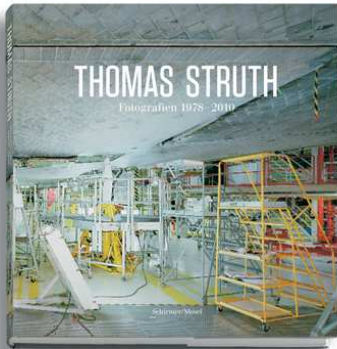


Munich, June 2010

PRESS RELEASE



**Thomas Struth**

***Photographs 1978-2010***

Texts by Armin Zweite, Anette Kruszynski, James Lingwood, Ruth HaCohen & Yaron Ezrahi, and Tobia Bezzola

248 pages, 330 330 plates and illustrations in colour and duotone

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## **Thomas Struth: Subtle Magnitude**

The comprehensive monograph with new photographs

Accompanying the comprehensive retrospective of the internationally renowned photographic artist Thomas Struth in Zurich (June 11 to September 12, 2010), subsequently traveling to Duesseldorf, London, and Porto, Schirmer/Mosel is publishing the new, authoritative monograph ***Thomas Struth: Photographs 1978 –2010***. Featuring 330 images, the book provides a broad and representative overview of the Duesseldorf-based photographer's work over the last 30 years. Along with highlights of his artistic oeuvre – such as the family portraits, museum images, and natural paradises – both the exhibition and the book include very recent, previously unknown images of laboratories and scientific equipment, exploring large research institutions and high-tech plants. They quite clearly mark the start of a new thematic strand in the artist's work and demonstrate his interest in the complex, visual structures produced by complex, technical systems. For Armin Zweite, author of one of the informative essays of the book, the photos appear “at first sight like a reflex to the globalization trends of the global civilization”. Of special relevance to recent events is the photograph of a South Korean shipyard with a semi-submersible offshore drilling platform – a steel giant to which Struth lends a monumental quality.

The overarching topic that Thomas Struth (born 1954 in Geldern/Lower Rhine) continually explores in his photographic works is the act of seeing and its importance in the perceptual context of the photographs. His motifs are the situations of reality, which he transforms using formal correspondences (closeness and distance, sharpness and blurring, small and large forms, repetition and variation) into successful photographic compositions. Metaphoric heightening or the combination of various visual elements to create something entirely new is alien to his work. Rather, reality itself is transformed into an aesthetic manifestation by the photographer's productive view.

*“Whatever the motif,  
be it reality itself,  
Struth lays bare an  
underlying structure.”*

Anette Kruszynski

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Thomas Struth works almost exclusively in large-format photographs, opening the viewer's eye to the great precision and wealth of detail featured in the excerpts of reality placed in the image. In defiance of the trends towards artistic manipulation in photography the artist has dedicated himself to a realism that captivates the viewer with its subtle monumentality and daring directness. Within the various work series caught up between the everyday and the spectacular – street views in Naples, high-rises in Tokyo, a Bavarian deciduous forest or the portrait of a New York family – Struth brings out in an incomparable manner the visual phenomena of his own world, and those worlds alien to him. In doing so he poses aesthetically formulated questions that address both the current status of society and the future of human civilization, i.e. of ourselves.

The new monograph including essays by Armin Zweite, Anette Kruszynski, James Lingwood, Ruth HaCohen & Yaron Ezrahi, and Tobia Bezzola presents the artist's various work groups in generous visual portfolios. The text and illustration sections are complemented by a commentating, in-depth chronology based on an interview with the artist. Spanish designer Fernando Gutierrez was responsible for the layout of the book.

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