checklist of the exhibition
Anatomisches Institut der Universität Basel, 2002
chromogenic color (Type C) print
60 x 60 inches
Courtesy of the Rena Bransten Gallery, San Francisco
Kaiserviertel Hof Privatverkauf Münzplatz 11, 2002
chromogenic color (Type C) print
60 x 60 inches
Courtesy of the Rena Bransten Gallery, San Francisco
Museum Säderburg / (Rocococo), 1996
chromogenic color (Type C) print
25 x 25 inches
Courtesy of Sonnabend Gallery, New York
Palazzo Zondadari Venezia, 2003
chromogenic color (Type C) print
60 x 60 inches
Courtesy of Sonnabend Gallery, New York
Hispanic Society of America New York, 2001
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Stadtbibliothek Dresden, 2003
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Rathaus Hamburg, 2000
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Deutsche Bibliothek Frankfurt am Main, 1997
chromogenic color (Type C) print
25⅝ x 21⅝ inches
Collection of Barbara and Tom Eagleton
Kunsthalle München, 1983
chromogenic color (Type C) print
24 x 21 inches
Collection of Barbara and Tom Eagleton
Haus der Natur Salzburg, 1996
chromogenic color (Type C) print
25⅝ x 21⅝ inches
Collection of Barbara and Tom Eagleton
Real Academia de la Historia, Madrid, 2000
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Ulrike and Tom Schifting
Museum Säderburg / (Rocococo), 1996
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Löwenhain Public Library, 2000
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Kloster Michaelen Bregenz, 1999
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Boulevard du Travail, Cairo, 2001
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Museo Arqueologico Madrid, 2000
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Universität Bibliothek Hamburg, 2002
2 chromogenic color (Type C) prints
diptych, each 24 x 24 inches
Collection of Barbara and Tom Eagleton
chromogenic color (Type C) print
19⅝ x 21⅝ inches
Collection of Barbara and Tom Eagleton
Biblioteca Phil Madid, 2000
chromogenic color (Type C) print
60 x 60 inches
Collection of Barbara and Tom Eagleton

Biblioteca de la Real Academia de la Longua Madrid, 2000
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Ulrike and Tom Schifting
Stadtbibliothek Salzburg / (Rocococo), 1996
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Barbara and Tom Eagleton
Kunsthalle Bremen, 1998
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Ulrike and Tom Schifting
Kunsthalle Kassel, 1999
chromogenic color (Type C) print
33⅞ x 33⅞ inches
Collection of Ulrike and Tom Schifting

All dimensions reflect inside frame size.

The exhibition is organized by the Sheldon Art Galleries and is drawn from the St. Louis collections of Barbara and Tom Eagleton and Ulrike and Tom Schifting and from Rena Bransten Gallery, San Francisco and Sonnabend Gallery, New York.

The exhibition is sponsored by Nancy and Kenneth Franck, Eleanore J. Moore and Amaboth and John Well. The publication of this brochure is made possible by Ellen and Dobby Cuikis.

Special thanks to Tom Eagleton for the inspiration and assistance in mounting and publicizing this exhibition.

The Sheldon Art Galleries
3648 Washington Boulevard
St. Louis, Missouri 63108
314.533.9966
www.sheldonconcerthall.org/artgalleries

Gallery Hours:
Tuesdays and Thursdays Noon to 8:00 p.m.;
Wednesdays and Fridays Noon to 5:00 p.m.;
Saturday 10:00 a.m. to 2:00 p.m. and one hour before concerts and during intermissions.

THE SHELDON ART GALLERIES
since the 1970s, photographer Candida Höfer has investigated the private within the public, transforming bustling public places like libraries, waiting rooms, museums, and other areas of transient migration into images that are meditative and analytic. Both grand rooms in palaces, baroque in their "wedding cake" splendor, and modernist spaces that are clean, crisp and minimal are presented with equal clarity. Höfer's typologies have roots in a school of photography fostered by German artists Berndt and Hilla Becher, who are known for their grids of photographs of sculptural industrial structures. Höfer's are less rigorous than those of the Bechers, however, and in her catalogue of spaces, a humanity and powerful sense of place is manifest.

 obras/ and presence/

 Figures are rarely included in Höfer's compositions, but the rooms Höfer chooses to photograph still signal a palpable human presence: chairs, sofas for the human body; stand silently anticipating visitors or appear just to have been vacated; lamps on tables seem to have just been moved into position; computer monitors sit poised and ready; cozy and grand libraries assert their presence as vast reserves of knowledge and custodians of human history. Only one recent image, titled Palazzo Zenobio Venice II, 2003, makes direct reference to the photographer. A self-portrait, the photograph shows Höfer (barely) reflected in a large gilt mirror, dwarfed by her surroundings and seemingly about to be swallowed by the marble floor. There is also humor in her photographs as she finds odd juxtapositions: taxidermied animals and other fauna and flora are presented within the confines of beautiful display cases; a gaggle of chairs in varying styles on a large display lift appear ready for performance; and the Burghers of Calais gather together in a parade in the sculpture hall of the Rodin Museum in Philadelphia. It is in the subtle details she records that humanity emerges.

 capturing / space/

 In her photographs, Höfer moves between balanced compositions with centrally located vanishing points and off-center counterparts to those, in which she underlines the expected by subverting compositional norms. As one views Höfer's images, they morph from reductive formalism to an illustration of animated anticipatory presence: at one moment they are viable spaces of human habitation and in the next they solidify into a Mondrian-like collection of rectangles and squares. Höfer heightens this effect in her careful selection of viewpoint and in the elements that occupy the picture frame. Harmonically balanced are images like Bourse du travail, Calais I, 2001 or Kloster Mehrerau Bregenz IV, 1999. Others are quietly claustrophobic in their hermetic balance. Dark and oppressive, the walls and ceiling of the room depicted in Long Beach Public Library II, 2000 press heavily against the floor. Relief comes in the form of a vase, dead center, which floats in the darkness of the room, encased behind glass and lit like a sacred vessel.

 Light is an important compositional element in Höfer's photographs. Acting as a release for the eye, luminous counterparts animate otherwise heavy rooms and compositions. In Kloster Mehrerau Bregenz IV, a stained glass window at the end of a long set of dark wooden stacks allows our eye to escape from the confines of the narrow hallway. In both Bourse du travail, Calais I, 2001 and Bibliothèque Nationale de France, Paris, X, 1998, skylights glow and animate the otherwise heavy architectural forms.

 Not all of Höfer's photographs are deceptively balanced. In some, she undermines her own penchant for the grace of balance with subtle compositional subversions; notably, Rathaus Hamburg IV, 2000 in an image with a strong horizontal arrangement of forms whose corner is slashed by a red rope across the lower right corner. Another disturbing compositional element is found in Mauerkirchen, Salzburg (I Mauersack), 1996, where the arch of a sculpture's niche is amputated at the top, leaving us slightly uneasy. In Palazzo Zenobio, the floor is disconcertingly expansive and takes up far too large a percentage of the picture's frame. These compositional choices destabilize the comfort we traditionally garner from balanced compositions, animate the image and rip us from our reverie.

 the moment before:

 The absence that Höfer captures in her photographs is an anticipatory one. Although devoid of the crowds that one normally expects to find in public places such as these, we know they will soon again be filled with life. The impossibility of this pictured absence is almost more palpable than the quiet that these images make us believe is possible. Höfer's brand of "architectural photography" is more about the transitory nature of public spaces. It is a private, alternate existence that is revealed in which the buildings hum with their own internal presence. Not like the clinical architectural documents free of human presence that are "eye candy" for those selling design ideas, Höfer's photographs instead offer a sensitive metaphor for the ebb and flow of life.

 Olivia Lehrer-Goncales, Director
 The Sheldon Art Galleries

 biography

 Born in 1944 in Bierswalde, Germany, Höfer lives in Düsseldorf, Germany. She was one of Berndt and Hilla Becher's first students from 1973-1976 at the Kunstakademie, Düsseldorf. The Bechers, known for their typological studies of watertowers, grain elevators and other buildings of the industrial era, built their legacy of influence in students like Höfer and more recently Thomas Buff, Thomas Struth, Andreas Gursky and others. From 1976-1983 she worked with the Bechers, and has exhibited internationally since 1976. Her photographs are found in many important public collections including the Bibliothèque Nationale, Paris; France; the Centre Georges Pompidou, Paris, France; Centro de Arte Reina Sofia, Madrid, Spain; Kunsthalle Basel, Basel, Switzerland; Museum Folkwang, Essen, Germany; The Museum of Modern Art, New York, New York; San Francisco Museum of Modern Art, San Francisco, California and The St. Louis Art Museum, St. Louis, Missouri, among others.

 Cover: Bibliothèque Nationale de France Paris XX, 1998 chromogenic color (Type C) print Collection of Barbara and Tom Eggleston, Courtesy of Rena Bransten Gallery, San Francisco
 Facing page: Long Beach Public Library II, 2000 chromogenic color (Type C) print Collection of Barbara and Tom Eggleston, Courtesy of Rena Bransten Gallery, San Francisco
 Above: Haus der Musik Salzburg II, 1996 chromogenic color (Type C) print Collection of Barbara and Tom Eggleston, Courtesy of Rena Bransten Gallery, San Francisco
 Left: Palazzo Zenobio Venezia II, 2003 chromogenic color (Type C) print Courtesy of Sonnwend Gallery, New York