sublime vacillation between appearing and disappearing, weight and suspension, light and matter, transcendence and immanence.

Once again this new series eloquently shows us the seamlessness between visible and invisible reality. Everything that happens in the painting and in the viewer is tied to everything. An invisible web, the weaving of which defines and celebrates the most basic meaning of every artistic creation.