

Walter Peter's "DropOuts"

The term "digital" sounds cold and abstract at first, it reminds us of pixels and electronics. Yet the works of Walter Peter are just the opposite of that: they are wonderfully organic. They are a journey towards the inner soul of the sphere of images, a journey into our mental image collection, in which all colours and shapes are molten to form a fantastic entirety, a sum, a kind of image essence.

During the 20th Century the question about the death of art has been discussed repeatedly, because the times of the Mona Lisa and the David immortalised in marble are behind us. Walter Peter shows us once again that art is more alive now than it has ever been. Despite the fact that we can hardly see us portrayed in it any longer, art has become much closer to us as human beings: the images are ephemeral and impalpable, just like our own image gallery of memories.

In an era in which the images are getting increasingly faster and the flood of images is constantly growing, Walter Peter's Dropout videos are creating a mysterious oasis of tranquility — even though they are moving fast and often loudly, they possess a sort of hypnotic effect which leads us to a perfect standstill within this contemporary flood of images. Drawing a parallel to music, the Dropouts allow us to glide along a single note, just as the different choir voices of Knut Nystedt's "Immortal Bach"— time has paused, yet it is floating weightlessly along a line towards a seeming infinity.

In addition to the videos, there are glass sculptures through which the digital works suddenly become palpable. Via the choice of material the sculptures are still conserving this dimension of mystery and intangibility— merely the outer shape is accessible to our sense of touch. The inside is visible but unreachable, it is present in form of a solid substance and simultaneously it's own transparency sends it back into absence. The sculptures create a connection, which is in part with us, spatially, and in part it remits us to the mysterious world of the videos. They are a kind of fossil that appears to us as the materialised and tangible trace of the videos.

Glass, a substance that is formed by melting quartz sand, builds a perfect parallel to the molten images of the Dropout videos. Through the juxtaposition of videos and sculptures, an encounter between the contemporary fleeting "matter" of the pixels and the glass which has been known to us for over 7000 years can take place inside the exhibition space

Usually we refer to a "Dropout" in a rather negative way, we think of the one who quits school or university. Walter Peter's work turns the Dropout into something positive. The Dropout does not "quit", but it detaches and takes off. It detaches from all conventional art, from picture and shape, to float completely freely, in constantly changing appearance, amorphous, through an imaginary space. It takes the viewer onto a journey into the own imagination. One could easily continue observing these fascinating Dropouts for hours, accompany them on their journey for a long time.

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