Chapter 10: “good” vs “bad” objecthood
james welling, bernd and hilla becher, jeff wall
James Welling *Lock*, 1976
“We were’ interested in a straightforward 19th century way of photographing an object. To photo things frontally creates the strongest presence and you can eliminate the possibilities of being too obviously subjective.” - Bernd Becher
“You have to be honest with your object and to make sure you do not destroy it with your subjectivity, and yet remain involved at the same time.” – Hilla Becher
“good” vs. “bad”
John McCracken, *Think Pink* (1967), Polyester resin, fiberglass, and plywood 105 x 18 x 3 1/8 inches

James Welling, *Lock*, 1976 - Polaroid
Bechers’ work on view

Carl Andre, Steel-Aluminum Plain, 1969
Steel and aluminum, (72 x 72 in.)

https://vimeo.com/56801313
Jeff Wall - Concrete Ball, 2002, Transparency in lightbox

Bechers interview about how their photographs are music:

Hilla Becher: Each building has a particular sound. Putting a sequence of photographs together makes a sound. You have to be very attentive to questions of tone and scale and rhythm... Probably Bach rather than Brahms – although sometimes it’s interesting to see if Brahms might be an appropriate parallel too.