

*Untitled, 2001, in four parts a b c d*

Stefan Büttner:

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From a distance the four works appear to be four white surfaces. Viewed more closely, a very thin strip of color, which runs through the outermost fibers of the deckle-edged paper, becomes visible on the top edge and on the upper half of the two sides. It is as if, like a piece of blotting paper, the fibers have absorbed light in varying degrees of intensity.

The four-part work “ohne Titel, 2001” (“Untitled, 2001”) consists of four monochrome silk-screen prints on deckle-edged paper. The first sheet (a) has the color “red”, the second (b) the color “green”, the third (c) the color “yellow” and the fourth (d) the color “blue”. The colors appear on the front of the sheets of paper – a result of the silk-screen printing, whereby color, which extends beyond the edges of deckle-edged paper, is applied to the reverse side.

Furthermore, the colors on the top half of the front side show through. Simply as a result of the printing process we can see a change in the white front. The white of the upper half namely is more compact and thicker than the lower half on the front. As such, observers are led to believe – as a result of the colored edge – that they are also looking at the color on the rear, even though the front is not really transparent.

In doing so the individual sheets guide your attention from the visible front to the invisible rear, where color was actually applied in the silk-screen printing process.

The colored edges we can see lead us to the rear we cannot see, and that only our imagination and our thoughts can access.

The color that is visible and indeed present on the edges highlights the absent, non-visible color surface.

The reference by what is actually present and visible to what is absent and therefore invisible edges the four sheets towards infinity.

The impression is heightened by the line that forms the border between the printed upper half of the deckle-edged paper, and the lower, non-printed section, because the observer sees the ends of the colored edges as a horizon, which visually divides the white front – even if not in the middle.

An additional feature of the sheets of paper is the fact that is that this horizon, and hence the border, is formed by the absent color, allowing the border in the visible section to be formed by the invisible side.

This corresponds to modern thinking that what is finite and limited achieves this limited quality by being a restricted form of what is infinite. The border is considered to be the restriction of infinity. Put in aesthetic terms, the colored but non-visible reality of the infinite creates a non-colored border in the visible and finite.

We see a border that at one and the same time reminds us to the infinite that lies beyond the border, but that also itself constitutes the very same border.

We sense a journey into the infinite, in as much as the colored edges give us a clear pointer and sense of direction, and at the same time draw our attention to what lies beyond the finite.

The indefinite border between the upper and lower sections leaves an impression of being by the sea. Before us the vast expanse of the oceans, separated from the infinity of the heavens by the horizon. Which causes us to reflect on our own finite standpoint, by positioning ourselves in relation to the suspected absence and perceived infinity.

By means of their effect – not the artistic means employed, which in Stöhr-Weber's case are totally different – the sheets of paper bring to mind Caspar David Friedrich's picture "Mönch am Meer" (Monk at the sea).

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