THOMAS STRUTH’S MUSEUM PHOTOGRAPHS are disarming to the extent that they appear to be candid, casually composed, snapshot-like documents. At first glance they belie the care with which they have been composed, edited, and printed. The fifteen large-scale color photographs in the exhibition, taken between 1989 and 1990 in museums in Paris, London, Vienna, Amsterdam, Chicago, the Vatican, and Florence, have been culled from about 800 negatives.1 Struth uses available light and a large-format view camera (the type commonly used for architectural photography) mounted on a tripod.2 His skillful control of perspective and depth of field contribute to the mood of the photographs and explain the uniform sharp focus and heightened clarity of the pictures. The photographs are laminated to the plexiglass in their frames rather than mounted on backings, which partially accounts for their strange and particular translucency.

Given the photographic apparatus Struth uses, his technique is to set up and then wait for people to walk in and out of the frame. His photographs concern the behavior of people in museums and frame their actions in relationship to those of the figures in the paintings with which they are engaged. Because Struth and his camera are so visible in the process, he assumes the position of observer but not voyeur.

Struth began using photographs when he was a student, first of the painter Gerhard Richter and then of the photographer Bernd Becher, at the Kunstakademie Düsseldorf, a school where students are encouraged to think of art more as a tool for social knowledge than as a means of self-expression. In order to get beyond his personal fantasies, to become more objective and examine the outside world, Struth first used photographic reproductions from books and magazines as ready-made sources to provide rough ideas for the subject matter of his paintings. Eventually he decided to make his own photographs. He bought a camera and began to follow people “on trams, as part of student life in Düsseldorf, walking in the street.”3 After a while he realized that it was hard to extract information from images of “a jacket, a skirt, a couple with a dog.” Examining the medium further, he photographed “things which hide things—windows with curtains, bicycles all wrapped up.” He finally decided to leave people out of his pictures entirely and began to photograph the streets instead, investigating the possibility that they would reveal more about people than the people themselves.

The black-and-white photographs of streets, which Struth began in the late 1970s in cities in Europe, Japan, and the United States, were his first widely exhibited pictures. Deserted views of both old and
modern areas with dramatic vanishing points [fig. 1],
they recall the early topographical vistas of Paris by
Charles Marville and Eugène Atget, or documentary
photographs of the 1930s, or the index-like images of
water towers, grain elevators, and blast furnaces of
Bernd and Hilla Becher. Struth’s photographs capture
what is both unique and unexceptional about a specific
place. Characterized by an austere formal beauty and a
wealth of architectural detail, the street scenes seem, as
Ulrich Loock has noted, to “offer an archive of the
already constructed world.”

The street scenes were followed by a series of equally
austere black-and-white portraits [fig. 2] and a series of
lush color photographs of couples and family groups
begun in 1985 in Japan and Scotland. The group
portraits depict interior (private) rather than exterior
(public) spaces and were made using the same large-
format camera and long exposure as the street and mu-
seum photographs. The sitters look directly at the
camera in poses both casual and formal. Collaborating
with the camera, they enact a conscious sense of them-
selves as photographed images, as if imitating their
appearance in family snapshots. These portrait photo-
graphs can thus be thought to constitute as “con-
structed” a world as that of the city streets.

Struth sees the museum photographs as an extension
of this portrait series. As he has said,

The interest in the museum photos came
through the portraits, which then led to my
occupation with portrait painting, principally
with that of the Renaissance.

The trick was . . . to regard portrait paint-
ing as I would look at photographs, to under-
stand the original act of portrait painting like
this: as an interpretation of the world exe-
cuted with the means which were common
and appropriate at that time. From there
arose the idea to bring these two things, with
the medium of reproduction, the currently
appropriate medium, to the same level; to
make a reproduction of a painted image and
at the same time to produce a new image in
which real persons of today are shown.

Thus the museum pictures function as group por-
traits in which representation takes place on two levels:
the photographed in juxtaposition with the painted
image. Acutely aware of the photographic traditions
operating in his street scenes and portraits, Struth is
interested in what happens to people when they come in
contact with an older visual tradition that has also
become part of our constructed world.

A quiet intensity pervades some of these photo-
graphs, such as Kunsthistorisches Museum III,
Vienna and Uffizi I, Florence. In others, Struth has
captured surprising affinities between the way people
situate themselves in space and the formal composition
of the paintings: the circular group sitting on the floor
beneath the oval Tiepolo painting in Louvre II,
Paris, for example, and the emphasis on verticals in
both the viewers of and figures in Seurat’s La Grande
Jatte in Art Institute I, Chicago or the diagonal
line-up in front of Géricault’s Raft of the Medusa in
Louvre IV, Paris.

We have become accustomed to reproductions and
replicas, images of images. In juxtaposing the fixed time
of the paintings with that of the viewers, Struth’s
museum photographs have the unexpected effect of
returning to the paintings a sense of “aura,” the term
used by the philosopher Walter Benjamin to describe the sense of special authority or authenticity that we ascribe to original and unique works of art. Struth makes us aware of the idiosyncratic groupings and restless animation on the part of the viewers, who display what Donald Kuspit has called a "resistant viality" in the face of institutionalized imagery. Struth has said,

What I wanted to achieve with this series . . . is to make a statement about the original process of representing people leading to my act of making a new picture, which is in a certain way a very similar mechanism: the viewer of the works seen in the photo is an instance which finds itself in a space to which I, too, belong when I stand in front of the photo. The photos illuminate the connection and should lead the viewers away from regarding the works as mere fetish-objects and initiate their own understanding or intervention in historical relationships. . . . Therein lies a moment of pause or questioning. Because the viewers are reflected in their activity, they have to wonder what they themselves are doing at that moment.\textsuperscript{10}

The generic and the specific operate simultaneously in Struth's museum photographs, portraits, and street scenes. As in traditional documentary photography, Struth's titles identify his subjects by name (street and city, family and city, museum and city), but exactly what these names are meant to tell us is not clear. Instead, the captions make us aware of the subjects as both distinctive and commonplace, for they are not architectural landmarks or famous people, and in the museum series neither well-known works of art nor artists are identified.

Struth's subjects (the city street, the portrait, the work of art as a self-referential object in the isolated context of the museum) are the familiar subjects of modernist art. Through his pictures, Struth asks us to consider to what extent we form our images by what we see—both in the kinds of spaces we construct and inhabit and by the images we have and continue to create of ourselves. In the museum photographs we see ourselves looking over someone's shoulder, as it were, to see how we have depicted ourselves in the past.

\textbf{Phyllis Rosenzweig}  
\textit{Associate Curator}
Fig. 3. Musée d'Orsay II, Paris, 1989. C-print, 88" x 72 in. (224.0 x 183.0 cm).
BIOGRAPHY

SELECTED SOLO EXHIBITIONS
1985 Rüdiger Schröcke, Munich, Thomas Struth.
1991 Gallery Shimada, Yamaguchi, Japan, Thomas Struth.

SELECTED GROUP EXHIBITIONS
1988 Institute of Contemporary Arts, London, Another Objectivity, and tour; Centre Cultural de la Fundació Caixa de Pensions, Barcelona, La Ra Revisada.
1990 Venice Biennale, Aperto 90; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, German Photography.
1992 Walker Art Center, Minneapolis, Photography in Contemporary German Art: 1960 to the Present, and tour.

SELECTED BIBLIOGRAPHY

CHECKLIST
Dimensions, including frame, are given in inches (and centimeters), height precedes width. All photographs are in editions of ten.
Kunsthistorisches Museum III, Vienna, 1989. C-print; 57½ x 73½ (145.0 x 187.0). Collection Chase Manhattan Bank, N. A.
Louvre I, Paris, 1989. C-print; 72 x 92½ (183.0 x 234.0). Courtesy Galerie Max Hetzel, Cologne.
Louvre III, Paris, 1989. C-print; 59½ x 66½ (152.0 x 168.0). Courtesy Galerie Max Hetzel, Cologne.
National Gallery I, London, 1989. C-print; 70% x 77% (183.0 x 196.2). The John and Mable Ringling Museum of Art, Sarasota, Florida.
Uffizi, Florence, 1989. C-print; 70 x 83½ (178.0 x 213.0). The Art Institute of Chicago, Solomon B. Smith Endowment.
Art Institute I, Chicago, 1990. C-print; 68½ x 81½ (174.0 x 206.0). Lothar Schirmer, Munich.
Art Institute II, Chicago, 1990. C-print; 72½ x 86½ (184.0 x 219.0). The Art Institute of Chicago, restricted gift of Lewis Manilow.
Museo Vaticano (Pinacoteca), Vatican, 1990. C-print; 66½ x 81½ (165.0 x 206.0). Courtesy Galerie Max Hetzel, Cologne.
Rijksmuseum I, Amsterdam, 1990. C-print; 64½ x 83½ (164.0 x 212.0). Courtesy Galerie Max Hetzel, Cologne.

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