

Susa Templin

Light Space and Time

Text by Freddy Langer for the exhibition (April 2020)

The physicist Albert Einstein may have put the correlations between space, time and light in formulas, but he did not discover them. And even the philosopher Plato, who chained up the poor protagonist of his story in a cave in his most famous parable and only let him see the shadows that were being cast on the wall by passing shapes, will not have been the first to notice how the light changes in the course of time and how it is constantly redistributed in space. This sometimes has dramatic consequences, as just the look at an entrance proves. What can look like the path to the promise during blazing brightness, can seem like a gate to damnation in the dark. Because a room is not a room is not a room, just like a door is never just a door is a door. Ultimately, it makes it impossible to formulate something definitive about space, time and light, but one always only moves in the lines of the relative. But the art remains!

Even she, who asks us with her works to take a closer look than we are used to in everyday life, may only struggle for answers. But sometimes it is enough, to ask the right questions with the help of precise observations. Just like Susa Templin does. It is only logical that she uses photography to do this, because in no other genre of art does light play a more important role - and isn't the camera itself a space in which the light falls for a certain period of time to leave its mark? A dark room.

Susa Templin calls her series of images of changing light and shadows moving over walls "conjugations", just as if she was bending the light instead of verbs in the phases of before, now and later. But that's not all, because the sequence of shadows and rays of the sun groping over walls goes hand in hand with the movement through the room by changing the position of the camera. In addition, she adds exposures on her negative film, doubles them, triples them, and in the photo laboratory, her own private cave, she even slightly manipulates the shades of the colors in the end, in order to condense the motif, sometimes to dissolve it, until it is little more than a pale memory. Susa Templin, who has already constructed entire worlds in large-scale installations with curved glass panels and oversized unfolded photographs, is not satisfied with being in the role of the observer here either, but becomes the creator of her own worlds instead. By measuring and shaping time in space, she becomes the architect of light.

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