

SEANKELLY

Azzarello, Nina. "Candida Hofer exhibits images of architecture at Fondazione Bisazza," *designboom*, May 9, 2014.

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candida hofer exhibits images of architecture at fondazione bisazza



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(above) biblioteca dei girolamini napoli I, 2009

© candida höfer, köln; vg bild-kunst, bonn 2014

**candida höfer: images of architecture
fondazione bisazza, vincenza
may 9th through july 27th, 2014**

filling the vast gallery rooms at the exquisite fondazione bisazza in vincenza, italy are the large-format images of german photographer candida höfer, presented for the exhibition 'images of architecture' opening today. personally chosen by the artist, the selected architectural portraits exemplify her artistic oeuvre and embody the tone, technique and precise methodology for which she is widely celebrated. designboom was invited to preview the remarkable showcase of work and journey through the collection of thirty photographs, whose spectacular presence in the room speak with a quiet and haunting grandeur.



exhibition view of the photograph depicting architect david chipperfield's renovation of the neues museum in berlin
image © designboom

höfer's subject matter is always consistent: interior views of public spaces — museums, libraries, archives, theaters, offices, banks, and historic structures — all photographed with a straightforward vantage point, long exposure time and lit by the illumination source — whether natural or artificial — as the location was found. *'spaces are about light'* höfer describes, *'that is why I photograph them in the light that I find in them'*. perhaps the most compelling feature inherent within the works is actually the fundamental element they're all missing: a human presence. *'I prefer them when they are without people'* she continues, *'spaces then seem to tell more about people, what they do for them and what people have been doing to them'*. devoid of mankind, the images bear a silent yet emphatic tone, overwhelming their observer and drawing them closer, as if pulled by perspective into the scene.



exhibition view of 'palais garnier paris XXX', 2005 at the fondazione bisazza
image © designboom

both classic and contemporary architecture — from milan's magnificent teatro alla scala to the expertly restored neues museum in berlin by architect david chipperfield — are presented with a profound

sharpness and clarity, without the employment of any kind of digital enhancement. **intricacies and complexities hidden within the scene are brought forth for the viewer to survey at close range**, transforming the structural components of the buildings, and the everyday objects placed inside them, into abstract geometries and patterns that seem to be the hand-rendered brushstrokes of a master painter.



abadía cisterciense santa maría la real de oseira I, 2010
© candida höfer köln; vg bild-kunst, bonn 2014

nearly-endless rows of aged book covers at the real gabinete portugues de leitura in rio de janeiro seamlessly synthesize into an ornate motif; closely-packed brick work at the neues museum in berlin forms a labyrinthine depth; creases of light shining through the apertures at the biblioteca dei girolamini in naples radiate with an almost illustrated glow. **höfer's practice relays the story of each place, offering the viewer the opportunity to establish an exclusive and rare relationship with these temples of knowledge and houses of history.**



IES otero pedrayo ourense II, 2010
© candida höfer, köln; vg bild-kunst, bonn 2014



installation view of 'teatro alla scala milano III', 2005
image © designboom



palácio da bolsa no porto II, 2006
© candida höfer, köln; vg bild-kunst, bonn 2014



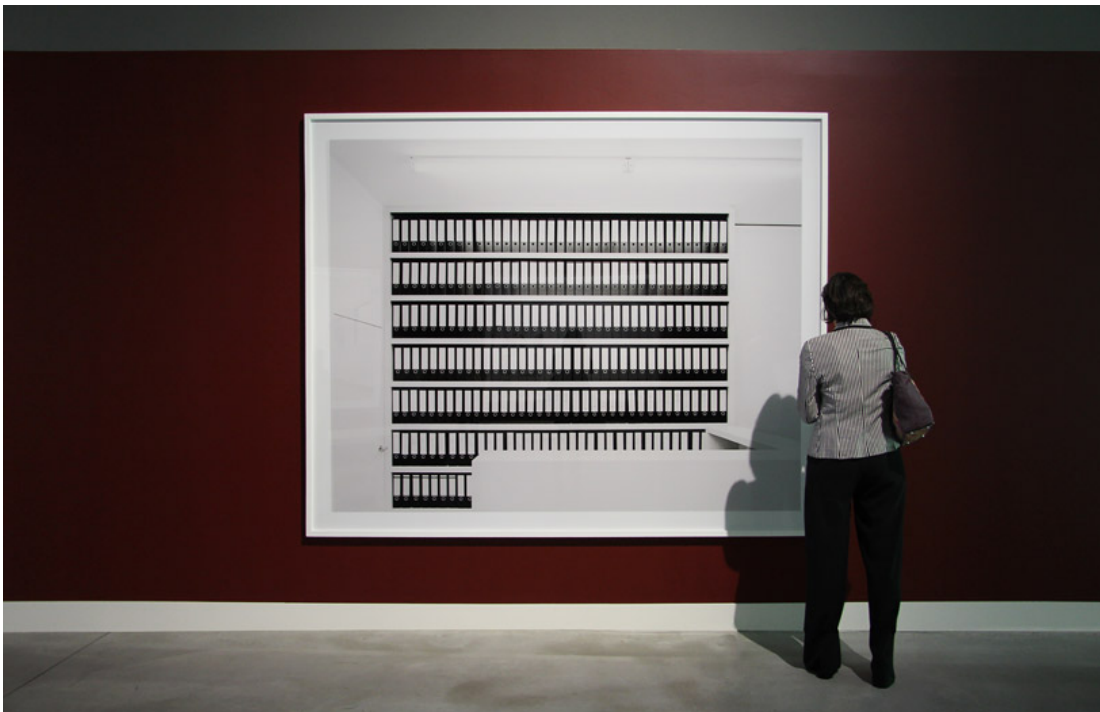
bibliothèque de la sorbonne paris I, 2007
© candida höfer, köln; vg bild-kunst, bonn 2014



installation view at fondazione bisazza
image © designboom



the large-format photographs line the walls of the vast gallery space
image © designboom



the images transform the spaces into abstract geometries and patterns
image © designboom



real gabinete portgues de leitura rio de janeiro IV, 2005
© candida höfer, köln; vg bild-kunst, bonn 2014



detail of 'real gabinete portgues de leitura rio de janeiro IV'
image © designboom



biblioteca do palácio e convento de mafra I, 2006
© candida höfer, köln; vg bild-kunst, bonn 2014



the photographs tower over the observer and allow them to see the details within at close range
image © designboom



casa da musica porto I, 2006
© candida höfer, köln; vg bild-kunst, bonn 2014



casa da musica porto IV, 2006
© candida höfer, köln; vg bild-kunst, bonn 2014

candida höfer

candida was born in 1944 in eberswalde, in the brandenburg region of germany. along with thomas ruff and thomas struth, she was the main exponent of the so-called düsseldorf school, after being deeply influenced by the work of bernd and hilla becher. she uses a documentary style to portray the interiors of public and private buildings, completely devoid of any human presence, and with a meticulous attention to decorative detail. along with martin kippenberger she represented germany at the 2003 venice biennale.