















11 Grenchen, 2005
 13 Nidau, 2005
 15 Edinburgh, 2007
 17 La Louvière, 2007
 19 Oxelösund, 2007
 21 Bruxelles, 2007
 22 Biel/Bienne, 2005

 25 Antwerpen, 2006
 27 Leipzig, 2005
 29 Nagoya, 2013
 31 Glasgow, 2012
 33 Detroit, 2010
 34 Duisburg, 2009

 37 Glasgow, 2012
 39 Manchester, 2008
 41 Osaka, 2013
 42 Detroit, 2010

45 Liverpool, 2008
 47 Montréal, 2010
 49 New York City, 2011
 51 Glasgow, 2012
 53 Toronto, 2010
 55 Chiba, 2013
 56 Kawasaki, 2013
 57 New York City, 2011
 59 Camden, 2011
 61 Atlantic City, 2011
 63 Philadelphia, 2011
 65 New York City, 2008
 66 Detroit, 2010

 69 New York City, 2008
 71 Philadelphia, 2011
 72 Nagoya, 2013

 75 Kawasaki, 2013
 77 Camden, 2011
 78 Bratislava, 2014
 79 Jersey City, 2011
 81 Eisenhüttenstadt, 2006
 83 Detroit, 2010
 85 New York City, 2011
 87 Atlantic City, 2011
 88 Nagoya, 2013

91 Philadelphia, 2011
 93 Bratislava, 2014
 95 Nagano, 2013
 97 Bruxelles, 2005
 99 Seraing, 2005
 101 Genova, 2006
 102 Emmen, 2007

 105 Detroit, 2010
 107 Belfast, 2012
 109 Charleroi, 2015
 110 Edinburgh, 2007
 111 Wien, 2014
 113 Blackpool, 2008
 115 Völklingen, 2011
 117 Liège, 2006
 119 Bruxelles, 2005
 120 La Louvière, 2007
 121 Stockholm, 2007
 123 Linz, 2007
 125 Glasgow, 2007
 127 Charleroi, 2005
 129 Ellesmere Port, 2008
 131 Liège, 2006
 132 Charleroi, 2007

 134 Liverpool, 2008
 135 Liège, 2005
 137 Detroit, 2010
 138 Liège, 2007
 141 Bruxelles, 2005
 142 Rotterdam, 2006

 145 Detroit, 2010
 147 Charleroi, 2007
 149 Oostende, 2006
 151 Antwerp, 2006

"Maybe the zone is a very complex system of tolls... I have no idea what goes on here in the absence of man. ... The zone is exactly how we created it ourselves, like the state of our spirits... but what is happening, that does not depend on the zone, that depends on us."* (Andrei Tarkovsky, *Stalker*, 1979)

Is it true that everything we see, everything that presents itself to us is also looking at us? — Since becoming a viable technology in the nineteenth century photographic images have long been regarded as a form of souvenir, often in terms of the difference between *studium* and *punctum* as defined by Roland Barthes. According to Barthes, that which appears in a photograph has been there (*il a été là*): the photograph itself thus becomes a dialectical image between the past and the present, with the melancholy of a constitutive "afterwardsness" as the sign of an irrevocably lost event, as neon letters in a Black Box, and—in the most extreme case—as the shadow image of a superhuman flash of lightning.

Even if we still describe Tschersich's praxis and occupation in terms of the Greek *photo-graphein*, any "light-image" theories of photography fail to take account of the ontological status of his pictures. No subject will have dreamt of these pictures or will—at the sight of them—have experienced a life-changing "shock." If anything, these pictures—with their constructive pictoriality, their semantic *actio per distans*—aim to neutralize that experience.

In many places architectural thinking has given way to a particular kind of consumption, its forms seemingly rendered invisible, yet at the same time visibly a constituent part of building and living: supermarkets, gaming halls, erotic outlets, sports facilities, and housing schemes are all manifestations of this new type of architecture. The surfaces of this quotidian world—roads, squares, façades—could no longer be described as having been deliberately designed. An "anti-form," arising from the emphasis on the purely logistic functions of buildings and road connections, is reflected in contemporary living and work spaces and replaces the urban architectures designed for people whose lives were meant to be *happier* in the

Aristotelian sense. Even Walter Benjamin still felt that the "order" of profane life could only be achieved on the basis of this idea of happiness. *peripher* possibly already presents us with open-air views of a deserted, abandoned Earth. At any rate, it is bereft of human beings. These dehumanized images also conjure up the idea of a second nature, only now no world will come to light on its surface; on the contrary—as a condition of its non-existence in practical terms—an imaginary space will turn inwards and ultimately prove unprofaneable. What we see, what no longer regards or touches us, are pictures that reveal *nothing* any more, that—instead—sublimate the radical simplicity of the imaginary: perhaps as pictures of a sacred simplicity.

Mostly there are streets and forecourts; it is often cloudy and it may be windy. An undefined "gaze" alights on a vertical axis that cuts off the horizontal field in the form of a façade or a wall. The unhappy impact of these pictures—although it is barely open to moral condemnation—lies in these built-up zones and in passages rendered unusable. What remains is the artificial disposition as such—structured by various topological elements that seem not so much to have been planned as to have arisen from the entropy of that planning. All these elements can be classified using the precise terminology of transport studies or civil and electrical engineering: still water, skid marks, drifting and braking tracks, high, low, and rounded curbs, stones, bus-stop curbs, diverse paving stones potentially interspersed with plant growth, road markings for parking bays and parking lots, pylons against the sky and all manner of cables—no birds, but almost always clouds as the last, absolute metaphor of an emptiness that has become form.

Unlike Dan Graham's *Homes for America* or Bernd and Hilla Becher's *Anonymous Sculptures* it is not possible to project any serial typologies into *peripher*. This disinterest in all aspects of seriality suggests that this is not *allegorical* architectural photography but rather an attempt to document a very different "urban landscape." In many ways in the early modern era town and country, i.e. architecture and nature, soon emerged as complementary concepts





Poem by Raphael Urweider



peripher

Andreas Tschersich

Edition Patrick Frey No. 207

peripher, Andreas Tschersich

Edition Patrick Frey, Zurich, N° 207

1st edition 2016, hardcover, 164 pages, 76 color images, 32 x 25 cm

Texts by Adam Jasper, Toni Hildebrandt and Raphael Urweider

ISBN 978-3-906803-07-4

www.editionpatrickfrey.com/en/books/peripher-andreas-tschersich