

# 2000 WALTER HINTERMANN

from the monograph, pp. 138, 139, 140, by Walter Hintermann

## The abolition of time and space

Moments of timelessness. We sit on the seashore, our feet in the water and look into the waves. We do nothing. It is enough for us to feel, to smell, to see, to hear and to surrender to the even rhythm. Lost in thought we look at the whirlpools that form on our heels as the water flows away, enjoy the fine ripples on our toes each time the water flows back, let ourselves be lulled by the even, swelling up and down sound of the water, do not notice that it is thinking or fantasizing about anything in our heads, lose time and consciousness of the present space. Was it not earlier in the railway the uniform Ratetah, Ratetah of the wheels on the rails, which became louder and louder and more dominant and put us to sleep or almost into a trance, into a state of loss of time and space and conscious thinking? There are many more examples: Perhaps we remember the litanies on May evenings in the village church, the rhythm of breathing and running while jogging, the exhilarating feeling that can arise while dancing, if we always surrender to the same rhythm, the entrancing power of drum rhythms, the weighing and singing of mothers who calm their babies.

Almost all religions of all times and cultures contain more or less many forms of rhythmic activity. All of them seem to have a sense and a goal, namely the attainment of a trance state, which should enable people to connect with the supra-rational or the transcendent. Many meditation techniques are based on the principle of regular rhythms or contain elements of them. These elements are always the same: A gesture belongs to it, a movement, which shows itself as breath, as dance step, as sound, sound, word, action or sign, and the elements repetition and regularity. The representation of transcendence in the form of the suspension of time and space is a major theme in the visual arts. From a historical point of view it can be seen, for example, in ornaments on stones, stone crosses or even in parts of book illustrations. This includes ornamental designs of Islamic sanctuaries as well as repetitive elements on Gothic cathedrals. Vincent Van Gogh unterwirft sich mit seinem ausgeprägten Pinselduktus ebenso dem Diktat der Repetition wie Adolf Wölfli, der ihm zwingender und ausschliesslicher ausgeliefert ist. Ausserdem wird diese Thematik in sehr vielen Werken der zeitgenössischen Kunst sicht- und spürbar.

With Alfons Bürgler the above mentioned elements are easily recognizable in the abstract pictures. These often contain regular orders of signs, which, however, can still be read as image structures and individual signs (Figs. 122, 125, 126, 127). The drawings on page 142 clearly show how the repetitive element sometimes takes over. It is due to the pencil with which the artist can continue to scribble without stopping. The discovery of this process leads to further attempts, which are continued for hours and driven so far that an impenetrable surface structure is no longer visible, but an image with depth and transparency (Fig. pages 146 - 153). Another type of further development results from the structures that automatically arise from the accumulation of the same movement. A pattern is formed, which in turn animates the removal of forms and their transformation into an exciting structure (Fig. pages 154 - 157).

The meditation into which the artist immersed himself during the making of the picture causes the picture surface to radiate a strong, spiritual presence: the transformation of time and space into a picture has succeeded..