

380 > 780 nm – Wall Objects by Dittmar Krüger

Infrared and ultraviolet wavelengths of light that cannot be perceived by human eye are those wavelengths larger or smaller than the spectral range 380 > 780 nm. Color is nothing more than the light within this spectrum. The Berlin artist Dittmar Krüger borrows these physical-mathematical parameters and employs this formula in the title of his exhibition, and rightly so.

Almost 20 years ago, Dittmar Krüger, a former student of the color field painter Johannes Geccelli, abandoned the two-dimensional canvas in favour of an attempt to locate painting in space. This comes close to squaring the circle, something that may seem impossible at first glance.

However, in the 'boxed' color field paintings by Dittmar Krüger the box itself serves as the transmitter of color, holding color together and giving it the freedom to radiate outward. Depending on the position of the viewer and the surrounding light conditions (sunlight or an artificial light source), the color intensity changes.

This 'color-space' does not stop moving, it is in a constant state of flux and finds its culmination in strong direct light yet still glows in dimmed light. The effect of color in the box's interior is enhanced by a superimposed plexiglass sheet fixed by aluminum profiles. Thousands of microscopic grooves operate like high-tech glass fibers and throw the light (i.e. color) outwards into space therefore evoking an aura of a "color space body".

The conscious use of color-contrasts and their synergies (for example through the use of Prussian blue and ultramarine, silver and cobalt blue or magenta and cadmium orange), play on the retina resulting in a delicate color-viewing experience.

This experience is put to the test in Dittmar's latest group of works. What remains are the known boxes, which are proportioned to an extreme landscape format. The interior is painted white or yellow and mounted within are transparent drinking glasses. At times self-sufficing, evoking an interplay of light and shadow, other times acting as carriers for the applied colors yellow, blue, and the non-color white.

At the time of writing of this text, the artworks weren't yet complete. The acrylic plates were neither finished nor placed, but one can good imagine what will be. Depending on the opacity of the acrylic sheet the drinking glasses could seem to float. This shadow play could generate a life of subtle nuances of grey. The drinking glasses as 'color-carriers' could shimmer as internal color spaces. The opacity may also evoke a dissolution of the material 'drinking glass', a dematerialisation of the object, and herald a play between anticipation and certainty.

Each box's black exterior walls will act as a framework to densify the inner space and introduce us into a world for us to explore.

H. N. Semjon, February 2012