

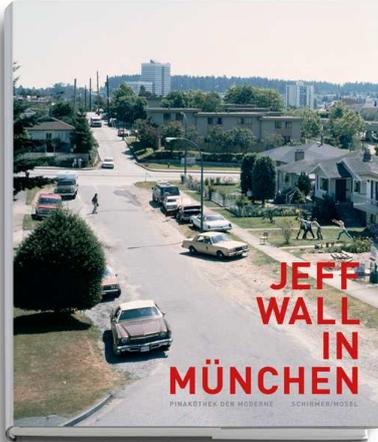
Munich, November 2013

PRESS RELEASE

Jeff Wall in München

Early works from various collections in Munich

Schirmer/Mosel's catalog published in conjunction with a major exhibition at the Pinakothek der Moderne, Munich



Jeff Wall in Munich

Edited by Inka Graeve Ingelmann
for the Bayerische
Staatsgemäldesammlungen,
Pinakothek der Moderne, Munich

With texts by Ulrich Bischoff,
Christa Döttinger,
Simone Förster, Ingvild Goetz,
Inka Graeve Ingelmann,
Lothar Schirmer, Rüdiger Schöttle
and Gabriele Schor
120 pages, 20 plates and
32 illustrations in color

German Language Edition
ISBN 978-3-8296-0657-8
€39.80

Born in Vancouver in 1946, Canadian photo artist Jeff Wall is well-known for his large-scale cibachrome transparencies. Resembling backlit advertising walls, they depict strange everyday scenes of surreal objectivity. With the support of Munich-based gallery owner Rüdiger Schöttle, Wall attained international acclaim during the 1980s. Because his art dealer was located here, a significant number of Wall's early works are found in various collections in Munich, only five of which are in public ownership: four are located in the Pinakothek der Moderne, and the picture sequence *Movie Audience* is in the Lenbachhaus.

Together with other—in some cases huge—light boxes and one large-scale black & white photograph from a private collection, they are now on display in a stunning solo exhibition at the Pinakothek der Moderne, running until 9 March 2014. Installed by the artist himself, the exhibition sheds light on his early works in a unique way.

Jeff Wall's photographic images seize upon traditions from painting, documentary photography, and the cinema and fuse them into individual works with a unique visual effect. They are milestones—one could even say icons—of photography and photographic production techniques on the road to the medium's preeminent position in contemporary visual arts.

The exhibition in Munich is accompanied by Schirmer/Mosel's catalog, which brings together the nineteen works from the exhibition plus *Movie Audience*. The collectors, among them Ingvild Goetz, Rüdiger Schöttle, Christa Döttinger, and Lothar Schirmer, have written introductory essays about the works of Jeff Wall in their possession. Further essays by museum staff members Inka Graeve Ingelmann, Ulrich Bischoff, Simone Förster, and Gabriele Schor round out the volume, which gives valuable insight into Wall's relatively exiguous oeuvre.

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