Candida Höfer: Architecture Of Absence
Candida Höfer creates meticulously composed images of public and institutional spaces marked with the richness of human activity, yet largely devoid of human presence. Whether a photograph of a national library or a lounge at Volkswagen’s headquarters, Höfer’s images ask us to conduct distanced, disengaged examinations through the windows she creates. The collected images present a universe wholly constructed by human intention, unearthing patterns of order and logic imposed on these spaces by their absent creators and inhabitants. The Architecture of Absence examines Höfer’s oeuvre and its relationship to the work of other noted students of renowned professors Bernd and Hilla Becher.

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Customer Reviews

A quiet humor wanders like a ghost through the laconic photos of Candida Höfer -- no people can be seen but via the devices of the rooms, libraries, hotels, halls, museums, canteens -- one can suspect still the existence of human beings indirectly. With a similar humor understanding the physicist Georg Christoph Lichtenberg once wrote: "If the posterity of the year 35,000 (or another planet's class of sensible nature) would find a lady suit completely undone and if they wanted to determine the figure of the ladies who would have been covered with that, -- what figure would come out?" The aesthetic experiments of the German Photographer Candida Höfer activate such associations. One of her book publications is entitled "Room Monuments" (of course without any human being). Before the beginning of her studies (learning from the renowned professors Bernd
Candida Höfer had taken photographs of Turkish fellow citizens in business, tea-rooms and parks. The people then disappeared from her photos. Was this the bad influence of her studies with the married couple Bernd and Hilla Becher, who had photographed only the industry architecture of the German Ruhr district maniacally (stubbornly ignoring all that connections between Nazi-politicians and steel-industry, around Hitler and Krupp, Goebbels and Thyssen)? Or is there hiding a shock, Candida Höfer experienced, as the role of her father, Werner Höfer, a famous TV-talkmaster in the 1960’s, was criticized by investigating journalists, checking his own role in the Nazi-era? Did this chase the daughter in a kind of social phobia?

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