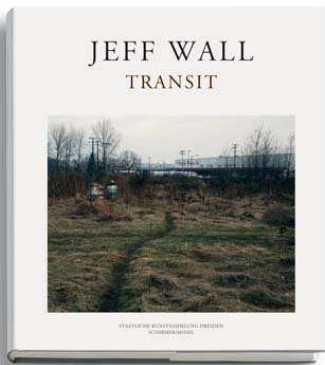


Munich, June 2010

PRESS RELEASE



Jeff Wall *Transit*

With texts by Ulrich Bischoff,
Matthias Wagner, Thomas Weski,
Laszlo Glozer and others
136 pages, 44 illustrations, 26 them
color plates
German/English edition
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Jeff Wall: Transit
The master of lucent stagings in Dresden

Canadian Jeff Wall (born in 1946) has made a name for himself in the art world with a special invention: colored slides in large-format back-lit display cases that exude a mysterious luminosity and have an insistent physical presence as glowing visual objects.

In art historical terms the large images are located between staged and straight photography. Like no other, the artist succeeds in combining to great effect the influences of Minimal Art with the narrative potential of large-format photography.

The major exhibition *Jeff Wall: Transit* is opening in Dresden to coincide with the inauguration of the new Albertinum museum. The show was developed by Staatliche Kunstsammlungen in close cooperation with the artist for the Lipsiusbau Kunsthalle.

Accompanying the exhibition Schirmer/Mosel is publishing a book by the same name that features all the exhibited works as full page color plates, along with essays by Ulrich Bischoff, Thomas Weski, Laszlo Glozer, and many others.

Within the topic of "Transit" the works selected for the Dresden show and the book address transition and change both in a historical context and the everyday context of Wall's own observations and experiences. The frequent setting for his works is his home city, Vancouver, which compared with other large cities morphed from an American Indian settlement to a large multi-cultural city within a very short period. However, Wall's actual topic is not solely a reflection on social reality or social conflict but the search for images which capture the visual, everyday phenomena of the present. Real places form the setting for complex photographic stagings, as everything in front of the camera is subject to the control of the artistic gaze.

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Within the thematic parenthesis the exhibition and the book present a wide scope ranging from the early works of the 1980s – including Wall’s iconic *The Storyteller* (1986) – through to more recent black-and-white images produced in 2008.

Wall’s large-format tableaus are the product of an intensive and largely theoretical exploration of the contemporary visual culture on the one hand and the precise observation of circumstances and manifestations of our visible surroundings on the other. It is not the extraordinary or striking that interests him, but rather what happens every day. Many things seem irritatingly familiar to us because we might just as easily see them not only in Vancouver but also around the corner. Simultaneously, the landscapes and cityscapes within Wall’s works become scenes that reveal mysterious traces of human activity.

Employing an aesthetic fusion of photography, film, and painting, and the simultaneously applied strategies of staging, montage, and documentation Jeff Wall makes the divides between depicted reality, theater, and reportage disappear and in doing so creates works of unusual charisma that encourage the viewer to critically question reality.

The exhibition in the Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden, runs until 19 September.

On our website www.schirmer-mosel.com, section “press releases”, you will find a selection of striking press images to illustrate your review. When used for such a book review three images and the cover can be printed free of charge.

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