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»Sommet«, 2009

The »Sommet« series (french for peak) documents a new kind of landscape experience also. As in the Superficies-series footage of the web portal ›Google Earth‹ is used. By the additional applications *terrain* and *weather* the programme evokes some virtual image of a landscape on the monitor. By navigation in this artificial environment the user can take in perspectives similar to the classical motives of photographic reproduced images of landscape portrayal. The single images are carefully framed screenshots losing their details due to the small monitor resolution. Except some optimisation of the tonal values and a conversion of the originally coloured footage into black and white, there was no further digital manipulation. As a testimonial to the old masters of landscape photography, a classical presentation is used (framed with passe-partout and printed on baryte-like paper). So the images appear like photographic portrayals of fact from a distance and as fictional constructions of virtuality when seeing it up close.

By its recognisable bonds to reality photography traditionally seems to reproduce reality as a fact. In its consequence especially the landscape image appears as a documentation of the existing. But nature as landscape is a cultural artefact in itself, a construction subsisting on the imagination of human merits. The development in landscape portrayal is finally related to the self-reflection of image. Likewise is the ›Sommet‹ series, whose picture content are the most famous and notorious mountain passes of the *Tour de France*, a deliberate scrutinisation of the documentary abilities of photography.

The vertical format of the exhibited pictures is 50 cm × 60 cm. The images are archival pigment prints on barytlike-paper presented in a wooden frame.