

# Jeff Wall

## Schaulager - Helen Reddy's ex

Description: -



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Notes: Includes bibliographical references (p. 457-475) and index  
This edition was published in 2005



Filesize: 49.39 MB

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The viewers in both artworks are caught mid-story. Wall has pointed out that, when he first had the idea for Dead Troops Talk, the Soviet-Afghan War was drawing to an end.

### Photographer Jeff Wall & A sudden gust of wind

This has become his signature medium. In the left third, a woman stands with her hands resting on a long table or bar, solemnly confronting the viewer.

### Modern Classics: Jeff Wall

Taken together, the scene appears to be a random moment frozen in time, even when the elements seem incongruous.

### 'A Sudden Gust of Wind (after Hokusai)', Jeff Wall, 1993

By creating a large-scale, fictional image that recalls the grandeur and narrative of classical painting, Wall challenges the documentary role that photography often plays.

### JEFF WALL (B. 1946)

Unlike the snapshots of so much war photography, the products of a captured moment, Dead Troops Talk was created over a span of six years, reflecting the incredible attention to detail that went into its contents and composition. On behalf of all of us involved in making the film I am Woman, producer Rosemary Blight and I extend our condolences to Helen's family especially her children Traci and Jordan, her granddaughter Lily and her ex-husband Jeff. The unromantic nature of the landscape is reinforced by a small structure made of corrugated iron in the foreground.

### Jeff Wall Obituary

## **杰夫沃尔 Jeff Wall**

The photograph shows an imagined scene that never existed in reality, and the viewer is left to wonder what they are seeing. He reworked the composition to challenge the assumed narratives, one that is affiliated with certain times, places and people.

### **Modern Classics: Jeff Wall**

The work consists of a large photograph printed as a cibachrome transparency within a fluorescent lightbox. Prior to his government service, Wall served as co-head of Appellate Litigation Practice at. Wall explained that he was influenced by war photography, and also by the contrast between the gritty realism of those images of the front line and their predecessors, the dramatic paintings created before the camera was taken into the field that were used to convey a sense of the drama and spectacle of war.

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