

dekohärenz – nelle vene del mondo

Jürgen Partenheimer

26 February – 25 April 2026

dekohärenz – nelle vene del mondo brings together selected drawings, paintings, and sculptures by Jürgen Partenheimer from different periods (1985–2026). Rather than forming a chronological progression, the works unfold as a multilayered field of relationships in which temporal intervals, motif shifts, and formal differences become effective. Distinct phases of work are set in dialogue without resolving into a linear narrative; instead, they maintain their autonomy while allowing intuitive transitions and resonances between them.

For Partenheimer, abstraction offers a way to translate the movement of thought and sensation into visible form. In doing so he dispenses with narrative clarity and exposes the instability of representation in which perception becomes aware of its own preconditions. Form, line, and color do not function as autonomous signs, but as carriers of a movement between proximity and withdrawal, between material presence and mental projection.

Early groups of works such as *Metaphorical Instruments (Davis)* (1985), *Borderlines (NYC)* (1997), and *mimesis (RISD)* (2009) were created during extended stays in the United States and respond to cultural diversity, mythology, and Indigenous identity. These references are not episodic, but continue over many years and reappear in modified form in later works. The result is not a closed chapter, but a continued movement of motifs and ideas.

This exploration of line and space finds particular expression in the sculptures *Maze IX* (2024) and *District & Charm* (2023–2025). *Maze IX* is a bronze spatial drawing, suspended from a hemp cord which reacts to minimal air movements. The lines do not enclose anything, but rather mark a field that changes with every point of view. *District & Charm*, whose title refers to a poem by Irish poet Seamus Heaney, combines the notion of a defined territory with the idea of the magic of community. The sculpture itself can be read as a site, as a structure in which bronze, wood, hemp, and wax enter into a sensitive relationship. The suspended wax forms are casts of the negative space of a clenched fist and represent an inner-self and an overarching social structure.

The exhibition title *dekohärenz – nelle vene del mondo* and the series of drawings of the same name continue this movement by linking the conceptual spaces of natural science with lyrical visual spaces. The title combines theoretical insight in quantum physics with a poetic perception of the world in an artistic interpretation. In physics, decoherence describes a dynamic correlation between an object and its environment and refers to an indeterminate interaction from which new connections emerge. It describes a state in which a supposed unity does not remain secure, but rather transitions into a field of indeterminate possibilities through context, proximity, and influence. The poetic line by Eugenio Montale, "nelle vene del mondo" (Italian for "in the veins of the world"), evokes a movement of natural forces that is at once directed and open, permeating the world. The title itself thus becomes a controlled decoherence, in which rational investigation and poetic perception do not contradict each other but rather reinforce their respective statements. For Partenheimer, difference does not appear as opposition, but as a prerequisite for relation, as a space in which meaning shifts and reforms.

This openness is particularly condensed in the artist's book *Shadow Work* (2023). Eleven autonomous drawings are arranged into a folded sequence that has neither a fixed beginning nor a definitive end. Each work remains independent and at the same time enters into a temporary context – decoherence as a spatial principle. The title describes an understanding of shadows

max goelitz

not as darkness, but as a subtle gradation of light through which things first become visible.

Vasts Apart (1989), alluding to Samuel Beckett's formulation of the vastness and distance of spaces of imagination, also addresses fragmentation and the possibility of new combinations. Partenheimer deliberately breaks with the coherence of the image by tearing up the drawing and reassembling the individual parts. The network of lines formed by the "adhesive strips" thus creates a second level as an aesthetic sensation and perception of destruction.

The juxtaposition of the different works creates a field of tension, a productive, indeterminate state in which meaning is continually reoriented. The exhibition understands decoherence not as a loss of order, but as an opportunity to think about order differently – as an open, permeable configuration that continues in the veins of the world and transforms itself in the act of perception.

For further information please contact:
gallery@maxgoelitz.com | +49 (0) 89 89063944

max goelitz
maximiliansplatz 10
80333 munich

maxgoelitz.com

mg