
Bernd Hilla Becher Basic Forms

English And German Edition

Bruno Munari: Square, Circle, Triangle

The Recording Machine

Camera Lucida

Bernd and Hilla Becher

New Topographics

Basic Forms

Basic Forms

The Pivot of the World

The Adventures of Jake and the Giant Water Tower

Beyond Geometry

Water Towers

Bernd & Hilla Becher

Photography, Drawing, Collage

Bernd & Hilla Becher: Basic Forms - Grundformen

Art and Fact During the Cold War

An Expanded Subjective Atlas of 20th Century Architecture

Coal Mines and Steel Mills

Blast Furnaces

Thirtyfour Campgrounds

Modern Forms

Nine Contemporary Photographers

Typologies

The Uncanny in Contemporary Photography

The Recording Machine

Industrial Façades

Gas Tanks

World Receivers

Experiments in Form, 1940s-70s

Basic Forms of Industrial Buildings

Joy Division: Juvenes

Looking at Photographs

Life and Work

The Düsseldorf School of Photography

Georgiana Houghton - Hilma Af Klint - Emma Kunz

See/Saw

The Place of Houses

*Bernd Hilla
Becher Basic
Forms English
And German
Edition*

*Downloaded from
ecobankpayservices.ecobank.com
by guest*

SADIE MALDONADO

Macmillan

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 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 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 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 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 bygone industrial age."
Bruno Munari: Square, Circle, Triangle Prestel

Publishing

To mark the occasion of the exhibition, *Magical Surfaces: The Uncanny in Contemporary Photography*, Parasol unit has published a comprehensive, limited edition publication. The works of the seven artists selected for this exhibition, Sonja Braas, David Claerbout, Elger Esser, Julie Monaco, Jörg Sasse, Stephen Shore and Joel Sternfeld, all reveal in varying forms the idea of the uncanny ? from the magical to the strange and fearful. Each of the

exhibiting artists has chosen their own process, either manipulating photographic imagery or creating such settings, which prompts us to marvel at the many ways the uncanny can occur in surfaces and realise once more that any photograph is indeed authored. Exhibition: Parasol unit foundation for contemporary art, London, UK (13.04.-19.06.2016). [The Recording Machine](#) Mit Press
Typological, repetitive, at times oddly humorous,

Bernd and Hilla Becher's photographs of industrial structures are, in their cumulative effect, 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 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 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 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

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 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 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 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 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 represent Germany in the 1990 Venice Biennale.

Camera Lucida Mit Press

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, 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 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 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 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
Bernd and Hilla Becher
Phaidon Press

Camping can make us feel a powerful connection to nature and our rugged backwoods forebears. Campers once confronted the elemental facts of life, but now, the millions of

Americans taking to the road on camping trips are more likely to drive to a campground, hook up service conduits, connect to WiFi, drop their awnings, and set out patio chairs. It is as if, Martin Hogue observes, each campsite functions as a stage upon which campers perform a series of ritualized activities (pitching the tent, building a fire, cooking over flames). In *Thirtyfour Campgrounds*, Hogue investigates these sites, individually and in multiples, offering a

photographic and typological survey of nearly 6,500 American campsites, mapping subtle differences within the apparently identical. The central part of the book consists of color photographs of individual campsites, downloaded from such online reservation websites as reserveamerica.com and recreation.gov, organized by zip code, and arranged in grids across the pages. Hogue nods to artist Ed Ruscha's *Thirtyfour Parking Lots* for his title and its attitude, and to

the work of Bernd and Hilla Becher for the serial arrangement of images in grids. The campsite pictures seem at first endlessly repetitious; but then the repetition makes way for difference. Time reveals itself in fading light and passing clouds, the weather changes between photographs of neighboring sites, leaves turn color and fall, in an unexpected kind of time-lapse photography. This is a book that was made so seriously that it must (not) be taken too seriously. More scientific

than any campground literature, *Thirtyfour Campgrounds* calls the very nature of scientific survey, research, and publication into question.

New Topographics MIT Press

The more than two hundred striking duotone plates in Hilla and Bernd Becher's *Industrial Facades* continue the famousD?orf photographers' formal investigation of industrial structures, in this case the 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 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 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 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 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, 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 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
Basic Forms Mit Press
"The German photographic movement commonly known as the

Dusseldorf School of Photography has become synonymous with artistic excellence and innovation. It began in the mid-1970s at the Kunstakademie Dusseldorf, under the instruction of the photographers Bernd and Hilla Becher, known for their comparative grids of mundane industrial buildings captured with an objective and clinical eye. This school has not only birthed some of today's most important and successful photographers, but has also had a

fundamental and lasting influence on the history of the medium. The Dusseldorf School of Photography presents over 160 images in a spectacular overview of the breadth of the Dusseldorf School from the early 1970s to today. This impeccable survey is filled with superb reproductions of the best-known photographs by three generations of key Dusseldorf artists: Bernd and Hilla Becher, Laurenz Berges, Elger Esser, Andreas Gursky, Candida Hofer, Axel Hutte, Simone

Nieweg, Thomas Ruff, Jorg Sasse, Thomas Struth and Petra Wunderlich. With a scholarly text, extensive artist bios and a plate section dedicated to each of these artists, The Dusseldorf School of Photography offers the first comprehensive assessment of this important photographic movement-one that dominates the salesrooms and museums of our times."--Publisher description.

Basic Forms Mit Press
Originally published: New York: Holt, Rinehart and

Winston, c1974.
The Pivot of the World
Schirmer/Mosel Verlag Gmbh
*** The definitive collection of the Joy Division photographs of Kevin Cummins, including interviews with Bernard Sumner, Peter Hook and Stephen Morris. The iconic images captured by Cummins - from snowy bridges and dark rehearsal rooms to electrifying live performances - helped to define Joy Division and cement their place in music history. Originally

published in an ultra-limited run of just 226 copies, *Juvenes* is a book with legendary status. Now comprehensively updated with new material and images that have never been published in a book before, this new edition will allow fans to own it for the first time. Also containing insightful and moving essays from the band's family, contemporaries and fans including David Peace and Pat Nevin, *Juvenes* is a striking, poignant celebration of a truly

special band. With a foreword by Ian Rankin. "Whenever I picture Joy Division, it's through Kevin Cummins' camera lens. Never before or since has one photographer captured a band's story so well." TIM BURGESS "I first saw Kevin Cummins' photographs of Joy Division when I was a music-obsessed teenager. The stark black and white shots captured perfectly the austere and serious nature of the music. Look at this book and dream a new future into being.

God knows we need one." BOBBY GILLESPIE The Adventures of Jake and the Giant Water Tower MIT Press During their 40-year career Bernd and Hilla Becher created an invaluable photographic encyclopedia of industrial structures. Pursuing the concept of typology, they kept focusing on the same subjects over and over again to reveal constants and variations. Basic Forms presents 61 photographs covering the entire range of Becher motifs--water towers,

cooling towers, gas tanks and winding towers, blast furnaces, gravel plants, lime kilns, grain elevators and coal bunkers. Basic Forms serves as a kind of manual to Bernd and Hilla Becher's landmark art and aesthetics. First published in 2004, Basic Forms is now back in print. *Beyond Geometry* MIT Press (MA) This revised edition of Groszpiere's celebrated tour of modernist architecture has been expanded beyond Europe and North America to a truly global reach,

featuring buildings in Southeast Asia, Australia, Africa and South America. Featuring new and revised texts from Barbican, MoMA and independent curators, this book offers intriguing insights into the history of modernist design, the origins of architectural photography and the reasons why architectural forms repeat in otherwise dissimilar countries. Is form still function? How "modern" is modernist architecture? And what has happened to the style's foundational utopian ideals? Nicolas

GrosPierre's masterful photographic survey catalogues both famous and little-known buildings, challenging the viewer to consider modernist architecture's complicated legacy. Drawn from GrosPierre's ever-expanding archive documenting his travels, these large-format photographs of almost 250 buildings are arranged purely by their shapes, prioritizing form over function and location to give a unique perspective of global structures. Uniform in

perspective, and presented without comment, GrosPierre's photographs allow viewers to discover details and colors that a more narrative-focused presentation would prohibit. The work of nearly a quarter of a century, this ever-expanding collection reflects a labor of love, a photographer's deep obsession, and a celebration of buildings both iconic and mundane all over the world.

Water Towers Rizzoli International Publications

Cover -- Half Title -- Title --
 Copyright -- Dedication --
 Contents --
 Acknowledgments --
 Introduction. The Turn
 from Truth -- Chapter 1.
 Machine: Conceptual
 Photography -- Chapter 2.
 Matter: Art in the Desert --
 Chapter 3. Surface:
 Photorealist Painting --
 Chapter 4. System:
 Gerhard Richter --
 Conclusion. The Lasting
 Problem of Realism --
 Notes -- Index -- A -- B -- C
 -- D -- E -- F -- G -- H -- I -- J
 -- K -- L -- M -- N -- O -- P --
 R -- S -- T -- V -- W -- Z --
 Illustration Credits

Bernd & Hilla Becher

Prestel Publishing
 A revealing look at the
 irrevocable change in art
 during the 1960s and its
 relationship to the
 modern culture of fact
 This refreshing and
 erudite book offers a new
 understanding of the
 transformation of
 photography and the
 visual arts around 1968.
 Author Joshua Shannon
 reveals an oddly stringent
 realism in the period,
 tracing artists' rejection of
 essential truths in favor of
 surface appearances.
 Dubbing this tendency

factualism, Shannon
 illuminates not only the
 Cold War's preoccupation
 with data but also the rise
 of a pervasive culture of
 fact. Focusing on the
 United States and West
 Germany, where
 photodocumentary
 traditions intersected with
 1960s politics, Shannon
 investigates a broad
 variety of art, ranging
 from conceptual
 photography and
 earthworks to photorealist
 painting and abstraction.
 He looks closely at art by
 Bernd and Hilla Becher,
 Robert Bechtle, Vija

Celmins, Douglas Huebler, Gerhard Richter, and others. These artists explored fact's role as a modern paradigm for talking, thinking, and knowing. Their art, Shannon concludes, helps to explain both the ambivalent anti-humanism of today's avant-garde art and our own culture of fact.

Photography, Drawing, Collage Routledge

The compelling story of the collaboration of the most important husband-and-wife team in the history of photography; a

lavishly illustrated critical assessment of their lifelong project of documenting the industrial landscape of the twentieth century.

Bernd & Hilla Becher: Basic Forms -

Grundformen Prestel Publishing

Typologies features the work of nine contemporary artist-photographers. Influenced by issues of structuralism rather than appropriation or fabrication, each artist has focused almost scientifically on recording a very specific genre or

type. (Bernd and Hilla Becher, Lynne Cohen, Judy Fiskin, Candida Höfer, Roger Mertin, Thomas Ruff, Edward Ruscha, Thomas Struth) Art and Fact During the Cold War Yale University Press

presents four principally different forms of gas holders or gas tanks in 140 photographs taken during the years 1963-1992 in Great Britain, France, Belgium, Germany, and the United States

An Expanded Subjective Atlas of

20th Century

Architecture Graywolf Press

"Abstract paintings were being produced even before Kandinsky. Completely independently from each other, Georgiana Houghton (1814-1884) in England, Hilma af Klint (1862-1944) in Sweden and Emma Kunz (1892-1963) in Switzerland developed an individual, abstract pictorial language. What they had in common was a desire to make visible the laws of nature, the intellect and the

supernatural. Their works are being presented side by side for the first time in an exhibition. The three women artists all found their artistic language within the context of the spiritual movements of their times: Houghton in spiritism, af Klint in theosophy and Kunz in naturopathy. Their artworks bear witness to a 'mediumistic' praxis: Houghton and af Klint were inspired by higher beings to paint, while Kunz developed her drawings with the help of a pendulum. In addition,

the volume shows stills by Harry Smith and James and John Whitney, who - inspired by various occult movements - made experimental films during the 1940s"--Publisher's website.

Coal Mines and Steel Mills
Schirmer/Mosel Verlag Gmbh

'Beyond Geometry' brings together examples of European and Latin American concrete art, Argentine Arte Madí, Brazilian Neo-Concretism, Kinetic and Op Art, Minimalism and various forms of post-Minimalism

including systematic forms of process and conceptual art.

Blast Furnaces Cassell
"The Pivot of the World" looks at an exceptional effort to work out that geopolitical tension by cultural means as developed in three hugely ambitious photographic

projects: The Family of Man exhibition that opened in 1955 and traveled the world for the next decade; Robert Frank's influential book The Americans, photographed in 1955-1956 and first published in 1958; and

Bernd and Hilla Becher's typological record of industrial architecture, begun in 1957 and continuing today."--BOOK JACKET.

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

Related with Bernd Hilla Becher Basic Forms English And German Edition:

[© Bernd Hilla Becher Basic Forms English And German Edition Sit Means Sit Dog Training Cost](#)

[© Bernd Hilla Becher Basic Forms English And German Edition Single Digit Addition Worksheet](#)

[© Bernd Hilla Becher Basic Forms English And German Edition Simplifying Rational Expressions Worksheet](#)