

Press Release

**Candida Höfer: Liechtenstein**

**In Dialogue with the Collections of Kunstmuseum Liechtenstein and the  
Hilti Art Foundation**

30 September 2022 – 10 April 2023

**Opening:** Thursday, 29 September 2022, 6 pm

**Press conference:** Wednesday, 28 September 2022, 10.30 am

Oberlichtsäle (skylight rooms) and Hilti Art Foundation

*'I am interested in architecture from the outside but I can see that whenever I like. Whereas I can only see what is concealed behind it when I enter the building. I was increasingly intrigued by the idea of shooting what lies hidden behind the façade.'* Candida Höfer

**Candida Höfer has created a new series of works in Liechtenstein. It forms the starting point and the centrepiece of the first exhibition conceived jointly by Kunstmuseum Liechtenstein and the Hilti Art Foundation. Höfer shot the photographs, numbering twenty, in the autumn and winter of 2021 specifically for the show. The series reflects the artist's ongoing exploration of scenes of cultural life and architecture. In conjunction with selected works from classical modernism to the present, the result is a mutually enriching dialogue between Höfer and the collections of both institutions.**

A member of the Düsseldorf 'Becher School', the acclaimed artist (\*1944 in Eberswalde, Germany) has previously created a number of site-specific groups of images, for example in Brussels and Düsseldorf. The photographs taken in Liechtenstein follow in this tradition, as the exhibition's curators explain:

'Inspired by the architecture of the museum, Höfer has developed this series of works in and for Liechtenstein. Shot at different locations, the spaces depicted serve cultural purposes in the narrow and broad senses. Höfer focuses on the infrastructure of art, not only presenting outdoor situations but also storage areas, luminous ceilings, goods lifts and staircases. After all, what would a museum collection be without storage or an exhibition without lighting? She also photographed the off-premises store of the National Library of Liechtenstein. Her mode of looking allows us to experience places and spaces afresh and to perceive them more consciously. Höfer's photographs set the tone for us, as curators. They are the starting point and

the inspiration for dialogues with both collections, which offer a wealth of fascinating and astonishing affinities.'

Christiane Meyer-Stoll, Letizia Ragaglia and Uwe Wieczorek

Characteristic of Höfer's photographic oeuvre is an objective, sober visual idiom, a pronounced interest in structures and the ordering of space, and a remarkable attention to detail. To create her images, she makes use of available light at the various locations and spaces (not using any spotlights), which in many cases results in long exposure times. Höfer's photographs are the opposite of snapshots: they are carefully planned and precisely executed. The subject matter speaks of human presence and influence, even if most of the spaces captured by the artist are deserted. Her latest works also testify to an increasing level of abstraction, in which colour, surface and form and their dissolution gain in relevance.

#### **Candida Höfer in dialogue with the collections of Kunstmuseum Liechtenstein and the Hilti Art Foundation**

*Candida Höfer: Liechtenstein* is the first exhibition to span all four skylight galleries of the Kunstmuseum and the three exhibition rooms of the Hilti Art Foundation – a total of around 1600 square metres.

Höfer's photographs are juxtaposed in an open dialogue with more than sixty artworks from the two collections. The artist's works form the starting point for the selection made by the curatorial team: one particular work or group of images sets the theme for each of the seven exhibition spaces. This aspect is emphasised by the grey wall colour. By allowing expansive, atmospheric associative fields, Höfer's photographic oeuvre can engage in a dialogue with works from different genres from more than one hundred years of art. Conversely, the unfamiliar contexts allow visitors to experience the broad range of her photographs from a fresh perspective.

#### **Surfaces and materiality, geometric shapes and abstraction as examples of dialogue**

For example, the visible particularities of body, surface and materiality in Höfer's exterior photographs of the Kunstmuseum were the inspiration for the juxtaposition with works by Edith Dekyndt, Bill Bollinger and Gotthard Graubner. Characteristic of the museum building is a softly reflective, smooth but slightly wavy terrazzo façade created by means of an intensive polishing process. In the 'colour-space bodies', as Graubner refers to his painterly works, by way of an example, layers of paint and thin glazes create a 'pulsating' colour on the 'soft' ground. In turn, Höfer's photographs of the shipping crates, lifts or the luminous ceiling reveal exact geometric structures of the kind also observed in the works of Donald Judd, Verena Loewensberg and Piet Mondrian.

On the upper floor of the Hilti Art Foundation, we see two photographs by the artist that depict almost square elements: the entrance door and the goods lift. In dialogue with three abstract paintings by Josef Albers, Höfer's abstract composition becomes all the more evident.

A production of Kunstmuseum Liechtenstein and the Hilti Art Foundation curated by Christiane Meyer-Stoll, Letizia Ragaglia and Uwe Wieczorek.

#### **Short biography of Candida Höfer**

Candida Höfer (born in 1944 in Eberswalde, Germany) began her career as a photographer in 1963, training at the renowned Schmölz + Huth advertising, design and fashion photography studio in Cologne. She went on to study at the Kölner Werkschulen from 1964 to 1968. After working for a short time as a photographer in Hamburg, she began studying at Kunstakademie Düsseldorf in 1973. By 1976 she was a student at the newly established photography class run by Bernd and Hilla Becher, graduating in 1982. She created her first major series of slide projections in 1979, *Türken in Deutschland* (Turks in Germany). From 1997 until 2000 she was a professor of photography at Staatliche Hochschule für Gestaltung Karlsruhe.

Höfer's works can be found in international collections and are exhibited worldwide. In 2002 she took part in *documenta 11* in Kassel and in 2003 she joined Martin Kippenberger in representing Germany at the 50th Venice Biennale. Höfer lives and works in Cologne.

#### **Exhibiting artists:**

Saädane Afif, Josef Albers, Polly Apfelbaum, Joseph Beuys, Umberto Boccioni, Bill Bollinger, Nina Canell, Andreas Christen, Gianni Colombo, Edith Dekyndt, Latifa Echakhch, Luciano Fabro, Helmut Federle, Dan Flavin, Lucio Fontana, Günter Fruhtrunk, Gerhard von Graevenitz, Gotthard Graubner, Donald Judd, Kerstin Kartscher, Konrad Klapheck, Julije Knifer, Imi Knoebel, Anna Kołodziejska, Gary Kuehn, Fernand Léger, Barry Le Va, Verena Loewensberg, René Magritte, Kazimir Malevich, Rita McBride, Piet Mondrian, François Morellet, Charlotte Moth, Bruce Nauman, Giulio Paolini, Steven Parrino, Dan Peterman, Emilio Prini, Pamela Rosenkranz, Fred Sandback, Keith Sonnier, Yves Tanguy, André Thomkins, Rosemarie Trockel, Gilberto Zorio.

#### **Exhibition publication**

The exhibition is accompanied by a publication featuring numerous illustrations and a literary adaptation of a production diary documenting the process of creating the exhibition.

**Edition**

Höfer has created two editions for Kunstmuseum Liechtenstein to accompany the exhibition, they are available at the museum and online.

**Audio guide**

The exhibition is accompanied by a free audio guide (German and English). The audio guide app is available for download onto your smartphone from the App Store or the Google Play Store (Candida Höfer. Liechtenstein).

**Free Wednesday!**

Admission to Kunstmuseum Liechtenstein with Hilti Art Foundation is free every Wednesday.

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