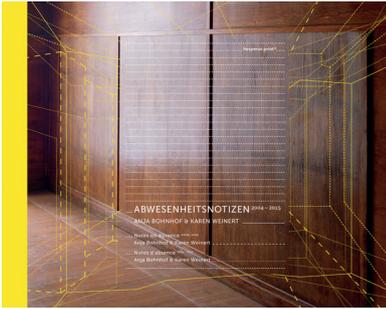


# PUBLICATION »NOTES ON ABSENCE«



The photographs from the long-term project *Notes on Absence* show places associated with well-known individuals, which today are open to the public as museums. More than anything, these places present their famous inhabitants' furnishings. The photographs show us these living spaces, but with all their contents removed, entirely empty of household objects and furniture. Moving the contents out of these workrooms and living spaces creates an empty space that directs the viewer's gaze towards 'points of uncertainty', raising questions about loss and permanence in the contemporary world and the place of posterity within it. *Hesperus Print Verlag, 2015*



## IN THE PRESS

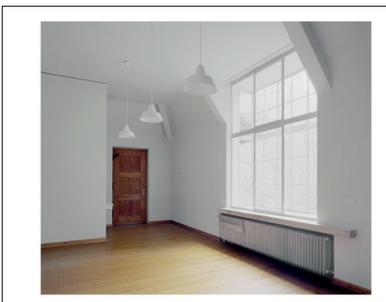
*This very thoroughly edited photo- and text book Notes on Absence contains artistic, photographic work by Anja Bohnhof and Karen Weinert, who have undertaken forays through selected museums and memorial sites since 2004. The determining concept of their project which meanwhile was presented at numerous institutions is the proof of absence just on the spot of remembrance. Therefore they emptied museal spaces to only photograph the remaining shells as a primary substance. In result they frequently worked out amazing impressions. The respective hosts of these beauty spots should have also been amazed when they experienced this very original request of the two photographers. However many foundations and institutions were convinced and got involved then.* DRESDNER NEUSTE NACHRICHTEN, Michael Ernst



*One can see all those internal spaces precisely as Bohnhof and Weinert had captured them. Virtually philosophical snapshots of locations normally stuffed with devotional objects. Now this photographic work is collected in this splendidly designed photo book provided with additional information about the memorial sites.* SAX Literatur



*Removing, taking photographs and re-arranging - this is the principle of the intervention of Bohnhof and Weinert at this encountered location. At first this might appear banal and senseless. But inevitably the photographic result is gaining its own fascination though. [...] The conceptual photographic art of Bohnhof and Weinert follows the principle of leaving out the well-known and the familiar. By relieving the former habitats they move at the tension-filled interface between documentary and enactment. By radical reduction it is tried to reveal the essence of these locations in a special way. Yet the idea of the absence of all things may be aesthetically attractive too, only an empty and neutral shell is remaining from the formerly intact space which makes you feel only a little from the former user. So does contemporary photography disenchant the holy of holies of creative activity? Does it take the aura away from the location? Anyway the peculiar vagueness of the room gets visible, meanwhile the pictures pose the question about the loss and consistency of historic contexts to today's posterity. In their photography Bohnhof and Weinert play a cryptic game with our patterns of experience and perception of famous locations.* SÜDKURIER, Andreas Gabelmann



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