

Jeff Wall Selected Essays And Interviews

In this new book by Hans Belting, three monographic essays are united by one common problem — the need for perspective after the end of perspective in modern art. Hans Belting not only opens up new ways of looking at the works of Marcel Duchamp, Hiroshi Sugimoto and Jeff Wall, but also deals with the concept of perspective in their work. The door that Marcel Duchamp installed in Philadelphia is a metaphor for a brilliant strategy that redirects the worn-out view of perspective back to one's self. Hiroshi Sugimoto and Jeff Wall, two protagonists of photography in contemporary art, both looked through this door as they became artists and have both referenced Duchamp time and again. Belting's analysis and surprising discoveries also open up a new way of looking at Duchamp — a lifelong experiment, in which art, in the name of perspective, is freely negotiated with the viewer. It was a bout of seasickness on a trip to Buenos Aires that gave Duchamp the impulse for his highly original reflection on horizon, perspective and gravity. Hans Belting's very knowledgeable and coherent reasoning makes for a highly captivating book, embellished with 65 illustrations to help lead the reader through the pictorial art of perspective.

Essays by Russell Ferguson and Kerry Brougher.

Leading art critic explores the connections between art's past and present
Contemporary art sometimes pretends to have made a clean break with history. In *The Perpetual Guest*, poet and critic Barry Schwabsky demonstrates that any robust understanding of art's present must also account for the ongoing life and changing fortunes of its past. Surveying the art world of recent decades, Schwabsky attends not only to its most significant newer faces—among them, Kara Walker, Thomas Hirschhorn, Ai Weiwei, Chris Ofili, and Lorna Simpson—but their forebears as well, both near (Jeff Wall, Nancy Spero, Dan Graham, Cindy Sherman) and more distant (Velázquez, Manet, Matisse, and the portraitists of the Renaissance). Schwabsky's rich and subtle contributions illuminate art's present moment in all its complexity: shot through with determinations produced by centuries of interwoven traditions, but no less open-ended for it.

Throughout his career, Jeff Wall has written periodically on a variety of subjects, covering everything from the work of his Vancouver colleagues to the role of photography in conceptual art. This selection of his best essays and interviews is the first collection of Wall's texts to be published in English.

How to read photographs: the new essential primer
In 1973, John Szarkowski, the revered director of photography at the Museum of Modern Art, New York, published his classic volume *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*, offering a wide-ranging and accessible history of photography and an engaging primer. Now, American photographer and educator Stephen Frailey has borrowed Szarkowski's concept and format for his new book, *Looking at Photography: 100 great images and a page of text for each*. Frailey picks up where Szarkowski left off, updating the project to take

stock of significant photographs from the early 1980s to the present day. Through a focused discussion on each individual work, Frailey articulates the themes and emerging sensibility of contemporary photography. Artists featured in this volume include Tina Barney, Jeff Wall, Steven Meisel, Nan Goldin, Helmut Newton, Martin Parr, Tim Walker and Wolfgang Tillmans, among others. Stephen Frailey (born 1957) is a photographer, writer, curator, editor and educator. His work has been shown, published and collected internationally. He served as the Chair of Photography at the School of Visual Arts in New York from 1998 to 2018, and is the co-chair of its MPS Fashion Photography Program. In 2003 he founded the Auction for Photographic Education in Afghanistan to create a photography department at Kabul University. In 2007 he founded the photography magazine Dear Dave, and is its Editor in Chief. He is currently the Director of Education at Red Hook Labs.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This anthology surveys the rich history of relationships between the moving and the still image in photography and film, tracing their ever-changing dialogue since early modernism. Manifestations of the cinematic in photography and of the photographic in cinema have been a springboard for the work of many of the most influential contemporary artists. Their work is contextualized here alongside the work of leading photographers and filmmakers from Muybridge and Eisenstein to the present. Contributors include Roland Barthes, Jean Baudrillard, Raymond Bellour, Anton Giulio Bragaglia, Victor Burgin, Henri Cartier-Bresson, Catherine David, Thierry de Duve, Gilles Deleuze, Philip-Lorca diCorcia, Philippe Dubois, Régis Durand, Sergei Eisenstein, Mike Figgis, Hollis Frampton, Susanne Gaensheimer, Nan Goldin, Chris Marker, Christian Metz, Laura Mulvey, László Moholy-Nagy, Beaumont Newhall, Uriel Orlow, Pier Paolo Pasolini, Constance Penley, Richard Prince, Steve Reich, Carlo Rim, Raul Ruiz, Susan Sontag, Blake Stimson, Michael Tarantino, Agnès Varda, Jeff Wall, Andy Warhol and Peter Wollen.

Jeff Wall: Transit accompanies an exhibition of 26 unique works of this Canadian artist. Jeff Wall made a name for himself with a special invention: light boxes with huge color transparencies of carefully calculated photographic images oscillating between painterly compositions and straight photography. His conceptual work brought him a special position in the art world and his images that also serve as lit objects made him famous during the last three decades. The book accompanies an exhibition at Staatliche Kunstsammlungen Dresden. It includes texts by art historians Ulrich Bischoff, Mathias Wagner, Thomas Weski, and Laszlo Glozer.

Allan Kaprow's sustained enquiry into the paradoxical relationship of art to life and into the nature of meaning itself is brought into life in this expanded collection of his most significant writings.

Spanning 170 years, from William Henry Fox Talbot's first negative to the latest constructed tableau by Jeff Wall, Singular Images is a collection of thought-

provoking essays on individual photographs. Each essay focuses on the uniqueness of one particular image, exploring the artist's intention, the work's technical complexities, its historical context, and the individual writer's response to it. The essays all capture a sense of how challenging it is to create a perfect single image.

'Street Photography Now' celebrates the work of 46 image-makers from across the globe. Included are such luminaries as Magnum grandmasters Gilden, Parr and Webb, as well as an international posse of emerging photographers. Four essays and quotes from interviews with the photographers are included-- From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting. Fried further demonstrates that certain philosophically deep problems—associated with notions of theatricality, literalness, and objecthood, and touching on the role of original intention in artistic production, first discussed in his controversial essay “Art and Objecthood” (1967)—have come to the fore once again in recent photography. This means that the photographic “ghetto” no longer exists; instead photography is at the cutting edge of contemporary art as never before. Among the photographers and video-makers whose work receives serious attention in this powerfully argued book are Jeff Wall, Hiroshi Sugimoto, Cindy Sherman, Thomas Struth, Thomas Ruff, Andreas Gursky, Luc Delahaye, Rineke Dijkstra, Patrick Faigenbaum, Roland Fischer, Thomas Demand, Candida Höfer, Beat Streuli, Philip-Lorca diCorcia, Douglas Gordon and Philippe Parreno, James Welling, and Bernd and Hilla Becher. Future discussions of the new art photography will have no choice but to take a stand for or against Fried's conclusions.

Examines themes of being-in-common in today's world and their relation to the development of art practices. The work of Claire Fontaine, Douglas Gordon and Philippe Parreno, Ion Grigorescu, Carsten Höller, Mike Kelley, Sigalit Landau, Rabih Mroué, Yvonne Rainer, Rirkrit Tiravanija, and Jeff Wall, among other artists, is examined together with Pontbriand's insights into the seminal issues stirring the field of contemporary art

Essays by Peter Brger, Homa King, Tom Holert, Achim Hochdorfer, Fred Orton, Kaja Silverman, Gregor Stemrich and Friedrich Tietjen.

The Complete Papers' is an extensive catalogue raisonné of major artist Thomas Demand. Encompassing previously unseen early works from 1990 to photographs of his most recent installation shown at Fondazione Prada in Milan, this book includes all his images and the primary texts written on his work over the past 25 years. It also presents a new interview with Russell Ferguson, shedding light on Demand's creative practice.

In his early thirties, Marcel Duchamp (1887-1968) convinced everyone that he had abandoned making art in favor of playing chess. But from 1946 to 1966, he

was secretly at work in his studio on West 14th Street in New York City. There he produced his final masterpiece: *Étant donné*s: 1o la chute d'eau, 2o le gaz d'éclairage, composed of a battered wood door through which one views a prone, nude female, holding aloft an antique gas lamp against a landscape of trees, waterfall, and sky. Unveiled as a permanent installation at the Philadelphia Museum of Art in July 1969, the year after Duchamp's death, it startled the art world with its explicit eroticism and voyeurism, as well as its trompe l'oeil realism. Since its public debut, *Étant donné*s has been recognized as one of the most important and enigmatic works of the 20th century. Published to commemorate the fortieth anniversary of the original installation of *Étant donné*s and to accompany the first major exhibition on the artwork and its studies, this richly illustrated book presents a wealth of new research and documents that draw upon previously unpublished works of art and materials. The catalogue also examines the critical and artistic reception of *Étant donné*s, as evidenced by the subsequent work of Les Levine, Hannah Wilke, Robert Gober, Marcel Dzama, Ray Johnson, and other artists who have engaged with Duchamp's provocative and challenging tableau-construction.

The Necessity of Sculpture brings together a selection of articles on sculpture and sculptors from Eric Gibson's nearly four-decade career as an art critic. It covers subjects as diverse as Mesopotamian cylinder seals, war memorials, and the art of the American West; stylistic periods such as the Hellenistic in Ancient Greece and Kamakura in medieval Japan; Michelangelo, Gian Lorenzo Bernini, Augustus Saint-Gaudens, and other historical figures; modernists like Auguste Rodin, Pablo Picasso, and Alberto Giacometti; and contemporary artists including Richard Serra, Rachel Whiteread, and Jeff Koons. Organized chronologically by artist and period, this collection is as much a synoptic history of sculpture as it is an art chronicle. At the same time, it is an illuminating introduction to the subject for anyone coming to it for the first time.

Photography After Conceptual Art presents a series of original essays that address substantive theoretical, historical, and aesthetic issues raised by post-1960s photography as a mainstream artistic medium Selected by Choice as an Outstanding Academic Title for 2011 Appeals to people interested in artist's use of photography and in contemporary art Tracks the efflorescence of photography as one of the most important mediums for contemporary art Explores the relation between recent art, theory and aesthetics, for which photography serves as an important test case Includes a number of the essays with previously unpublished photographs Artists discussed include Ed Ruscha, Bernd and Hilla Becher, Douglas Huebler, Mel Bochner, Sherrie Levine, Roni Horn, Thomas Demand, and Jeff Wall

Presents photographs of urban Vancouver taken during the 1950s and 1960s in color rather than the black-and-white hues used by other photographers at the time, along with essays that discuss his life and artistic style.

Words Without Pictures was originally conceived of by curator Charlotte Cotton

as a means of creating spaces for thoughtful and urgent discourse around current issues in photography. Every month for a year, beginning in November 2007, an artist, educator, critic, art historian, or curator was invited to contribute a short, un-illustrated, and opinionated essay about an aspect of photography that, in his or her view, was either emerging or in the process of being rephrased. Each piece was available on the Words Without Pictures website for one month and was accompanied by a discussion forum focused on its specific topic. Over the course of its month-long life, each essay received both invited and unsolicited responses from a wide range of interested parties—students, photographers active in the commercial sector, bloggers, critics, historians, artists of all kinds, educators, publishers, and photography enthusiasts alike—all coming together to consider the issues at hand. All of these essays, responses, and other provocations are gathered together in a volume designed by David Reinfurt of Dexter Sinister. Previously issued as a print-on-demand title, *Aperture* is pleased to present *Words Without Pictures* to the trade for this first time as part of the *Aperture Ideas* series.

Harry Mathews's last novel is one of his most accessible—and perhaps one of his best. Harry Mathews's brilliant final work, *The Solitary Twin*, is an engaging mystery that simultaneously considers the art of storytelling. When identical twins arrive at an unnamed fishing port, they become the focus of the residents' attention and gossip. The stories they tell about the young men uncover a dizzying web of connections, revealing passion, sex, and murder. Fates are surprisingly intertwined, and the result is a moving, often hilarious, novel that questions our assumptions about life and literature.

Photography is the easiest thing to talk about, and for that reason it can be the most difficult.

A career-spanning anthology of essays on politics and culture by the best-selling author of *The Flamethrowers* includes entries discussing a Palestinian refugee camp, an illegal Baja Peninsula motorcycle race, and the 1970s Fiat factory wildcat strikes.

A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland, this collection explores the student-master relationship in case studies ranging chronologically from 1770 to 2013, and geographically over the national art schools of England, Ireland, Scotland and Wales. Essays explore the manner in which the Old Masters were deployed in education; fuelled the individual creativity of art teachers and students; were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles; and united as well as divided opinions in response to changing expectations in discourse on art and education. Case studies examined in this book include the sophisticated tradition of 'academic' inquiry of establishment figures, like Joshua Reynolds and Frederic Leighton, as well as examples of radical reform undertaken by key individuals in the history of art education, such as Edward Poynter and William Coldstream. The role of 'Modern Masters' (like William

Orpen, Augustus John, Gwen John and Jeff Wall) is also discussed along with the need for students and teachers to master the realm of art theory in their studio-based learning environments, and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters.

An illustrated examination of Philip Guston's comic and complex painting *The Studio*. Throughout his career, Philip Guston's work metamorphosed from figural to abstract and back to figural. In the 1950s, Guston (1913–1980) produced a body of shimmering abstract paintings that made him—along with Willem de Kooning, Jackson Pollock, and Franz Kline—an influential abstract expressionist of the “gestural” tendency. In the late 1960s, with works like *The Studio* came his most radical shift. Drawing from the imagery of his early murals and from elements in his later drawings, ignoring the prevailing “coolness” of Minimalism and antiformal abstraction, Guston invented for these late works a cast of cartoon-like characters to articulate a vision that was at once comic, crude, and complex. In *The Studio*, Guston offers a darkly comic portrait of the artist as a hooded Ku Klux Klansman, painting a self-portrait. In this concise and generously illustrated book, Craig Burnett examines *The Studio* in detail. He describes the historical and personal motivations for Guston's return to figuration and the (mostly negative) critical reaction to the work from Hilton Kramer and others. He looks closely at the structure of *The Studio*, and at the influence of Piero della Francesca, Manet, and *Krazy Kat*, among others; and he considers the importance of the column of smoke in the painting—as a compositional device and as a ghost of abstraction and metaphysics. *The Studio* signals not only Guston's own artistic evolution but a broader shift, from the medium-centric and teleological claim of modernism to the discursive, carnivalesque, and mucky world of postmodernism.

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Everything is Relevant: Writings on Art and Life, 1991-2018 brings together texts by Canadian artist Ken Lum. They include diary entries, articles, catalogue essays, curatorial statements, a letter to an editor, and more. Along the way, the reader learns about late modern, postmodern, and contemporary art practices, as well as debates around issues such as race, class, and monumentality.

Penetrating, insightful, and often moving, Lum's writings are essential for understanding his varied practice, which has often been prescient of developments within contemporary art.

Containing 30 essays that embody the history of photography, this collection includes contributions from Niepce, Daguerre, Fox, Talbot, Poe, Emerson, Hine, Stieglitz, and Weston, among others.

Jeff Wall's large-scale Cibachrome transparencies mounted on light-boxes have exerted a profound influence over little short of the past three decades. His work also spans a time in which the way in which the relationship between art and history has been conceived has undergone a profound change. He is one of the last artists to work out his “moves” on the basis of a linear view of history and

then to have to rethink the relationship of his work with art history in a world in which such a view of history was no longer tenable. His compositions in both color and black-and-white maintain a constant dialogue with nineteenth-century genre painting and truly make him, in Charles Baudelaire's expression, "a painter of modern life." In addition to an in-depth essay by Michael Newman, this book reproduces the complete work of Jeff Wall to date and includes his main writings on the creative experience of other key contemporary artists.

The catalogue and the exhibition of the same name bring works by Lewis Baltz and Sol LeWitt into dialogue, exploring structures of spatial processes with their reduced visual language. Baltz was instrumental in conceptual photography taking its place as an equal among other media in the context of art. His groundbreaking serial works of the late 1960s and '70s describe places which were created as epiphenomena of a post-industrial society. LeWitt helped shape the understanding of contemporary art as a pioneer of conceptual art since the 1960s. His open cube structures of *Serial Project* (1967) and massive *Black Cubes* (2000) with their oversized forms point to an absence of function while the objects assert their presence in space.00Exhibition: Galerie Zander, Köln, Germany (01.06. - 24.08.2019).

Kicksology is your all-access pass into the fascinating, colorful world of running shoes—and what makes up a perfect pair of kicks. Sports journalist and veteran shoe tester Brian Metzler takes runners and kicksologists deep inside the \$10 billion dollar running shoe industry with a behind-the-curtain look at what makes iconic running shoe brands tick. *Kicksology* follows a shoe from inspiration to store shelf to show how innovative ideas evolve into industry-wide trends and fads. Metzler tours shoe labs where scientists advance our understanding of shoes and running mechanics as well as the domestic and overseas shoe factories where the world's favorite kicks are assembled. A dedicated shoe nerd and running junkie, Metzler shares his love of great shoes in this fascinating look at the intersections of shoe culture and history, science and storytelling, intel from the innovators with on-the-ground insight from top runners. *Kicksology* is filled with information as entertaining as it is surprising, tapping into the passion runners have for their kicks and feeding their curiosity about what makes a great shoe.

Examining a work that marked the emergence of photography as an art made for the gallery wall instead of the printed page.

Wonderbook has become the definitive guide to writing science fiction and fantasy by offering an accessible, example-rich approach that emphasizes the importance of playfulness as well as pragmatism. It also exploits the visual nature of genre culture and employs bold, full-color drawings, maps, renderings, and visualizations to stimulate creative thinking. On top of all that, the book features sidebars and essays from some of the biggest names working in the field today, including George R. R. Martin, Lev Grossman, Neil Gaiman, Michael Moorcock, and Karen Joy Fowler. For the fifth anniversary of the original publication, Jeff

VanderMeer has added an additional 50 pages of diagrams, illustrations, and writing exercises creating the ultimate volume of inspiring advice that is also a stunning and inspiring object.

Justine Kurland, known for her utopian photographs of American landscapes and their fringe communities, has spent the better part of the last twelve years on the road.

Against the Anthropocene scrutinizes the proposal that we are in a human-driven epoch regarding climate change. In this slender but dense volume, cultural theorist T.J. Demos analyzes the biases within contemporary visual culture popular science websites, remote sensing and SatNav imagery, eco-activist mobilizations, and experimental artistic projects demonstrating that it does not merely describe a geologic period, but actively supports the neoliberal financialization of nature, anthropocentric political economy, and endorsement of geo-engineering as a preferred method of approaching climate change. To develop creative alternatives, Demos argues we need to carefully consider the underlying motives the Anthropocene thesis. T.J. Demos is Professor of Art and Visual Culture and Director of the Center for Creative Ecologies at UC Santa Cruz. Past publications with Sternberg Press include *Decolonizing Nature* and *Return To The Postcolony*.

Following the 2010 exhibition at Gagosian Gallery Beverly Hills, this magnificent set of slipcased books captures the grandness and lushness of the epic photographs of Andreas Gursky, one of the world's greatest living photographers. In these new works, Gursky demonstrates that a photographer can make or construct--rather than simply take--photographs about modern life and produce them on the scale of epic painting. Just as history painters of previous centuries found their subjects in the realities of everyday life, he seeks inspiration in his observations of the human species in the world, whether firsthand or via reports of global phenomena in the daily media. The resulting pictures have a formal congruence deriving from a bold and edgy dialogue between photography and painting, empirical observation and artfulness, conceptual rigor and spontaneity, representation and abstraction. In pursuit of his aim to create "an encyclopedia of life" Gursky's world view fuses the flux of reality with the stillness of metaphysical reflection. From initially using the computer as a retouching tool, he began exploring its transformative potential, sometimes combining elements of multiple shots of the same subject into an intricate yet seamless whole, at other times barely altering the image at all. Over time his subjects have expanded to map and distill the emergent patterns and symmetries of a globalized world with its consensual flows and grids of data and people, architecture, and mass spectacle. In the new Ocean series, with their darkly nuanced surfaces, Gursky has worked to reconcile the division between the machine eye and the human eye, continuing the debates and practices begun in the nineteenth century regarding photography and the issue of artistic expression versus objective science.

introduction by Jeff Wall The internationally renowned artist Dan Graham is widely acknowledged as one of the leading members of the 1960s conceptual art movement. However, his subsequent work in photography, performance, film, video, and the fusion of art and architecture, though well known in Europe and Japan, is less well known in English-speaking countries. In *Rock My Religion* (MIT Press, 1993), Graham explored mainly the work of other artists. In this collection, he articulates the rationale behind his own art. The broadly accessible essays, which include his most canonical texts, are organized both thematically and chronologically. They chart his career from conceptual art for magazine pages of the 1960s, to work integrating video, television, architecture, film, and performance of the 1970s, to his pavilion sculptures of the 1980s and 1990s. The book also features an essay by Jeff Wall and interviews with Graham that address the art historical references and theoretical principles underlying his work. Published in association with the Marian Goodman Gallery, New York. Jeff Wall is one of the leading international contemporary artists of the nineties. His work

consists primarily of large photographic transparencies mounted in lightboxes, drawing on themes from art history, advertising, film, and documentary photography. These are constructed images, making use of sets and actors, which play on several layers of meaning. This book covers the full range of Wall's work and includes previously unseen photographs. Kerry Brougher's essay covers the entire period of development of Wall's work and discusses its relationship to historical and contemporary visual media.

A brilliant, clear-eyed new consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects Watching the evening news offers constant evidence of atrocity--a daily commonplace in our "society of spectacle." But are viewers inured -or incited--to violence by the daily depiction of cruelty and horror? Is the viewer's perception of reality eroded by the universal availability of imagery intended to shock? In her first full-scale investigation of the role of imagery in our culture since her now-classic book *On Photography* defined the terms of the debate twenty-five years ago, Susan Sontag cuts through circular arguments about how pictures can inspire dissent or foster violence as she takes a fresh look at the representation of atrocity--from Goya's *The Disasters of War* to photographs of the American Civil War, lynchings of blacks in the South, and Dachau and Auschwitz to contemporary horrific images of Bosnia, Sierra Leone, Rwanda, and New York City on September 11, 2001. As John Berger wrote when *On Photography* was first published, "All future discussions or analysis of the role of photography in the affluent mass-media societies is now bound to begin with her book." Sontag's new book, a startling reappraisal of the intersection of "information", "news," "art," and politics in the contemporary depiction of war and disaster, will be equally essential. It will forever alter our thinking about the uses and meanings of images in our world.

Jeff Wall has lived in his hometown of Vancouver for all but four years of his life. Most of the images he has created are shot in and around that city, yet his art transcends these local subjects and addresses universal themes of history and memory. That explains why his work is celebrated around the world and has been the subject of countless international exhibitions from the Tate Modern, to MoMa, to the Art Institute of Chicago. His importance to photoconceptualism is recognized throughout the art world and his cinematographic pictures are immensely popular with the public and the academy alike. The images he has chosen for *North and West* explore the meaning of history and how we remember the cities we inhabit. The towns imprinted in our minds no longer exist. Urban landscapes constantly change but the remnants of the past remain and history's influence never ends. *North and West* is a succinct and indispensable look into the profoundly moving and influential oeuvre of Jeff Wall.

Reconsidering the Object of Art examines a generally underexposed (and therefore often misunderstood) period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today. It illustrates and discusses many crucial, ground-breaking works that have not been seen within their proper historical context, if they have been individually seen at all. By 1969 such artists as Michael Asher, John Baldessari, Marcel Broodthaers, Dan Graham, Douglas Huebler, Joseph Kosuth, Lawrence Weiner and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal, material, and contextual definitions of art. This first comprehensive overview of Conceptual art in English documents the work of fifty-five artists, work that marked a significant rupture with traditional forms and concepts of painting, sculpture, photography, and film. Also included are essays that elucidate the significant aesthetic issues that gave rise, in both America and Europe, to the highly individual, but related, modes of Conceptual art. Lucy Lippard (art historian) writes on the broader sociopolitical milieu in which this work was made; Stephen Melville (Professor of Art History, Ohio State University) probes the theoretical and philosophical underpinnings of Conceptual art; and Jeff Wall (artist) discusses the relationship between Conceptual art and photography.

Read Free Jeff Wall Selected Essays And Interviews

Anne Rorimer and Ann Goldstein (curators of the exhibition the book accompanies) respectively take up the role of language in this work, and discuss each of the artists. Copublished with the Museum of Contemporary Art, Los Angeles

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