

Professor Dr. Thomas Lange,
Department for Visual Arts and Art Studies, University of Hildesheim

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Characteristic for this work is the paradox of the withdrawal of light, the impression of impervious darkness, and the slow, intense dawning of visibility: The eye of the beholder accustoms to the darkness of the image and the structures of trees, the entanglement of branches and leaves emerge more clearly, path, clearing and impermeable brushwood arise. Astonishing thereby is the experience of brightness out of darkness, so that with sustained (longsome) contemplation the appearances of light shimmering through branches and leaves and the atmosphere of the forest turn perceivable for the senses. On the one hand there is the experience of seeing after prolonged habituation [to darkness] at night in the woods, when depthless blackness dissolves in grey shades, immediately being readable as surrounding contours and shapes, spatially as closeness and distance; on the other hand, similar to an ambiguous image, suddenly the seeing during daylight appears, shielded by the shadowy forest, when the even more intense permeation of light, almost reddish-golden, is perceived complementary to the saturated green. Landscape format and size of the image [work] let the beholders gaze roam. Thereby the spatial experience is challenged, since at least two perspectives, two orientations are offered: To the right, a path opens up, leading into darkness; to the left intense light allures without all uncertainty if where it appears is clearing or way at all. It rather seems as if a dense netting of underwood would block the way into this direction. With the spatially paradoxical experiences of uncertain orientation the beholders sensation concerning the characteristic of this location as well as the own attitude towards it turn questionable and the location itself unrateable. Now sensations on the basis of these perceptions turn permeable for childhood memories on enchanted forests in the fairy tales. Now these sensations become ambiguous; and the adult's memories, passed on by history, on occurrences that need the remoteness of such locations, receive substance from this image of the woods. The created atmosphere is ambivalent. This is what makes the image a strong artwork. Its strength does not guide this ambivalence of perception, experience and memory into one direction, but stimulates, actuates it and allows transitions from one into the oppositional other and keeps them transitional. Just like on the level of visual perception darkness and brightness appear as equipollent experiences within this image, perceptions and sensations in all contrairiness support each other. This work is near and far at the same time just as it cordially opens towards and closes itself to the beholder. When one moves away from it and it falls back into impervious blackness, the work of Andreas Walther casually endows awareness on the peculiarity of the photographic image. This is a common circumstance with all works of the Black Series, and this reflexion of the photographic image through the image's visual appearance is inherent to all of Andreas Walthers works. This is its [the image's] own ambivalence – as a fabricated image, as captured light or quasi as shadow painting – to mark an image-threshold that informs us about what images do to us: Being fabricated as well as found at the same time, it gains an independence that – in and with its materialisation – wields power. This is the strength of the image: To be more than what it shows and therein to address this showing by letting us, as sighted, make discoveries within an area that is unclosed by the image itself only when seeing it. The experiences we can make here is between us and the image – between what is not us and what, by means of the image, sets us in relation to world; they [these experiences] are in-between us and world. With this screen, nothing less is revealed [made accessible] than the constantly new challenge of self and world.