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~~The Photography of Hilla
& Bernd Becher, the
importance of memory. Bernd
and Hilla Becher, Hauser
& Wirth Zürich~~ **Bernd
& Hilla Becher Basic
Forms (Silos Cooling Towers**

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Blast Furnaces) HD 1080p

~~Hilla and Bernd Becher
invented a new genre of
photography~~ The
photographers Bernd and
Hilla - a documentary by
Marianne Kapfer, 2012,
TRAILER *Artists on Artists*

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*Lecture Series - Shannon
Ebner on Bernd and Hilla
Becher Hilla and Bernd
Becher - Being There: Slow
Art Bernd and Hilla Becher -
Blast Furnaces, 1979-1989*

Bernd and Hilla Becher

BERND \u0026 HILLA BECHER

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Typologies Bernd \u0026amp;

Hilla Becher - ARTE FRANCE

2002 ~~Bernd and Hilla Becher~~

~~| A COLLECTION OF~~

~~PHOTOGRAPHS | ArtNature~~ How

~~to Take Photos Like Henri~~

~~Cartier-Bresson How to find~~

~~your photography style~~

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Andreas Gursky -
Kontaktabzüge (arte-Reihe)
The Grid: Blind Photo
Critiques with Tom Bol -
Episode 129 Alex Webb - *The
Suffering of Light: 30 Years
of Photographs* - Thames
& Hudson - 2011 -Full

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book flip **IKS CLASSICS:**

STEPHEN SHORE MEETS HILLA

BECHER *Andreas Gursky: 'I*

Pursue One Goal - The

Encyclopaedia of Life'

~~Robert Adams: Photographing~~

~~a \"landscape of mistakes\"~~

~~Flamenco - Bulerias (Jorge~~

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~~Bergeres~~ Steel making Process
Bernd \u0026amp; Hilla Becher
(2006). Version française.
English subs. Doc on the
great German photographers.
Basic Forms by Bernd \u0026amp;
Hilla Becher ~~Bernd and Hilla~~
~~Becher~~ ~~Water Towers, 1972~~

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Bernd and Hilla Becher ~~BERND
AND HILLA BECHER: 4 Decades~~
~~{trailer}~~ Issues in Black
Archival Work - Session 1 of
Three Archival Events

Masters of Photography 2019:
Bernd and Hilla Becher ~~Going~~
~~to a Softball in Cleveland~~

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~~and going to be on
bechers????~~ *Bernd And Hilla
Becher Life*

Bernd and Hilla Becher were
pioneers in the art of
photography and even started
their own school. Their
students have become some of

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the most recognized
photographers in the world.
A Frankfurt ...

*Why Germany's best
photographers all studied
with Bernd and Hilla Becher*
Bernd and Hilla Becher are

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best known for their austere, elegiac, and widely influential photographs of industrial architecture in their native Germany. The Bechers captured what they called the ...

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Bernd and Hilla Becher

In Düsseldorf, the photographer Bernd Becher and his wife Hilla Becher trained artists who went down in art history as the Düsseldorf School of Photography. Anyone talking

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about German photography ...

*How a school changed the way
we see*

Want to sell a work by this
artist? Consign with Artsy.
Perhaps the most influential
artist of the 20th century,

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Pablo Picasso may be best known for pioneering Cubism and fracturing the ...

*every...Bernd and Hilla Becher
Prison Type Gasholder, 2004*

Perhaps the most influential artist of the 20th century,

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Pablo Picasso may be best known for pioneering Cubism and fracturing the two-dimensional picture plane in order to convey three-dimensional ...

*Objektiv, After Bernd &
Page 19/86*

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Hilla Becher, 2015

Want to sell a work by this artist? Consign with Artsy. Perhaps the most influential artist of the 20th century, Pablo Picasso may be best known for pioneering Cubism and fracturing the ...

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*Blast Furnaces, Pittsburgh
PA and Cleveland OH, (6
works), circa 1980*

This work includes a
certificate of authenticity.
Have a question? Visit our
help center. Want to sell a

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work by this artist? Consign with Artsy. Perhaps the most influential artist of the 20th ...

Water Tower Broadway/Houston Street, New York City, USA, 1978, 1978

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Since then, VAG has exhibited works of significant international artists including Yoko Ono, Wolfgang Laib, Bernd and Hilla Becher, Francis Bacon, Lucian Freud, and Karl Blossfeldt," explains ...

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This surrealist art exhibition explores the intersection between illusion and reality

Want to sell a work by this artist? Consign with Artsy. Perhaps the most influential

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artist of the 20th century,
Pablo Picasso may be best
known for pioneering Cubism
and fracturing the ...

*Kies-und Schotterwerke
(Gravel Plants), image III,
from Typologies series, 2006*

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Inspired by the epic documentary photographic projects of his fellow countrymen August Sander and Bernd and Hilla Becher, Martin Schoeller is among ... bringing readers eye-to-eye with people from all ...

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*Marc Jacobs in his Studio,
2008*

Inspired by the epic documentary photographic projects of his fellow countrymen August Sander and Bernd and Hilla Becher,

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Martin Schoeller is among
... bringing readers eye-to-
eye with people from all ...

*Jamie Lynne Grumet with her
Son, 2012*

Inspired by the epic
documentary photographic

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projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,
Martin Schoeller is among
... bringing readers eye-to-
eye with people from all ...

Paris Hilton with Pink Veil,
Page 29/86

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2004

Inspired by the epic
documentary photographic
projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,
Martin Schoeller is among
... bringing readers eye-to-

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eye with people from all ...

Philip Seymour Hoffman, 2003

Inspired by the epic
documentary photographic
projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,

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Martin Schoeller is among
... bringing readers eye-to-
eye with people from all ...

*Marina Abramovic on Subway
Train, 2010*

Inspired by the epic
documentary photographic

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projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,
Martin Schoeller is among
... bringing readers eye-to-
eye with people from all ...

Donald and Melanie Trump on

Page 33/86

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their Jet, 2004

Inspired by the epic
documentary photographic
projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,
Martin Schoeller is among
... bringing readers eye-to-

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eye with people from all ...

Lady Gaga with Bruise, 2009

Inspired by the epic
documentary photographic
projects of his fellow
countrymen August Sander and
Bernd and Hilla Becher,

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Martin Schoeller is among
... bringing readers eye-to-
eye with people from all ...

*Usain Bolt at the
Metropolitan Museum of Art,
2009*

A Victorian memory jug found

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by Bruce Lee Webb. It's barnacled with jewelry, buckles, and acorns—a reminder of the little things we collect unknowingly for others to find when we pass on ...

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*Get to Know Kyle Hobratschk,
the Founder of Corsicana*

Artist and Writer Residency

Want to sell a work by this
artist? Consign with Artsy.

Perhaps the most influential
artist of the 20th century,

Pablo Picasso may be best

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known for pioneering Cubism
and fracturing the ...

Choice Outstanding Academic
Title, 2007. Bernd and Hilla
Becher's lifetime project of

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documenting the industrial
landscape of our time
secures their position in
the canon of postwar
photographers. Their work—at
once conceptual art,
typological study, and
topological

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documentation—has influenced German photographers of a younger generation, including Thomas Struth, Thomas Demand, Candida Hofer, Thomas Ruff, and Andreas Gursky. This compelling, exhaustively

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documented biography describes the Bechers' life and work and offers a critical assessment of their place in the history of photography. Becher scholar Susanne Lange, granted access to the photographers'

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archives and quoting extensively from interviews with them, writes the first sustained analysis and biography of the Bechers' extraordinary partnership. She discusses, among other topics, both the

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functionalist and aesthetic dimensions of the Bechers' subject matter, their typologizing (which she finds reminiscent of nineteenth-century naturalists' classificatory schemes), and the anonymous

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industrial building style favored by German architects. She argues that industrial building types impose themselves on our consciousness as the cathedral did on that of the Middle Ages, and that the

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Bechers' photographs—which seem at first glance only to record a vanishing landscape—serve to examine this shaping of our perceptions. Their work provides us with a rare opportunity to see how we

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see. Bernd and Hilla Becher:
Life and Work, with 53
duotone plates and more than
200 additional
illustrations, is the first
book to delve deeply into
the sources and vision
behind the evocative and

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melancholy beauty of the Bechers' work. It will be indispensable both as a reference for students of postwar German photography and as a guide for readers who want to know how to approach the Bechers'

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monumental project.

Gathers photographs of
watertowers in the U.S.,
Great Britain, Germany, and
France and describes the

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authors approach to
industrial photography

An encyclopedic collection
of all known Becher
industrial studies, arranged
by building type.

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This volume is an essential addition to the Bechers' body of work , devoted to their images of rock-processing plants and lime kilns taken in Germany, France, The Netherlands, Belgium, Switzerland,

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Austria, and Great Britain throughout the 1980s and '90s. Each structure is unique, its details dependent upon the region and the date of its construction, and the book features buildings whose

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essential function is ancient but remain important today. Although a small number of these images have been included in previous monographs, this is the first publication to showcase a comprehensive

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collection of the Bechers' study of stonework and lime kilns. Whether presenting single shots or their signature typological grids, the Bechers created a photographic testament to the industrial revolution

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that so emphatically shaped the nineteenth and twentieth centuries. At the same time, however, they also captured a much-older manufacturing tradition: the quarrying and processing of stones

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The more than two hundred striking duotone plates in Hilla and Bernd Becher's Industrial Facades continue the famous D?orf photographers' formal investigation of industrial structures, in this case the

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frontal elevations of
factory buildings. Like the
Bechers' earlier books on
water towers, blast
furnaces, and gas tanks,
Industrial Facades once
again clearly displays their
serenely cool, rigorous

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approach to the structures they photograph as variations on an ideal form. The Bechers make no attempt to analyze or explain their subjects. Captions contain only the barest of information: time

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and place. Industrial Facades covers the whole range of periods and designs representing this building type: from austere brick buildings of the early industrial age and the arched windows and turrets

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decorating historicist
facades, to the concrete and
glass functionalist
constructions of the 1950s
and 1960s, to today's
rectangular, windowless
halls. These photographs
give the lie to Louis

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Sullivan's often misunderstood motto, "form follows function," for the external appearance of the factory buildings shown here are hardly determined by their internal working processes. For this reason,

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the Bechers' photographs do not really illustrate the development of modern industrial architecture, nor the achievements of functionalist building, but rather the achievements of banal, everyday

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architecture, produced by
builders trained in crafts
or by engineers trained in
the necessities of the
industrial process. * Not
for sale in France, Germany,
Switzerland, Belgium, and
Austria

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Now reissued in an attractively priced, compact edition, this classic and authoritative survey is the first detailed account of a seminal era in photographic history. Inspired and guided

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by Bernd and Hilla Becher, themselves pioneers in the area of documentary photography, the artists of Germany's Düsseldorf School not only pushed the boundaries of their teachers' practice, but also

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ushered in three generations of technical and compositional achievement that is rivalled in importance only by the arrival of color photography. This book introduces readers to the

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historic, cultural, and scientific environments in which the Bechers' practice thrived. It explores the teaching philosophies with which they encouraged their students, and considers the qualities that highlight the

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Düsseldorf School: intricate detail, large scale, painterly distance combined with an immersive quality. The plate section, organized by artist, features 160 beautifully reproduced images by Andreas Gursky,

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Thomas Struth, Thomas Ruff,
Candida Höfer, Axel Hütte,
Laurenz Berges, Elger Esser,
Simone Nieweg, Jörg Sasse,
and Petra Wunderlich.

A photographic collection,
falling somewhere between

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topographical documentation and conceptual art, catalogs a village of houses built between 1870 and 1914 in the Siegen region of Germany, one of the oldest iron-producing areas of Europe.

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An elegant new edition of Bernd and Hilla Becher's classic black-and-white photographic study of industrial buildings. During their 40-year career, Bernd and Hilla Becher created their own architectural

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typology as they photographed buildings in a unique style. Basic Forms represents the culmination of their career. Although the subject matter is unglamorous--mine shafts, blast furnaces, cooling

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towers, water towers, silos,
and gas tanks--the Bechers'
passion for their work
imbues these photographs
with beauty and solemnity.
The Bechers restricted the
conditions of each
photograph--taking them

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early in the morning, on overcast days, so as to eliminate shadow and distribute light evenly. Each image is centered and frontally framed, its parallel lines set on an even plane. There are no

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human figures, nor are there birds in the sky. The result is a treasury of precisely functional architectural forms, a sublime example of conceptual artistic practices, and a series of "perfect sculptures of a

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bygone industrial age."

Typological, repetitive, at times oddly humorous, Bernd and Hilla Becher's photographs of industrial structures are, in their cumulative effect,

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profoundly moving. The Becher's serenely cool, disarmingly objective, and notoriously obsessive images of watertowers, gas tanks, grain elevators, blast furnaces, and mine heads have been taken over a

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period of almost thirty years, under overcast skies, with a view camera that captures each detail and tonality of wood, concrete, brick, and steel. Blast Furnaces represents a continuation of, but also a

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counterpoint to the Bechers' earlier book *Watertowers*. There basic functional elements were hidden or clothed in disguises, whereas the 256 duotone prints included here record a purely functional and

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exposed architecture, built to contain heat, pressure, and accumulations of gases and unhindered by any outside constraints. The blast furnace is the symbol of the steel industry. Like other building types which

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attract the Bechers, it is also an endangered industrial species.

Essentially giant, cone-shaped circular stoves, blast furnaces dominate the cityscapes of Pittsburgh, Youngstown, and Birmingham

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much as religious structures dominated medieval cities. These photographs, taken between 1961 and 1989, convey the unique characteristics, physical complexity, and eerie presence in the landscape of

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blast furnaces in Great Britain, Belgium, France, Austria, Germany, and the United States. Bernd and Hilla Becher teach at the Dusseldorf Art Academy. They began their collaborative photographic enterprise in

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1957, when they did a study of workers' houses in their native Germany. The Bechers follow in a distinguished line of German photographers that includes August Sander, Albert Renger-Patzsch, and Werner Manz, all of whom

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contributed in different ways to the definition of "objective" photography. A selection of their photographs is on view throughout 1990 at the Dia Art Foundation galleries in New York, and they will

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represent Germany in the
1990 Venice Biennale.

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