

**Alexander Riffler**

**Photography**

## In the Snow

We interfere with nature to suit us. This is often criticized. Alexander Riffler's photographs have a different intention. The Waiblingen-based photographer searches for scenes at which human interference and natural topography form a unit – as in, for instance, the winter in Vorarlberg. Alexander Riffler says it is the light which is decisive. He waits for the light and he captures it. Diffuse light is best when taking photographs of winter landscapes. When the sky is cloudy the light comes from all sides, the colour spectrum becomes larger while the white of the snow appears softer. "When the sky is blue, you will not get a nice snow", Riffler says.

He must know, because he grew up in the Montafon, a valley in Vorarlberg (Austria), well-known to winter sport fans. However, when Riffler trudges through the snow with his Linhof Master Technika, a large format camera, he is not only searching for the perfect light but also for unusual views. And he does so with the utmost patience and precision. This is essential, because with his type of camera one does not take snapshots. It takes a considerable time and a long exposure to set it up and take a photograph. Yet another reason, why Alexander Riffler's landscapes are so calm and picturesque. "My pictures don't accuse", the Waiblingen-based photographer replies to the comment, that human interference with nature is clearly visible and depicted in his photographs.

"What I rather want to show is a kind of symbiosis; that is compositions with human interference", says Riffler. In this approach he follows the tradition of the "New Topographic Movement", a group of American photographers from the late 1970s, which explores and presents the impact of human actions on nature. The Schesatobel, a narrow, steep valley alongside the small river Schesa near the county town Bludenz, is an example. The first big mudflow in this area took place after extensive deforesting works. It produced an enormous cone of debris. The mountain and the Schesa keep on moving. Man, on the other hand, tries to limit and rearrange the consequences of this movement by planting trees and building dams. According to Alexander Riffler the results look best in winter – even if he has to climb up through the deep snow for an hour.

"Finding a picture often requires investigation", the photographer says. And sometimes it is luck, as for example when the snow slides down from a stone wall. Or the photo turns out to be a documentation, like the ski lift in Grabs – a teenage memory now shut down due to tightened EU regulations. Furthermore, the depth of field and the perspective balance of the resulting pictures underline the photographer's love for the landscapes portrayed as well as his love for the people who are involved in shaping them.

Stuttgarter Zeitung Januar y 2012



Silvretta 120 cm x 100 cm  
2005 C-Print



Schesatobel 126 cm x 103 cm  
2008 C-Print



Grabs 90 cm x 120 cm  
2006 C-Print



Hochjoch 120 cm x 100 cm  
2008 C-Print



Innerberg 120 cm x 100 cm  
2012 C-Print



Mittagspitze 170 cm x 100 cm  
2012 C-Print





Silvretta See 2010  
54 cm x 41 cm Hahnemühle Baryta Digital Print

## **Alexander Riffler**

### **Fotografie**

Alexander Riffler was born in 1950. He lives in Waiblingen near Stuttgart. He takes photographs of landscapes that are usually at the edge of human perception and often chooses views which are unusual, even for local people.

Working stay in Vorarlberg (Austria), Namibia und Berlin.

Exhibitions in Stihl Galerie Waiblingen, vorarlberg museum Bregenz, Berlin, Feldkirch (Austria), Fellbach, Stuttgart.

By Invitation of the Goethe Institute Exhibition in Windhoek, Namibia.

Workshop on Camera Obscura in the KCAC in Windhoek, Namibia.

Regular Tutor for Camera Obscura at the „Kunstschule unteres Remstal“ Waiblingen.

Web: [www.ariheg.de](http://www.ariheg.de)

Email: [ariheg@t-online.de](mailto:ariheg@t-online.de)

Phone: +49 173 34 32 699