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The exhibition in Lucerne of Candida Höfer's work is titled "Düsseldorf" and spans 40 years of her photography. As museum director F. Fetzer explains, Höfer never consents to showing a retrospective, only thematic shows - so choosing this title was a slightly artificial way to allow images from her whole career to be shown here. Höfer, I knew, belongs to the Becher School of Photography in Düsseldorf - that she studied there 1976 - 1982 I learn from the exhibition text we are handed at the entrance.

The Becher School makes me think of Andreas Gursky, Thomas Ruff and Thomas Struth and so it comes as no surprise that the photographs in the first two rooms - large format very big pictures of the interior of palaces, churches, libraries and museums - show a rigorously linear choice of perspective. She has chosen mostly pale colouring and the images are consistently devoid of people. These locations, which were built for large gatherings of human beings impress the viewer by their severity and grandeur.

The walls of the Kunstmuseum have been painted a light grey for Höfer's exhibition -which, (since Arles very interested in and aware of strategy and presentation,) strike me as extremely effective. Going to photographic exhibitions these days is a different experience from what it used to be. Apart from looking the images and noticing my (emotional) reaction to them I am aware of the context - the way images are grouped, the influence size and space of the rooms, the lighting and the surrounding colour etc have on the way the work is perceived.

Much as I am fascinated by the Becher school photographers I find Candida Höfer's way of emptying large spaces of their purpose a bit soulless and cold. They impress, but fail to touch me.

In the middle of the large exhibition space there is, however, a room of photographs she took at the beginning of her career "Türken in Deutschland", a documentary series on Turkish migrants to Düsseldorf. These photographs are much smaller than her later ones, but they show people and it fascinates me that she can appear more human and engaged with her subjects than one might have thought judging from her later photographs.

The last two rooms of this large exhibition show Candida Höfer's latest work, which has an abstract quality, yet again very different to what we saw before.... Thinking about the exhibition afterwards I realise the most fascinating thing for me was to see how the artist has, throughout her long career, changed her subject matter, but never the rigorous, symmetrical approach to what she photographed.

