Jeff Wall

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Intro

This documentation is predominantly based on four elements: Jeff Wall, The excerpt "Environs of Paris" from the book "The Painting of Modern Life" by T.J. Clark, SBB Werkstätten and Zentralwäscherei. Our approach was to document and understand how Wall's mind works and apply this understanding to our reading of the sites, while having T.J. Clark's excerpt on mind. Jeff Wall is someone who collects moments that he finds remarkable and rebuilds them in form of a photograph. These moments can be anything - maybe the moment in which he saw a Delacroix painting the first time at Musee d'Orsay or maybe reminiscing over his childhood and remembering that one specific moment when he fell down from a tree or maybe even an encounter with a lady stealing from Barneys. These moments and their remarkable aspects for him were the starting point for a brand new reconstruction of reality and this is the essence of his work that we find so poetically inspiring.

How we organised the documentation can therefore be described as a series of association chains, in which each of us started from a general topic that we have found interesting and relevant regarding our understanding of Jeff Wall. Each topic is then broken down into these association chains as a mapping of our intellect. We thought that this was the best way of delivering our findings, as what we find Wall-esque is the notion of creating a pool of references and moments in his mind and recreating this in the best suitable way. We tried to focus on what is going on in the mind of Wall during the creation of his pieces, and thus, we have this work-in-progress aesthetic and a systematic organisation which is a mirror to how we have collected our findings and ideas. While one follows the path of thoughts or goes down a rabbit hole out of many that we have carefully selected and curated in this documentation, the commentaries and the connections between the references in a singular page get more speculative. It can be understood as an experience in which one can go deeper in our minds and understandings.

Each page is organised as a composition of references and relevant information regarding the four elements and these references make a visual composition on the page. On each page, our own commentaries are situated outside the boundaries, in which we are bringing different topics together and build connections. Each page can be handled as an entity in themselves, but also as a part of the larger path that is set on the table of contents. This is why the pages are not bound together in from of a conventional book but are brought together in a folder in order to bring out the most flexible organisation and reorganisation of a page, and also the picturesque and composed character of the layout.

A.
Composition

"One of Jeff Wall's most remarkable works is a 'Sudden Gust of Wind', after Hukosai, 1993. As its title indicates, the subject of this tableau — inspired by a famous image by the Japanese master of ukiyo-e — is the wind, this immaterial, invisible, and unpredictable element. This work, based on an historical scene, also evokes the present with its turbulence and crisis. 'A Sudden Gust of Wind' is situated on the border of euphoria and panic, order and disorder. The wind suddenly animates a vast expanse of land and water. It can be felt in the bending tree branches, in the rippling surface of the water, in the wild grass, and especially in the figures in the foreground. Bent over, off-balance, they seem to be in a state of vertigo or trance. (...) In this encounter, life, chaos and change are intertwined."

A.1
Working Method [ref. C.1]

Ukiyo-e, which is technique used in Jeff Wall's reference piece, is a gen-re of Japanese art which flourished from the 17th through 19th centu-ries. Its artists produced woodblock prints and paintings.

"*Ejiri was a lodging station on the Tōkaidō highway, a part of present-day Shizuoka City. Travelers along a meandering path on this highway fight against the gusts, whi-ch are ripping papers from a pack and hats from their heads. The 'Mount Fuji' is shown without clouds, which were probably blown away by strong winds. The trees sway, and le-aves dance in the sky. The frantic movements in the foreground con-trast with the stillness of the mountain in the distance. The moun-tain is sketched only by outline, creating a sense of contrasting stability.*

In his photograph 'A Sudden Gust of Wind', Jeff Wall recreates a scene from the Japanese woodblock print by the artist Hokusai. In order to create the illusion of movement and wind in the photograph, Wall researched the historical and cultural context of the print, and worked with a team of assistants to recreate the costumes and props used in the original image.

Thirty-six Views of Mount Fuji is a series of landscape prints by the Japanese ukiyo-e artist Hokusai (1760–1849). The series depicts Mount Fuji from different locations and in various seasons and weather conditions. The immediate success of the publication led to another ten prints being added to the series.

The series was produced from c. 1830 to 1832, when Hokusai was in his seventies and at the height of his career, and published by Nishimura Yohachi. Among the prints are three of Hokusai's most famous: 'The Great Wave off Ka-nagawa', 'Fine Wind', 'Clear Mor-ning', and 'Thunderstorm Beneath the Summit'. The lesser-known 'Kajikazawa in Kai Province' is also considered one of the series' best works. The Thirty-six Views has been described as the artist's "indi-sputable colour-print masterpiece"

Picture 1
Katsushika Hokusai, *Yejiri Station*, Province of Suruga. Part of the series '*Thirty-six Views of Mount Fuji*', no. 35, ca. 1832.
Picture 2
Hokusai, *The Great Wave off Kanagawa*, 1831.
Text 1
Jeff Wall Interview, *We are all Actors*, 2015.
Text 2
Transcription Wikipedia, about *Thirty-six Views of Mount Fuji*' and *ukiyo-e*.

A.1.1
Study for 'A Sudden Gust of Wind'

The Study is crossed by a grid of diagonal, vertical and horizontal lines to aid the artist in mapping the positions of the picture's components. Two spindly trees on the left side of the image are collaged from another piece of paper. They are presumably not in their final positions as the trunk of the smaller one is misaligned near the base, indicating places where the artist cut and paste. To the left of the trees, a patch containing three small figures working the bare fields was also reworked for the final image; only one figure remains. Close comparison between the study and the work reveals shifts in the positions of the pages, highlighting the process of experimentation carried out in creating the composition. His work is based on his extensive knowledge of classical painting theories and techniques. Formal composi-tion is central to his practice.
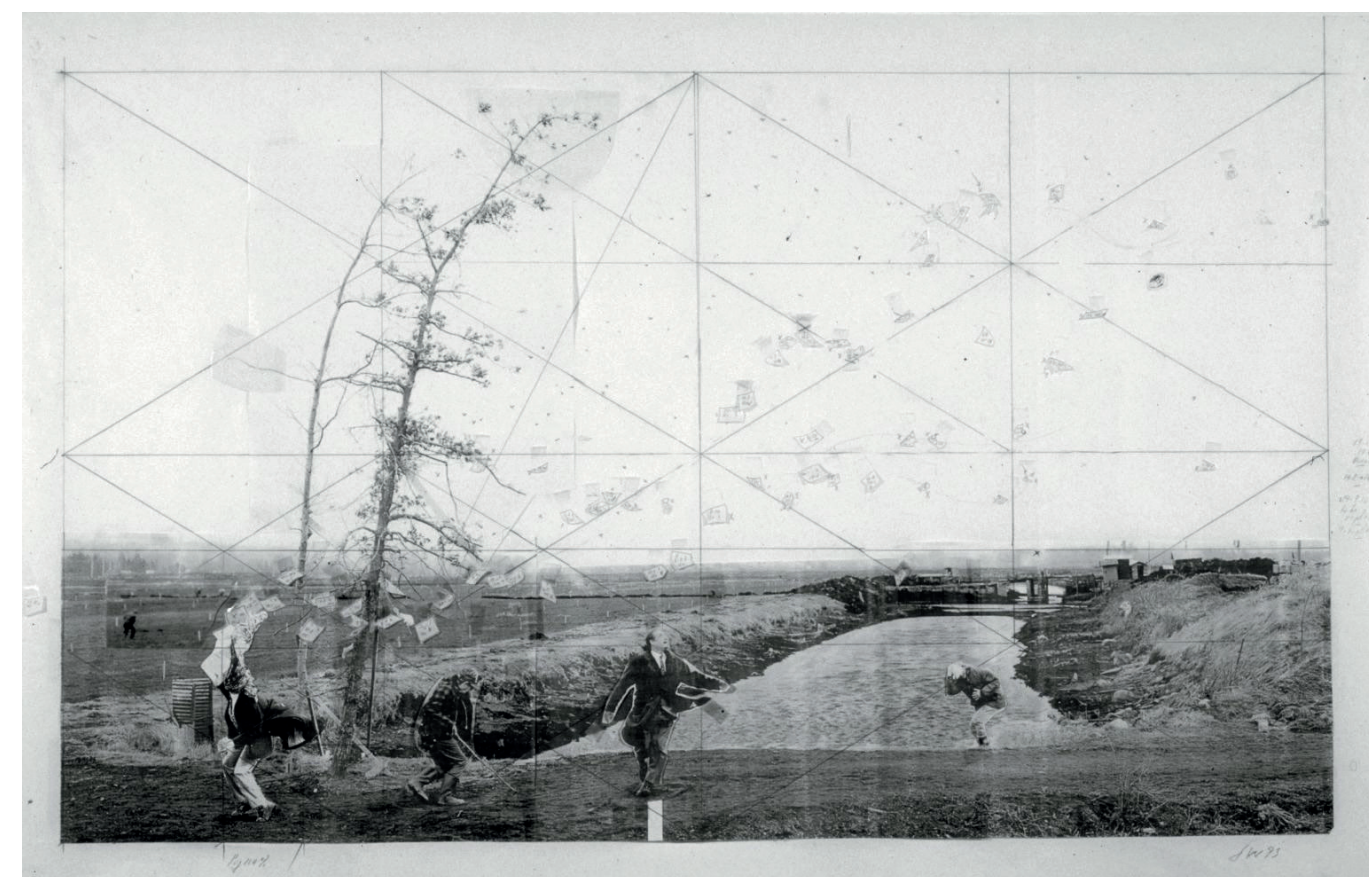
"*For working out aspects of the compo-sition. It was done by photocopying black and white scan outputs, en-larging them, and pa-tching them together. The main purpose was to plot out the position and sizes of the papers blowing in the air. I took individual pieces from the various origi-nal scans, copied them, and stuck them on the paper, changing them around to make the*

Translation and transfor-mation of an old image into this modern world with reinterpretation of the composition and surroun-ding landscape. Classical composition with clear ho-rizont, scattering of papers in the wind, river running into central perspective.

Pictures of the working process of the photograph's production. As Jeff Wall tries to precisely stage the composition of Hokusai, the pro-duction site is on a farm at the pe-riphery of Vancouver. The over 100 photography were done in the time between october 1992 and march and october 1993.

composition of the sky. This took quite a whi-le, and the small pie-ces were moved around repeatedly. Each has a code number, so I could trace them back to a sheet of film. So the col-lage was really a wor-king element in making the picture."

Picture
A Study for 'A Sudden Gust of Wind'. Process of working on composition.
Text
The Tate, *Faxed letter to Tate curator*, February, 1997. Transcription.

A.1.1.1
Geometry - Lines & Rectangels

The process of composition nowadays is highly underevaluated. In order to create a meaningful piece of art it takes a long preparation and designing process. Jeff Wall used the traditional principles of order and used the methods of early painters in order to create and compose his photographs. The time spent for a careful composition results and creates a dynamic, a sense of harmony within an artwork, which is one of the key functions.
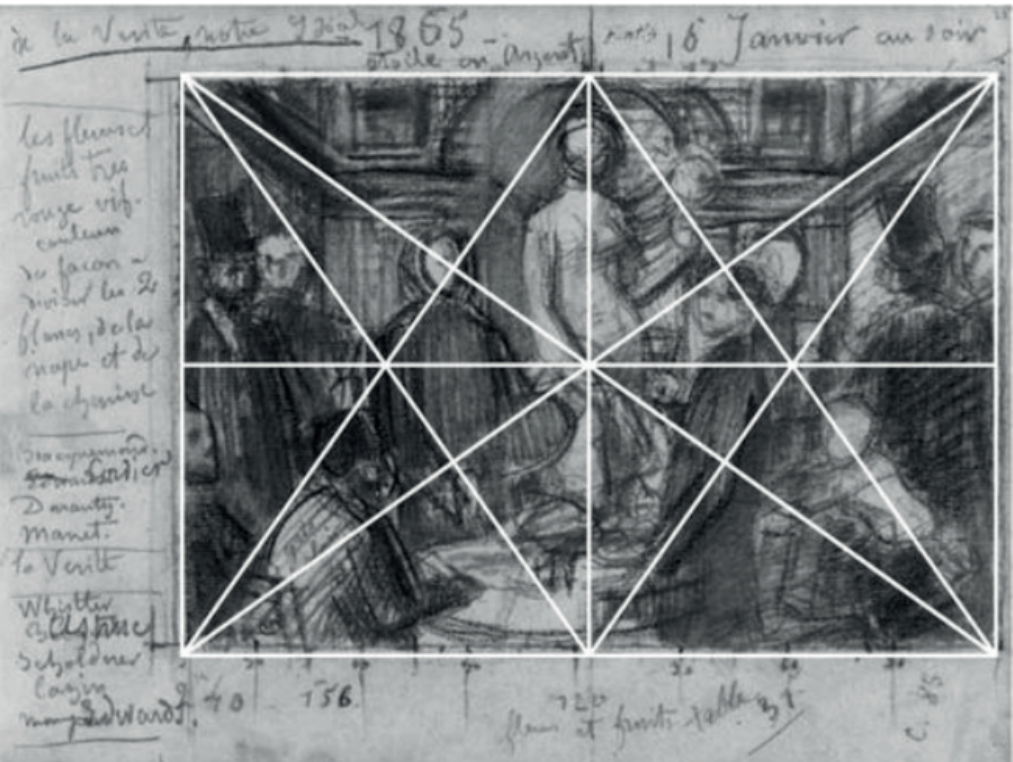
Master painters don't create a masterpiece intuitively on the spot. They take many preparatory steps before approaching a canvas, including drawing, designing, and creating various sketches known as posters that incorporate gestures, expressions, tones, and color compositions. Similarly to designing a piece of architecture, artists in the past would have already drawn out design plans long before beginning any work on a painting. This carefully planned process increased the likelihood of success in creating a beautiful and structurally sound work of art.

"Composition is the harmonious arrangement of the various surfaces in their right places. There must be no rough or sharp surfaces like old women's faces, but beautiful, smooth, calm surfaces. Never fear emptiness, nakedness or even poverty; fear rather an excess of abundance and agitation." Alberti [ref. C.1]

"In the arts nothing that is done well is done by chance, and I know no work of art that has succeeded except through the foresight and science of the artist. They all constantly use rules, lines, measures, numbers." Plutarch

A.1.1.2
Study for the Doll's Head

If needed, Wall produces sketches and drawings in order to his designing and staging process of his photographic work.

In this case it is a study paper for the doll in the staged photograph of *'A ventriloquist at a birthday party in October 1947'*.

40a
Study for the doll's head 1

1990
Bleistift auf Papier
21.7 x 26.5 cm

Besitz des Künstlers

40b
Study for the doll's head 2

1990
Bleistift auf Papier
21.7 x 26.5 cm

Besitz des Künstlers

40c
Study for the doll's head 3

1990
Bleistift auf Papier
21.7 x 26.5 cm

Besitz des Künstlers

40d
Study for the doll, complete figure

1990
Conté Kreide auf Papier
101 x 155 cm

Besitz des Künstlers

Bei Bedarf fertigt Wall Skizzen und Zeichnungen an. Bei «A ventriloquist at a birthday party in October 1947» machte er neben den Studien zur Gesamtkomposition zahlreiche Zeichnungen für die Puppe der Bauchrednerin.

In einem Interview mit James Peto, 1996, beschrieb er die Eigenschaften der Bauchrednerpuppe. «Ich formte den Kopf der Puppe teilweise nach Houdons Büste von Voltaire. Sie hat zwei verschiedene Hände und ich wollte, dass man das Gefühl bekam, es handle sich um eine alte Puppe, dass vielleicht eine der Hände abgefallen sei und durch eine andere, nicht ganz passende Hand habe ersetzt werden müssen, wie wenn man bei einem Messer die Klinge kaputt macht und durch eine neue ersetzen muss [...] Er – oder sie? – trägt eine Eisenhowerjacke, die Art Jacke, die Eisenhower während des Zweiten Weltkriegs trug, mit vielen militärischen Orden auf der Brust.» (Wall/Peto 1996, S. 13)

A.1.1.3
Cinematographic Approach [ref. B.1.1]

Wall describes his work as "cinematographic" re-creations of everyday moments he has witnessed, but did not photograph at the time. "To not photograph," he says, "gives a certain freedom to then re-create or reshape what I saw." He takes months to stage and direct each of his "occurrences." Wall began using digital collage to make his photographs in 1991.

The infuence of cinema on Wall's work was clear from the start. Although it wasn't until much later that he began to ue the term 'cinematographic' to characterise the preparation and collaboration involved in his staged photographs, the dynamics of mise en scene, spectacle, scale, spectatorship, object positions and seduction are thoroughly cinematic.

"When I began working on the computer," Wall says, "I realized you don't have to do it all at once. Of course, it's exciting trying to get everything in one shot, but working digitally slowed things down. It made the process more complicated and, I hope, deeper."

The visual intricacy of cinematography plays a heavy influence on his large scale works which encase a similar element of poetic complexity. Each photograph is staged and recreated from a memory of a previous occurrence and moment experienced, or an enhanced scenario.

The photographs make you look twice, longer and deeper, furthermore subconsciously encouraging you to find your own relatability to the image and for a moment pondering your own daily nuances and interactions. Wall has certainly played a key role in discussion of photography as a contemporary art form. Coming from a background in painting, there is a distinct inspiration in his works from not only Hukosai but also Édouard Manet and others, as well as a contemporary interest in writers such as Ralph Ellison, through which seeps an influence of artistic reference into his iconic photographs.

"Magician and surgeon compare to painter and cameraman. The painter maintains in his work a natural distance from reality, the cameraman penetrates deeply into its web." Walter Benjamin

"What I mean by cinematography, is the way of doing photography. It might not have to result in film, but mostly of course it does result in film. Cinematographers have the freedom to invent styles, they have the obligation to make a different look, maybe in each film they do. (...) They solve complicated problems all the time, and they practice a kind of photography that is so flexible, many-sided that I like it as a model. (...) Cinematography opens up the idea of more complexity, more or less complexity. You don't have to make decisions. (...) I think a cinematographer is part of the group who creates the whole thing. They tend to have more control than a street photographer who really doesn't have any control, who just has opportunity. (...)"

The magician maintains the natural distance between himself and the person treated; more precisely, he reduces it slightly by laying on his hands, but increases it greatly by his authority. The surgeon does exactly the reverse; he greatly diminishes the distance from the patient by penetrating the patient's body, and increases it only slightly by the caution with which his hand moves among the organs. In short, unlike the magician (traces of whom are still found in the medical practitioner), the surgeon abstains at the decisive moment from confronting his patient person to person.

Picture
Jeff Wall, *Untitled*, production photo, 1993.
Quotes
Jeff Wall, several Interviews.
Walter Benjamin, „*The Work of Art in the Age of mechanical Reproduction*", 1935.
Text
David Campany, *Jeff Wall - Picture for Women*, 2011. Transcriptions.

A.1.1.3.1
Collaging - Trial & Error

The completed work is a large back-lit photographic transparency depicting four figures frozen in attitudes as they respond to a gust of wind in a flat, open landscape. The sky above them is scattered with papers released from a folder held by the woman on the left side of the picture. Wall

"Masking the gaps between the original photographs and traces of their separate frames when combined all together in the final composition- blurring the lines between reality and fiction"

The result of Jeff Wall's careful composed "A Sudden Gust of Wind" is a digital photomontage composed of more than 100 photographs.

has used the sense of movement across the image from left to right, resulting from the dispersal of papers and other evidence of the wind's direction, as a device to engage the viewer's eye and move it over the photograph.

"We're still discovering what this blend of actuality, reportage, performance, re-construction & composition is as an art form."

Picture
Collage of *'A Sudden Gust of Wind'*. Process of working on composition, 1993.
Text
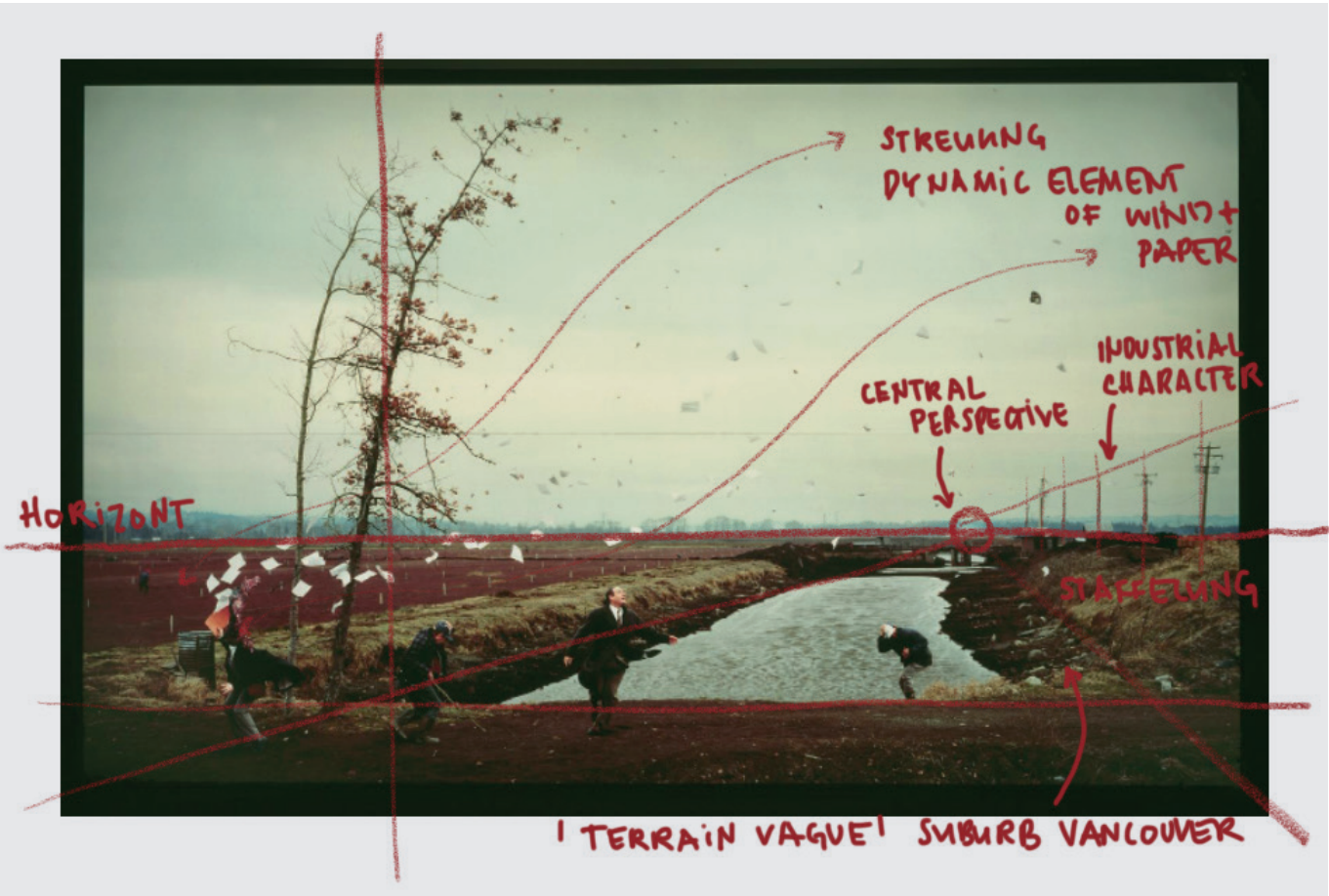Jeff Wall, *Quotes*. 2019. Transcription.

A.2
Analysis of the Photograph

Advance to modernism, rigorous composition schemes started to fade away or took a large variety of ideas, being personalized from artist to artist. The rules got broken and never recreated, replaced by new inventions in the use of light, color, and representation – figurative as well as abstract.

But Jeff Wall is known as one artist to find an innovative approach in the medium of photography, which involves reinventing classical composition techniques in order to create striking and dynamic images.

Wall's use of classical composition techniques in his photography has helped to push the medium beyond its traditional boundaries and into the realm of fine art. By borrowing from the visual language of art history, Wall has created a body of work that is both visually stunning and conceptually rich, challenging our expectations of what a photograph can be.

"Wall wants to recover the modernity. In the sense of a realism and an objectivity - of classical artists like Velazquez, Goya, or Manet. And he wants to recast the social power of these images in a new technology. Wall is particularly concerned with the idea of representation; mindful of every detail, he uses actors in natural or reconstructed settings which are chosen after scouting his locations as carefully as a filmmaker. All of these devices are designed to convince us of the veracity of the image - while, in fact, all is artifice." [ref. B1./D]

"Major criteria are lines, perspective, scale and position."

A.2.1
Pictorial as a Medium

For Wall, photography is a pictorial medium like any other. He manipulates it like a classical painter, obeying rules of composition, lighting and subject matter.

As a side note: Delacroix conveyed his critique on the French bourgeoisie in the post-Napoleonic era through the allegorical story of the cruel Sardanapalus, the last king of Assyria. In the painting the Assyrian monarch is presented on his deathbed, commanding the destruction of his possessions and slaughter of his concubines to provoke invading armies.

"Like painting, my work is very much about composition. That is where the feeling flows – more so than in the expressions on faces or the possible social meanings. But I am not trying to imitate painting. In fact, my pictures are as close to Robert Frank or Paul Strand as they are to painting or cinema. But people seem to choose not to see that."

A.2.1.1
The Destroyed Room

The Destroyed Room is an excellent example of the layeredness in Jeff Wall's entire oeuvre, not only questioning the photographic image but referring even to 19th century paintings. The work of Canadian artist Jeff Wall is immersed in art history, criticism and theory but also has its impact on contemporary art.

But how are Delacroix's painting and 'The Destroyed Room' connected? A lot of elements in 'The Death of Sardanapalus' were left out of the frame in Wall's work. In The Destroyed Room there is no direct nudity or sexuality, in fact there is no human presence at all. Wall created an image of a crime scene, showing destruction after a violent event. Only traces remain: the red walls are vandalized, the mattress is slashed, and objects and clothes are sprawled all around. The only thing left intact in the destroyed room is a small porcelain dancer figurine, on top of the cupboard. Just like a dove – flying over a battlefield in a war scene – she merely overviews the scenery. It is most of all Delacroix's composition that Jeff Wall echoes: in both works a diagonal line from upper left to bottom right creates a balance and rhythm. And like Delacroix, Wall too chose for a prominent red color palette, suggesting passion and supporting the chaos in the scene.

There are many things that catch one's eye when looking at The Destroyed Room. As the title evidently describes, the image shows a ravaged room, with a wrecked mattress in the centre, surrounded by woman's shoes, clothes and other accessories scattered around. Even a piece of the wall is torn down. And there is something else – joists and an external wall on the left side of the image are visible, indicating that the picture was not taken in an actual room but in a studio. Suddenly one not only questions what could have happened in the room, but also wonders what is happening behind the scenery.

"What interested me (...) was to make pictures that had specific relationships with certain kinds of painting (...) certain kinds of cinema (...) and certain kinds of photography (...) and to find a way of hybridising all that I admired about all those things (...) I thought, for my purposes, that painting needed to be more psychologically intense, cinema needed to be 'arrested' (according to the concepts from Barthes and Benjamin), and photography needed to be made more viable at the scale of the human body, the scale of natural vision, a scale that painting had mastered." *Jeff Wall*

"It is most of all Delacroix's composition that Jeff Wall echoes: in both works a diagonal line from upper left to bottom right creates a balance and rhythm. And like Delacroix, Wall too chose for a prominent red color palette, suggesting passion and supporting the chaos in the scene." *J. Van de Valle*

A.2.1.1.1
Harmony and Order in Disorder

When Wall began making his large-scale backlit transparencies in the fall of 1977, he sought to distinguish his practice from the documentary and street photography that had largely dominated the medium up until that point. For Wall, each photograph was "an isolated statement" that demanded the same kind of durational attention as a painting or a film. The 'Destroyed Room', an elaborate photograph of a woman's vandalized bedroom, takes its composition from Eugène Delacroix's French Romantic painting 'The Death of Sardanapalus'. Unlike Delacroix's immersive scene of coordinated violence, Wall's room shows the deserted aftermath of destruction; the exposed wooden supports gesture toward the scene's own artificiality as a stage set, disrupting any experience of narrative. In 1978, Wall installed the work as a glowing storefront display, an attempt to expose the "inherent links between high art" and "the commercial spectacle. [ref. D3]
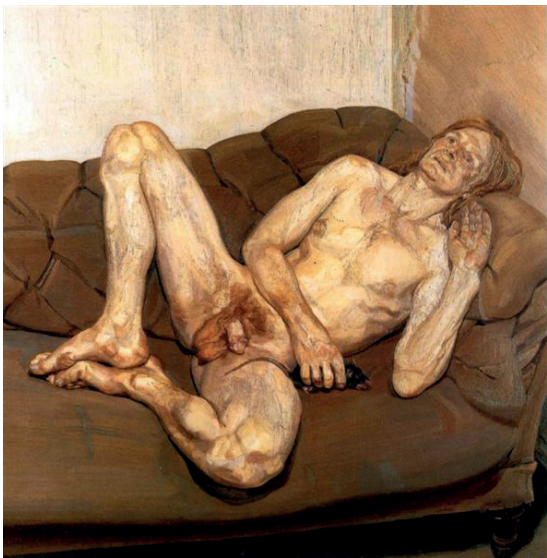
"Such compositional gambits contrast or even conflict with the sense that these scenes have not been arranged for us but rather that we have happened upon them in a delirious instant, to which attaches the embarrassment of seeing something we are not supposed to." [ref. B1.1.1.2]

A.2.1.2
Painterly Realm

This earlier work of Jeff Wall shows a beautiful translation of photography into the painterly realm. Through the use of the color and how the light falls into the room the photographs become more into a stateof surrealistic manner and appear as they were in a painting.

The main theme of Wall's work may be his endless admiration for the reality of modernity. In particular, the figures are depicted in an abstract, self-absorbed state. They are daydreaming or reflecting. Perhaps the photographer emphasizes that static figurines, upon closer inspection, can reveal entire plots and stories, opening up opportunities for interpretation. This aspect makes everyday life completely extraordinary and unique at every moment.

The two pieces are different in size but aligned with the tops of the doorways; Wall also uses the directed light on the right in both photos, which combines them to create a panorama. The photographer often mentions in interviews that he does not tell the story in his pieces but allows the viewer to reconstruct it.

Are these people in this room on separate afternoons? Do they even know each other? Something seems to bind them. Do their lives touch somehow?

"The man could be a reverse angle of L. Freud's 'Naked man with rat'."

Pictures from top:
Lucian Freud- '*Naked Man with Rat*', 1977
Jeff Wall, *Summer Afternoon*, 2013.

"The 'nearly happening' is what people love about art. They know it's not happening, they know they're looking at an illusion, they are completely aware of it. That's one of the elemental illusions that people really love about pictorial art." Jeff wall

Picture 1
Jeff Wall, *Summer Afternoon*, 2013.
Picture 2
Francisco de Goya,' *La maja desnuda*', 1800

A.2.2
Ryhtmic Arrangements

What is evident at first glance, though, and what persists in memory beyond the technical question ("Is it Photoshop or not?"), is an unusual plasticity and obtrusiveness of real or virtual mise-en-scène. The production of such photographs would have required elaborate staging either way. The tilting upward of the background (as in Dead Troops) and the rhythmic arrangement of spotlit figures (as in Picnic or Mimic) make it clear that they have been arranged expressly for our eyes: these are devices of old-school history painting, the most prestigious genre of art until the later nineteenth century.

Many of his works involve complex sets that are constructed specifically for the purpose of the photograph, and the subjects within the image are often carefully posed and arranged to create a sense of drama or tension. [ref. B1.1.1.2]

Manet bridged the gap between two major art movements: Realism and Impressionism. One piece that illustrates this distinctive approach is 'The Luncheon on the Grass' a large-scale painting. There are three elements of The Luncheon on the Grass that set it apart from other contemporary paintings: its subject matter, composition, and scale. The composition of The Luncheon on the Grass is directly inspired by two 16th-century Italian works of art: 'The Pastoral Concert and The Judgment of Paris'.

Since spatial representation became more realistic again in the modern history of arts, forms become volumes acquiring weight which comes with a sensation of equilibrium or disequilibrium. The ratio of light and dark areas was not a matter of calculation but of instinct.

Not only Manet but also Vermeer, who truly mastered the painting of the third dimension, is the forerunner of the modern film techniques, using panels to reflect the light on his figures, which explains the luminosity of his shadows. He was establishing very strictly his geometrical space often using the musical ratio in his compositions.

Picture 1
Jeff Wall, *'The Vampires' Picnic'*, 1991.
Picture 2
Jeff Wall, *'The Vampires' Picnic'*, 1991.
Picture 3
Edouard Manet, *'The luncheon on the grass'*, 1862.

A.2.2.1
Light and Space

Wall's photographs are often characterized by their carefully calibrated lighting, which creates a sense of drama and atmosphere within the image. His use of light is highly controlled, with each element of the image lit to create a sense of depth, texture, and mood.

It also gives the photograph a way more pictorial, pittoresque kind of appearance whereas the artificially lighted elements stand out of the composition.

Other well-known photographs with a similar kind of use of light and space and the pictorial appearing are *Mimic, Vampire's Picnic, Overpass, Summer Afternoon, Monologue* and so on.

Jeff Wall picks up this passage from the novel, culminating in the description of what is meant by "invisible": the invisibility of man is a problem of the construction of the inner eye of the observer. Never does the observer recognize the individuality of the other, but he sees him as a puppet or as his tool. The Platonic idea that one does not see with the eyes but through them, that it depends on the "construction of the inner eyes" what one perceives as reality through the "physical eye", becomes the topos of this first section.

Unlike his early pictures, however, this work takes advantage of digital photographic techniques. Here, Wall can achieve an overall effect that would have otherwise been impossible to accomplish in one take. In After "Invisible Man", the amount of well-lit corners and the brightness and clarity of the foreground, midground, and background is a result of this montage construction.

His compositions with light and space are highly sophisticated and nuanced, and they reflect his deep understanding of both the technical aspects of photography and the broader visual language of contemporary art. [ref. B2]

The methods behind his photographs also highlights the theatricality of the motif and the expression of the work.

In a carefully arranged composition, this work features three men in an outdoor setting. They are placed in the glow of the lamppost and framed by the telephone wire that passes across the top of the picture. Its cross-like composition lends the motif a quasi-religious touch. In this work, Jeff Wall reproduced a situation, which outwardly might easily be interpreted as a conversation between friends in an urban setting. But that is far from the case, as is quickly revealed by the work's dramatic lighting and carefully composed tableau. . The three men were photographed standing on a stage.

Picture 1
Jeff Wall, *'After Invisible Man'*, inspired by Ralph Ellison, the Prologue, 2000.
Picture 2
Jeff Wall, *"Monologue"*, 2013.
Picture 3
Jeff Wall, *"Mimic"*, 1982. [ref. B3]
Text 1
EVNVis Studio, *Historical insights into visual composition, 2019*. Transcription.

An interesting 'fun fact' to be observed in the picture above is also a compositional one. The man sitting in the middle, showing his hand directly to us, only has four fingers. The other two men kind of hide their hands. By looking more closely at Wall's works, one always finds something that seems kind of off. The man standing on the right side is Jeff Wall's brother. Even though the moment captured is clearly staged, it's a real life happening. His brother and the close two friends sit together with a glass of gin every other week or so and talk about 'God and the world'.

A.2.3
Flowing Elements

Another word to describe commom elements in Jeff Wall's artwork is *'dividing objects'*. He uses clear lines and daily elements, objects on the street, in the landscape, people and so on to generate a harmonious photographas that lead intentionally lead the viewers eye to certain points in the image. What is also to be observed are the clear horizontal lines, which are almost always on human's eye height. That fact makes it more pleasing and closer to a real life experience, drawing the spectator into the scene, but usually with a certain distance, because the situations aren't always clear and fully tangible at the first glimpse.

Jeff Wall also uses the open compositions in his work. It has generally no single focus, and the image will seem to "run off" the edges. It's also more dynamic, and busier, with a sense of movement. Open composition is more prevalent in landscapes, cityscapes, and other types of paintings/photographs that don't require a single focus. An example would be Gustave Caillebotte's Paris Street; Rainy Day, where there are no clear boundaries/frame, and half of a person is cut off, lending a sense of movement.

"Contraries are those that form a right angle... calm is the horizontal; sadness the downward directions." Seurat

A.2.3.1
The Rule of Thirds

... is a composition that follows the logic of dividing the canvas/photograph into three parts and placing subjects or objects along these lines creates a balanced and visually engaging arrangement. Placing subjects near the horizontal and vertical lines creates balance and harmony in the painting or photograph. The subject here is placed along the second vertical line of the picture.

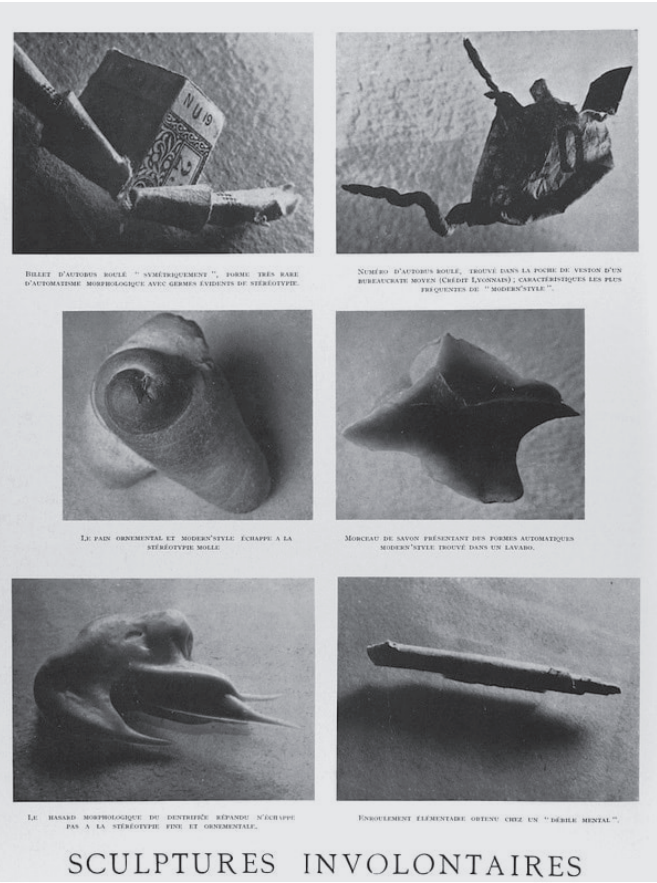# A.2.3.2
Diagonal Composition

The 1930's saw a new Paris based art movement that would be known by the term 'Surrealism'. The work conveys ideas inspired by the interest in the irrational, the truth above realism, and the revolutionary ideas that neurologist Sigmund Freud proposed, ideas about unlocking the power of the unconscious mind through dreams.

One key figure of the movement could be 'Brassai', who's 1933 series 'Involuntary Sculpture' (pictured below) displays strong surrealist influence, portraying everyday objects in an unusual light, leading the viewers to question the purpose and original intent of these newly abstract items.

Diagonal Composition is a colour photograph of the detail of an interior and one of a small number of works Wall has produced which focus on empty interiors with still-life resonances. It represents a balanced composition of dynamically intersecting and crossing parallel and diagonal lines, the result of viewing and framing the subject from a particular angle.

The surfaces between the diagonal lines of the composition are discoloured with age and use. Splashes and smears of white, rust stains and two circular imprints left by objects standing on the shelf for a long time have a painterly quality. The photograph was taken in Wall's basement studio. It is life sized.

"In 'Diagonal Composition', such details as the cracked and dirty bar of soap and the lump of unidentifiable crumpled white detritus recall the page of 'Involuntary Sculptures' – close-up photographs of small fragments of everyday life - by Gyula Brassaï (1899-1984) and Salvador Dali (1904-89) which were published in the Surrealist magazine 'Minotaure' in 1933. With its worn and soiled surfaces, 'Diagonal Composition' presents an ordinary, although usually disregarded, corner of life as a harmonious and beautiful whole."
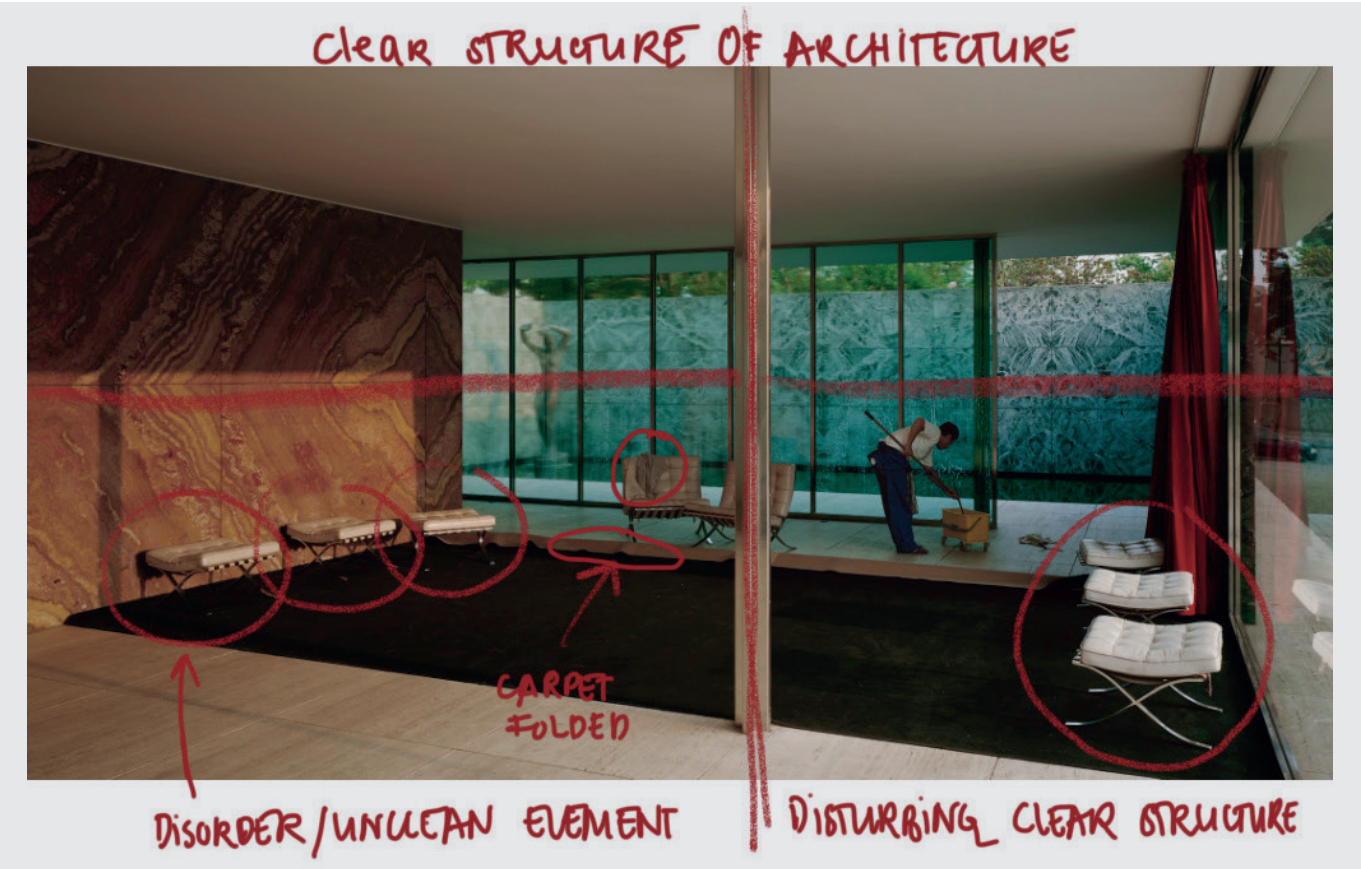

SCULPTURES INVOLONTAIRES

A.2.3.3
Asymmetry and De-structuring Space

CLEAR STRUCTURE OF ARCHITECTURE

CARPET FOLDED

DISORDER/UNCLEAN ELEMENT

DISTURBING CLEAR STRUCTURE

In 'Morning Cleaning - Mies van der Rohe Foundation', Barcelona from 1999, the opposites of chaos and order, i.e. two very different systems of order, meet in an exemplary way. Here Wall plays off an artistic order against an "everyday" order. The almost crystalline structure of van der Rohe's architecture, perfectionist in every detail, which on the one hand uses clearly defined glass and wall surfaces to divide up space and on the other leaves the spatial units so open that a flowing spatial continuum results, is undermined and counteracted by, of all things, the act of cleaning, the creation of order: The transparency of the glass panes, which merge inside and outside, has fallen victim to a streaky rinsing fluid. The carpet, which actually creates a clearly delineated surface in the flowing continuum of space, has been turned over wavily and becomes more of a stumbling block than a space-structuring element. It deconstructs the perfection of architectural balance as much as the disorganized classic Mies van der Rohe stools standing around. Wall, who here again composes his photographs like a painter, knows how to mosaic them into sections of reality to create narrative visual worlds.

A cinematographic digital transparency, the tableau involves the arrested action of a male cleaner, oblivious to the gaze of the spectator, as he washes the windows separating the interior from an outdoor pool, where the morning sun illuminates Georg Kolbe's sculpture Dawn. Morning Cleaning is considered as a Duchampian delay in relation to the politics of modernist glass architecture in Wall's Kammerspiel essay, and as a 'counter-monument' to the reconstructed pavilion as fetish, emptied of social meaning and the traumatic history of modernity.

A.2.3.3.1
Oblique Spaces/Rooms

"There is a perceptual discomfort in viewing this image on the wall that is not apparent in the desk-top experience of it. I'm referring to a weird skewing of the perspective of the room. Wall has tilted the monorail of his 8×10 camera do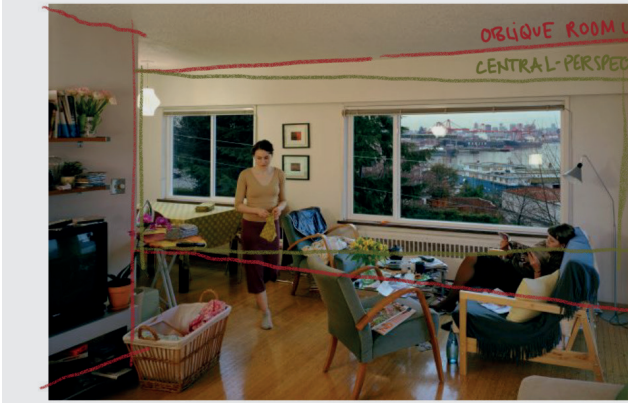wn toward the corner of the room, making the left hand wall of the bathroom lean uncomfortably, more than does the patched join of the wall panels to the right. He has then shifted the lens left, thus

What is often or almost always to oberserve in Jeff Wall's work is, especially in interior spaces, that the angels of the room, the perspective is clearly and intentionally not straight or central. There are several oblique lines, elements that fall out of the pictures, letting the composition flow over the edges of the frame of the photograph. Sometimes really the opposite of pleasing to the eye and also gives a feeling of discomfort.

OBLIQUE SPACE

OBLIQUE CENTRAL

Side note about the black-and-white picture: In fact, Jeff Well cited Italian neorealist film by Roberto Rossellini or Vittorio De Sica as his source of inspiration for images like 'Volunteer'[Picture 1] This reference seems coherent insofar as Wall shot his protagonists in the semi-close-up of the interior, a classic film setting.

OBLIQUE ANGLE

OBLIQUE ROOM ANGLE

OPEN DOORS - FEELING OF CURIOSITY REAPPEARING ELEMENT

Jeff Wall's latest phase of black-and-white photography is characterized by the distinction between documentary and cinematographic representations only thorugh different comositional approaches. He doesn't need color in order to reach what he wants to show in a picture. **[ref. D.1.2]**

OBLIQUE ROOM LINE
CENTRAL-PERSPECTIVE

REALLY OBLIQUE ROOM LINES

typical oblique room

awkwardly cutted element

positioning the one vertical (right behind the figure) to the right of centre. The bathroom door, draped with a towel, looks as if it is hanging off its hinges, at variance with the top of the entrance door which remains horizontal. Conventionally, an architectural photographer would square everything and Wall does that in Doorpusher which though shot from an extremely oblique angle employs a radical drop-front to correct the verticals."

A.2.4
Visual Relations [ref. B.1.1.1.2.3.1.1 / B.3.1 / C.1.1]

What also plays a big role in Jeff Wall's work are the play of mirrors, causing irritations, illusions and ambiguities. (To read more about the use of mirrors look at the mentioned referenced above in the title.)
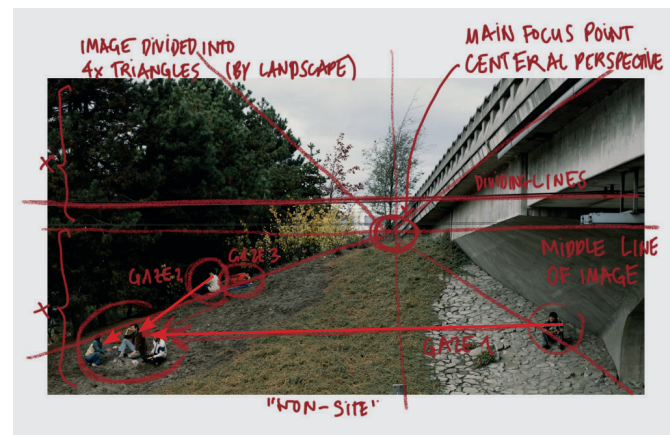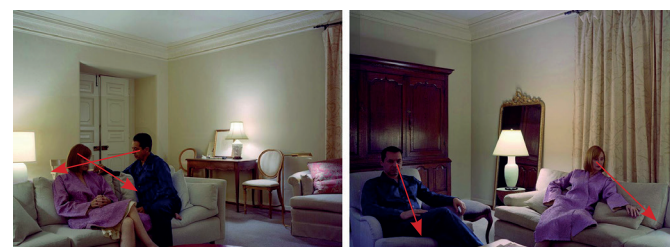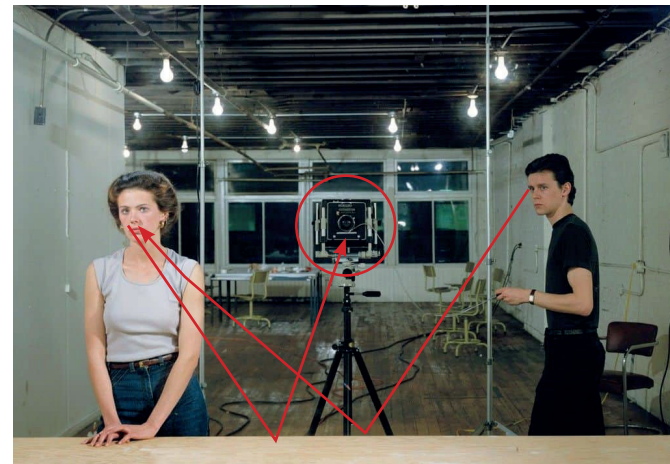
The importance of interplay/interaction of gazes between staged people in the picture as well as to the spectator can be observed in many of Wall's pieces.

In photography, relationship between individuals and their gaze play an important role in composition. Jeff Wall, a photographer, explores these themes and examines the interactions between races, social inequalities, and genders. He creates photographic tableaus that invite viewers to analyze and question the relationships between the individuals depicted.

"Wall deliberately introduces interruptions in his photographs to impair the viewer's illusion and impede their empathy. These interruptions recall Brechtian techniques and demonstrate that reality cannot be immediately captured. The deliberate interruption of gesture, narrative, staging, and identification creates distance and absence, encouraging the viewer to think about the depicted relationships and draw their own conclusions."

The relationship between photography and the viewer is complex and dynamic, characterized by gaze and interpersonal connections. Photography serves not only as a representation of reality, but also as a means of reflecting on and analyzing social phenomena.

The theatricality of the representation, by breaking the illusion of photography, encourages the viewer to critically question the relationships and connections portrayed. The dramatized nature of the presentation draws the viewer into the scene, allowing them to develop a deeper understanding of the emotions and interactions depicted.

However, the artificial nature of the scene and its staging is also emphasized, reminding the viewer that this is a constructed reality. This raises the question of how much of what we see in photography actually corresponds to reality and how much is influenced by the photographer's perspective and intentions.

Overall, it can be said that the theatricality of representation plays an important role in photography by urging the viewer to question the boundaries between reality and staging and to adopt a critical perspective.

Nowhere is the interplay of gaze more complex than in 'The Storyteller'. This grouping of characters, done in the classic manner of a Titian, Poussin or Manet, offers us a story without a story.
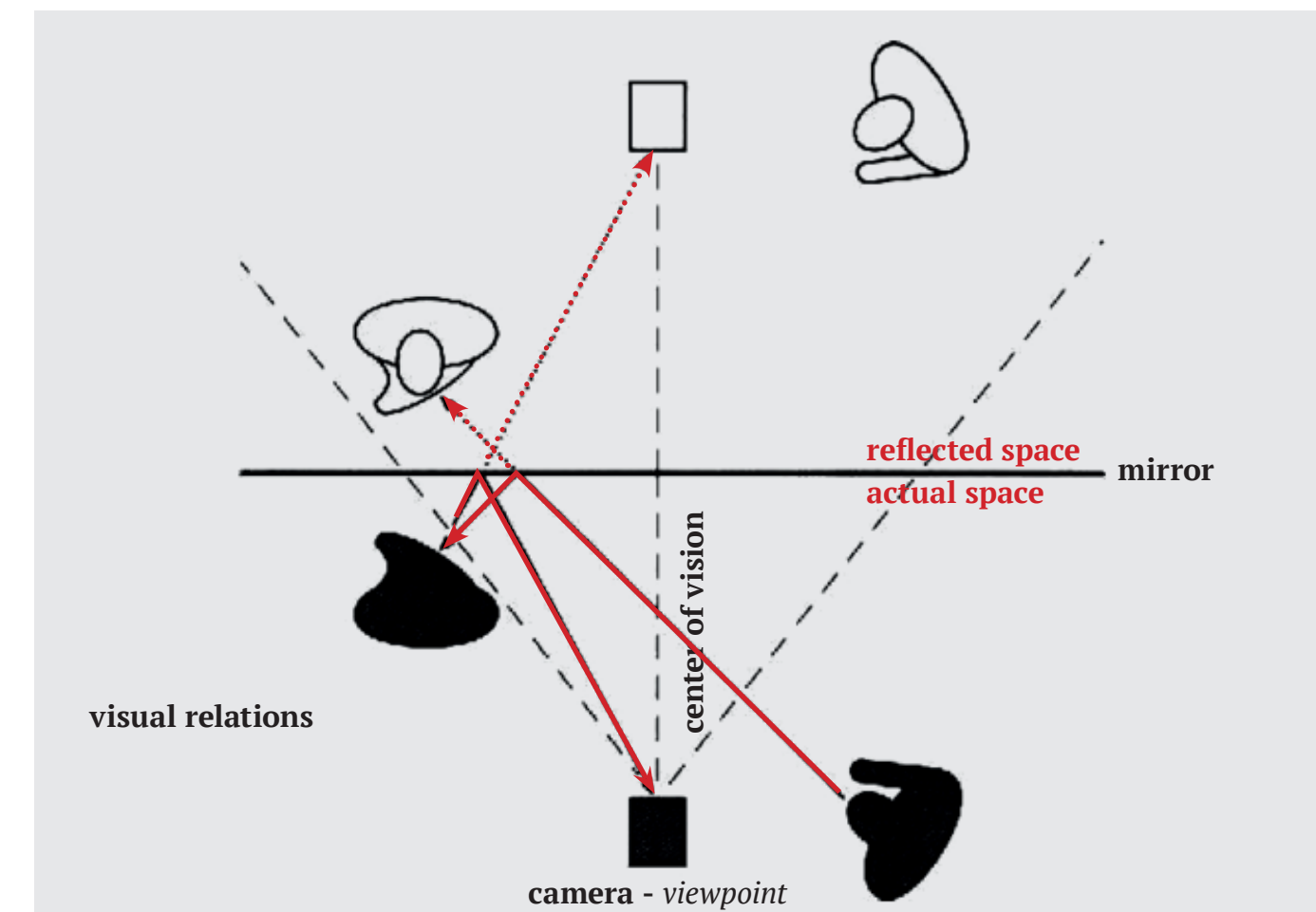
Various groupings of modern urban castaways – perhaps descendants of the Native Americans who occupied the land before the arrival of Europeans – are dispersed around the hillside, a mini-catalogue of art-historical reference. Like the upside-down, half-submerged figure of Icarus in the background of Brueghel's Landscape with the Fall of Icarus, the woman speaking and gesticulating to the two men listening at the lower left becomes the key to unifying the fractured and alienating environment from which Wall's picture is constructed.

Texts
Art Blart, exhibition: 'after the gold rush: contemporary photographs from the collection' at the MoMA, new york.
David Campany, Jeff Wall - Picture for Women, 2011. Transcriptions.
Pictures
Jeff Wall, *Picture for Women*, 1979, *Pair of Interiors*, 2018, *Mimic*, 1982, *Outburst*, 1989, *The Storyteller*, 1986.

A.2.4.1
Picture for women [ref. C.1.1]

Pictures from top
Thierry de Duve, *Bird's eye view drawing (diagram for picture for women).*
Jeff Wall, *Picture for Women*, 1979.

We see a reflection in the mirror before the woman and the table. Contrary to what one might immediately suppose, the woman is not leaning against a mirror in which the photographer in front of her would be reflected (we would then see her reflection seen from behind), but the one and the other face the mirror.

The woman looks at the camera in the reflection of the mirror and the photographer looks at her, but also indirectly through the mirror. This raises a problem: Can a photograph, even a documentary, be considered a reflection of reality? An image can easily be retouched, the simple choice of framing can change the meaning of a scene.

The diagram helps to argue thtat the achievement and fascination of '*Picture for Women '* stems frome the way it makes visible photography's picture plane while simulatneously preserving the medium's illusionism. It presents deep space while foregrounding its flatness.

A.3
Forgotten Spaces

Terrains vagues - these are the abandoned, neglected, overgrown, often forgotten spaces in the city.

Jeff Wall has a secure claim to having discovered the importance of the suburban terrain vague as a diagnostic feature of modernity at more or less the same moment that it was called to the attention of academic art history in T. J. Clark's The Painting of Modern Life. More than with any classical landscape, the arrangement of action and setting in 'Diatribe' converge in an uncanny way with that small, uncharacteristic painting by Van Gogh, 'Outskirts of Paris', 1886, which launched Clark's dissection of the topic and was then hardly known in the literature.

Jeff Wall's work often engages with themes related to industrialism and its impact on society and the environment. Wall's photographs often feature urban or industrial landscapes, highlighting the ways in which human activity has transformed the natural world. It is also much about the current relationship between humans and nature.

"Wall casts a critical eye on modernity, borrowing the procedures of art history and cinema. Although he uses this familiar space of history, he projects us into a floating realm, an interspace: the site of the unknown, of the future. By clarifying the difference between present and past, he allows us to discover who we are in the light of what we are no longer. With the same formalism and awareness of historical precedents, Wall has increasingly focused on forgotten and abandoned spaces."

In these psychological and geographical spaces, so emblematic of contemporary life, moments of infinite solitude are felt, a solitude which redefines the meaning of community.
Through his exploration of the terrain vague, Wall draws attention to the often-overlooked spaces that exist on the margins of our cities and societies. By focusing on these in-between spaces, Wall creates images that are both haunting and evocative, encouraging us to reflect on the complexities and contradictions of contemporary urban life.

Picture 1
Jeff Wall, '*Bad goods*', 1984.
Picture 2
Vincent Van Gogh, '*Outskirts of Paris*', 1887.
Text
The Tate, *about Jeff Wall*. Transcription.

A.3.1
Re-Discover 'Non-sites' [ref. C1.1.1.1]

As sites of chaos, of passage, of violence real or anticipated, each work is a door leading to the unconscious, to moments of intensity transmitted back to the viewer. Directing our gaze towards these empty wastelands, these liminal spaces of ports and cemeteries, or towards transitory human relationships, Jeff Wall is inventing, via photography, an anthropology of contemporary life. An anthropology concerned with the void, with the vacant spaces created by the collapse of classical ideologies, by what we have done to nature and to our cities, by what we have become as human beings.

"Wall's achievement consists not least in the fact that he arrives at such elementary impressions without leaving the casualness of an arbitrary everydayness. Such a disheveled yellow bush is everywhere, hardly noticed; in Wall's work it becomes a cipher, a visual lyrical poem."

More often than not, the works of Jeff Wall confront us with extremes: a vacant site, a site of remains, residue, the beginning or end of something. The viewer feels compelled to wander through these non-spaces, which become sites of transition, of passage.

Set in a leftover sliver of land off a highway in Vancouver, where the artist lives, 'The Storyteller' shows the liminal space where past meets future, crisscrossed by power lines and illuminated from within by the electric light that permeates our world of spectacle, consumption, and waste.

Between the people in the picture is the void that receives and disgorges: the space of circulation, reflected by the cables that horizontally intersect the scene. (...) A site which is a non-site, a society and its unconscious. Thus the viewer is not completely foreign to this scene, which is filled with historical connotations and presents strangers who are also strangers to themselves. Here Wall allows a certain solidarity to surface between the subjects and viewers both present and future.

'The Storyteller' is a complex composition with multiple levels of irony. Here are Indigenous people engaged in a traditional practice, homeless on their own land, which has been occupied and *fragmented. In addition, the Indigenous people themselves look disoriented and fragmented: while two are rapt listening to the story, the others are adrift on the periphery.*

Staged in the manner of classical paintings, Wall's photographs subvert the celebratory and idealising politics traditional to that genre. Characters in his works of the 1980s represent, and subtly comment on the plight of, ethnic minorities, the working class poor and other traditionally abject aspects of society.

Where he represents landscapes, Wall selects locations in which nature is impinged upon by suburbia or industrialisation.

(...) A highway underpass, the non-space par excellence of the modern era. (...)

Picture
Jeff Wall, '*The Storyteller*', 1986.
Quote
Süddeutsche Zeitung, '*Die Welt am Rande*', 2010. Transcription, translated.
Texts
Interreferenced , transcribed by several sources: Yasmine Sinno, *Solà-Morales's Terrain Vague: Text and contexts*, 2018. Metropolitan Museum Of Art, new york. and others. Chantal Pontbriand, in: Parkett, *The Non-Sites of Jeff Wall*, 1997.

A.3.1.1
Diatribe

A "diatribe" is a vehement criticism, a resistance against some object which thus forms an invisible third party in the conversation. This third party in some ways creates the picture, animates the scene, invests the site with meaning, transforming a routine stroll into a quest for direction, into an event, a philosophic or existential moment. (...) In this postmodern era, there are no longer any single narratives that can be heard by one and all. There are only fragments, snatches of conversation, echoes of a world in rapid metamorphosis, where traffic and flux prevail, where stability is replaced by circulating intensities.

The suburban fringe landscapes that we find set in the neglected transitional area between city and country, Wall's *"works express a form of exchange between individuals, a desire for togetherness, a desire to form a community based on common interests and language. The viewer is appealed to directly, summoned as witness, as mediator. But what the viewer is mediating is silence, the silence of the visual, the silence of a secret, of that which is said but not heard, which passes from one to another without being heard by all, or without all hearing together. What, then, becomes of speech and knowledge, of the individual and community, of the meaning of existence?"* (transcribed)

To be placeless and to inhabit the other's place is to trespass and to transgress. And indeed, many activities carried out by urban nomads – vending, sleeping, having sex, playing music, planting, painting, inhabiting (...) – are deemded transgressive. (...) The nomadic nature of these activities derives from the fact that they do not fit into established order and do not have a proper place.

Daybreak (on an olive farm / Negev Desert / Israel) was made in 2011, when Wall visited Israel. He discovered the subject by accident, while in the process of touring other aspects of the desert area.

Olive harvest workers, who routinely sleep in the open, are shown at daybreak just before they awake and begin their workday. Wall was inspired by the coincidence of the serene olive grove and the large prison complex just beyond it. The Bedouin harvesters sleeping in the open not far from thousands who sleep in storied cells underground - a coincidence that seems to well up out of the depths of Israel's intensely complex political landscape.

"Referring to his images as 'pictorial typologies', he has commented that his aim is 'to represent both the surface of damaged life, and its opposite, the possibility of another life, one which will come out of this one as its negation".

'In [such] a landscape,' Wall notes, 'persons are depicted on the point of vanishing into and/or emerging from their property. I think this phenomenology is analogous to, or mimetic of real social experience, extra-pictorial experience. The liminal condition of landscape has been for me a sort of measure, or mean.

Text 1
Chantal Pontbriand, in: Parkett,
The Non-Sites of Jeff Wall, 1997.
Text 2
Quoted in *Barents*, p.102.
Text 3
Gil Doron, 2007.
Text 4
Wall, '*About making landscapes*', p.145.

A.3.1.1
Transforming, Ambigous Landscapes [ref. C.1.1.1.1]

"Wall has attempted to re-activate and recast the compositional relationship between realism and pictorialism from a broad historical materialist perspective. (...) He depicts events, landscapes, or found objects that speak to our own experience of everyday life in the modern capitalist city, from ethnic conflict and social exclusion to suburban ennui and statist violence."

Wall's own engagement with landscape as a genre must, in this context, be seen as a highly sophisticated imagining of the relationship between the 'visual' and the 'material' (...)

(...) in Wall's own words, 'the picture-type of "landscape" crystallizes as a moment of passage - an emblem of a "decisive moment" of vision when the viewer experiences a threshold-phenomenon or a liminal state'.

The traditional concept of the city as a relatively contained and cohesive entity has been increasingly questioned by subsequent decentralization, suburbanization and fragmentation in the way the built-environment is perceived. The diversity inherent today in the concept of 'city' is greater than the capacity of the available vocabulary to define new emerging spaces. Within the contemporary diffused urban fabric, new globalized landscapes merge city and nature into an uncontrollable condition. Some of these indeterminate spaces are neither properly defined nor well situated within the urban discourse.

In each case, there is also a return to the political motifs of earlier urban landscapes such as 'The Bridge' (1980), Steves Farm, Steveston (1980), The Old Prison (1987), and 'Costal Motifs' (1989). Unlike his studio 'compositions', Wall's urban landscapes are, for the most part, examples of straight documentary shots, topographical views of Vancouver's suburban fringe [ref. A.3.2]. As Wall explains, 'I make landscapes, or cityscapes as the case may be, to study the process of settlement as well as to work out myself what the kind of picture (or photograph) we call a "landscape" is'.

(...) political engagement with a labouring landscape, or hint at the reassurances of a melancholy picturesque, they do nevertheless speak to what I take to be a key feature of Wall's photographic materialism , namely his commitment to everyday 'matters'. After all, as the setting for the majority of his work, Wall's Vancouver was:

"Not an impressive but [a] very ordinary city. That is what modernity is like when it is fresh... In my pictures I try to perceive it as the actual environment in which we live, as the result of all our labours and errors. One of the essential things about the vernacular is that it is unimpressive, it is ordinary, worse than ordinary. It is the essential phenomenon of what we call 'the new'."

The goal is to capture and re-materialize the imperfections of eventually unnoticed or neglected landscapes that a as much connected to human society and its history.

Those kind of landscapes always also refer to labouring landscapes that tell a story of use and transformation over time.

Text 1
A. Vasudevan, in: Cultural Geograpgies, '*The photographer of modern life*': *Jeff Wall's photographic materialism*, 2007. Transcription.
Text/Quote 2
J. Wall, in: *Pictures of architecture, exhibition catalogue* (Bregenz, Kunsthaus Bregenz, 2004), p. 25; see also S. Watson, '*The generic city and its discontents. Vancouver accounts for itself*', Arts magazine 65 (1991), pp. 60-4.

A.3.1.1.2
SBB Werkstätte as a Terrain Vague? [ref. D.3]

Industrial sites outside the cities became part of it, since the cities are sprawling out more and more, getting bigger every day. Their meaning change, their former purpose vanished, but those sites and its buildings are still here, remaining. What story do they tell? How will it perceed? What will be next?

The questions that today's generation has to ask is wheter how to deal with such urban, unused industrial sites, if or how they are gonna be transformed into modernity and used to be able to serve great social groups.

Are they worth preserving? What symbolic meaning do or should they have?

Can one find analogies between past and presence of these space? How to understand and interpret them?

The currency of landscape in cultural and historical geography is unquestioned; its status as a 'cultural image' something of a disciplinary commonplace. In recent years, there have been a growing number of studies of landscape art in a variety of forms and media, from landscape painting and photography to earthworks and site-specific sculpture. These studies have examined the production of landscape art in a range of historical, geographical, and theoretical contexts focusing, in particular, on the role of visual and written material in the production of landscape imagery.

Manufacturing and industry have settled primarily on the outskirts of cities over the past 100 years. With the shift from an industrial society to an increasingly knowledge-based economy, new needs, conditions, and opportunities for inner-city craft and manufacturing locations are emerging.

It should be emphasized that this railroad line, which appears on the map only as a black line, fundamentally changed the landscape, property relations and everyday life in a wide area. The railroad age created completely new working conditions. The individual manual worker was detached from the patriarchal and personal relationships of his superior. As part of a large mass of workers, he was now confronted with impersonal constraints.

"The interest in railroad and industrial monuments has increased considerably in recent years. As a technically oriented system, railroad installations are in a constant state of change."

A.3.1.1.2.1
"Making landscapes"

As Wall explains, "I make landscapes, or cityscapes as the case may be, to study the process of settlement as well as to work out myself what the kind of picture (or photograph) we call a 'landscape' is".

One of Jeff Wall's notable techniques is to re-discover vacant, forgotten, and unnoticed spaces, places, and sites and turning them into compelling visual narratives. Always having an eye for such,

This approach can also be translated into architecture, as architects have the same opportunity to transform such sites into usable spaces for cultural and societal needs. For example, the SBB Werkstätten in Zurich, which was once an industrial site, can be reimagined as a cultural hub or community center.

The key is to pay attention and see the potential in these forgotten spaces. Through thoughtful design and transformation, these spaces can be given a new life and meaning. It is important to the design process to have a deep understanding of the history and symbolism of the site, in order to fully interpret and honor its meaning.

Creating new spaces that reflect the needs and desires of society while also honoring the past and preserving the unique character of these spaces is the main goal.

All the buildings on the site form a compact urban structure with streets and courtyards as a building ensemble. The unifying element is the uniform materialization with yellow brick facades. In addition to their historical value, these buildings form the basis for future uses, which must be carefully reused and supplemented. In doing so, the future architecture with its sustainable construction and materialization will be in close dialogue with the existing buildings and respond to the needs of the users.

How can we work with unused, unnoticed industrial sites, transform them for the better good, without forgetting and by respecting their being and their history?

Wall's approach and method of dealing with landscapes, re-making, re-discovering them, could be translated or adapted into the architectural realm.

Maybe by re-constructing history of a site as an approach? Re-constructing moments or elements that are already forgotten? Re-making meanings and symbols?

With the upcoming transformation of the SBB workshops, the 42,000-square-meter site in Zurich Altstetten is expected to evolve from an industrial facility into an attractive location for commercial and industrial innovation businesses and start-up companies, as well as for culture.

By carefully developing the site and preserving the existing buildings and infrastructure, SBB is pursuing a systematic approach, i.e. integrating knowledge about the life cycle of a building or site from planning, construction and operation to disposal. The existing buildings are networked in a modular way with the new buildings to be constructed in order to generate usage synergies for the infrastructure investment

A.3.2
Straight Photography

"Le paysage photographique de la vie moderne"

There is also a return to the political motifs of earlier urban landscapes such as 'The Bridge' (1980), Steves Farm, Steveston (1980), The Old Prison (1987), and 'Costal Motifs' (1989), in Jeff Wall's work. Unlike his studio 'compositions', Wall's urban landscapes are, for the most part, examples of straight documentary shots, topographical views of Vancouver's suburban fringe.

Wall's carefully crafted photographic tableaux represent a contemporary scenes of American life filled with suburban homes and towering smokestacks, scenes which many years from now will be studied as a visual cross section of where industry meets urbanization.

"I make landscapes (or cityscapes) to study the process of settlement as well as to work out for myself what the kind of picture we call a 'landscape' is," says Jeff Wall of the photographic series he began in the 1980s. "This permits me also to recognize the other kinds of picture with which it has necessary connections, or the other genres that a landscape might conceal within itself."

Describing it, and what he sees as the definition of a landscape photograph Wall says: "Most evidently, a picture tends towards the generic category of landscape as our physical viewpoint moves further away from its primary motifs. I cannot resist seeing in this something analogous to the gesture of leave-taking, or, alternatively of approach or encounter. This may be why a picture of a cemetery is, theoretically at least the 'perfect' type of landscape. The inevitable approaching, yet unapproachable, phenomenon of death, the necessity of leaving behind those who have passed away, is the most striking dramatic analogue for the distant - but not too distant- viewing position identified as 'typical' of the landscape. We cannot get too distant from the graveyard."

These are large panoramas of suburbs without quality, neither urban nor landscape, nor architectural. Here Wall takes the codes of the landscape in painting to apply them to places that offer no visual quality and even less the charm of the picturesque. Once again by making photographic paintings of places of "modern life" without aesthetic value, the visual artist photographer points out the lack.

The panoramic 'The Bridge', 1980 illustrates a sprawling, anonymous suburban housing development. Pitched roof houses, towering smoke chimneys, perfectly manicured lawns, and demure strolling neighbors comprise the picture-perfect world before us. This vivid and illuminated utopia is accessed by a mammoth bridge, connecting one world to another. The carefully cropped and expansive panoramic scene leads the viewer to believe we stand at the edge of this suburban paradise, peering into this tableau from a darker more wild side.

'The Bridge' is a member of what Wall refers to as his near documentary pictures. "The pictures I made between 1978 and about 1982 showed me some paths I could take… showed me how I could work in real places on themes derived from the most part my own experience, remembered and reconstructed. I guess that was the start of what I came to call my 'near documentary' pictures."

'The Bridge', acts as a documentary study, surveying the formation of modern residences. The transparency, glowing from an evenly lit light box emits a bluish hue, as though the image we are seeing is a paused scene from a film while the mundane composition keeps the image simultaneously rooted in reality, for Jeff Wall "this experience of two places, two worlds, in one moment is a central form of the experience of modernity. It's an experience of dissociation, of alienation."

A.3.2.1
Panoramic Landscapes

This panormic picture could almost refer to his early work in the phase of Straight Photography, where he also uses this kind of panoramic landscape formats.

In Wall's photograph, only the half of the actual 360-degree panoramic painting is showed, which leaves open again space for interpretation…

Wall produced the astonishingly painting-like work 'Restoration', which picks up directly on issues of pictorial organization last probed by Georges Seurat and Henri Matisse. It's a luminous transparency almost five meters wide that reveals the spectacular scale and complex mechanics of nineteenth-century panoramic paintings.

The photograph captures a momentary impression of standing within the spatial boundaries of the depicted architectural space. The effect of monumentality is pronounced by the scale and position of the camera, as well as the distortion caused by the use of a wide-angle lens. The composition of the image is such that the scale of the wall changes drastically, with objects and individuals becoming much smaller towards the center of the image, functioning as indicators of the depth of the space. It shows the simulation of restorers working on the large-scale panorama painting.

A woman, distracted from her work, looks towards this space, towards this photo that we do not see. The restorers, abolitionists/repairers of time and its outrages, have become elements of the decor, of the false terrain, almost unreal. The boundary has become blurred, between the plan and the volume, between the painting and the photo, between the artist and the restorer, between the painter and the photographer, between the past and the present. Where are the limits ?

Jeff Wall has said of this work, "I was interested in the massiveness of the task the figures are undertaking. That for me was an important part of the theme. There might be associations of that massiveness with the futility of ever bringing the past into the 'now.'"

At the meaning of restoration can also be looked at broader. The restoration of any work of art requires intensive, time-consuming, and meticulous labor. The purpose of such restoration is to allow future generations the possibility of experiencing the object from a past historical period anew. The restoration process is essential to preserving the integrity and historical significance of such objects, ensuring their continued relevance and importance in today's world.

Wall's photograph was taken inside of an already existing panorama painting, which depicts a snow-covered town surrounded by mountains with soldiers in a field.

This historical painting by Edouard Castres, painted in Lucerne, that dates back to 1881 stands in the background of the photograph. The painting portrays French troops under the command of General Bourbaki during the Franco-Prussian War of 1870-71 & is an integral part of the Bourbaki Panorama, cultural monument, in Lucerne.

The word "panorama" was coined in 1791 to describe circular painted canvases, some reaching 300 feet in length and 50 feet high. Installed in specially-constructed buildings, they were lit from above by skylights, which were screened from the viewers by a large, umbrella-like canopy. From the central platform, the painting entirely surrounded the viewer.

The use of Panoramas emerged in the middle of the 19th century as a popular form of public attraction and entertainment satisfying a desire for an overall fictional and illusory experience.

Panoramic looking, global capitalism and ideologies of empire overlap and mutually reinforce each other. The panorama manifested limitless reach both in visual form and restlessly changing thematic content.

Visitors to a panorama were not deceived, but rather suspended their disbelief in order to contemplate the scene surrounding them.

The panorama generated profound shifts in the grammar of visual representation and the perception of landscape. To contemplate a conventional framed oil painting is to peer as if through a window, positioned and conditioned to stasis; the viewer is subject to the visual logic of the composition. Each spectator of a panorama, by contrast, must move around, choosing at will the direction of their gaze and the motion of their body, and eventually turning through 360 degrees.

The panorama above, showing London in 1792, embodies the links between panoramic viewing and urban modernity in London, the world's largest mercantile and political metropolis at the time.

B.
Constructed Realities

B.1
Fotoreportage and Collaboration

"They [World Press Photo Committee] said precisely no collaboration can take place between the subject and the photographer. This is the cardinal rule of reportage. If I'm in the street and I'm obeying that rule, then I'm a reporter. If one of the people who who's passing by should notice me and then do something - it doesn't matter what they do - acknowledge me, wave to me or make a silly face, we've entered into a collaboration. At that point we're into this and we have entered cinematography.

[...]

I said this many times that my photographic way of working is called cinematography. Not because I'm a filmmaker wannabe, but because the ability of the legitimacy of collaborating is the hallmark of cinematography. And to me - as I said minutes ago - if you reduce, let's say, these two modes of photography to their essence, it's collaboration. Because the reporter does not collaborate."

Picture
Giovanni Troilo, World Press Photo, 2015
Text
Jeff Wall Interview: We are all Actors, 2015,
Transcription

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B.1.1
Cinematography and Memory

"Something lingers in me until I have to remake it from memory to capture why it fascinates me," he says. "Not photographing gives me imaginative freedom that is crucial to the making of art. That, in fact, is what art is about – the freedom to do what we want."

To have access to Nature be the test of class is to shift the argument to usefully irrefutable ground: the bourgeoisie's Nature is not unlike the aristocracy's Blood: what the false bourgeois has is false nature, nature en toc, la nature des environs de Paris; and beyond or behind it there must be a real one, which remains in the hands of the real bourgeoisie.

Cohue hebdomadaire à travers les banlieues! Parisiens! cherchant des fleurs sur les pavés!
Ils se figurent être à des milliers de lieues... Parce qu'il est dimanche, et qu'ils se sont lavés.

The reader could rest assured: the flowers in this landscape would wilt before evening, and the crowd would return to its counters and offices. One of the great subjects of Impressionist painting was the landscape I have just been de- scribing, and therefore it does not seem unreasonable to ask how far the painters' attitudes towards it resembled those of the journalists and poets.

"I've decided that I am allowed to do what I have to do to make my pictures and that's sort of what I call cinematography."

"[Therefore] what I do with it is still photography, it's part of my process and so I do remember it and then you just deal with what memory is all about. [...] The reconstruction is a transformation that leads to something faithful."

Picture 1
Jeff Wall, *Volunteer*,1996
Text 1
T.J. Clark, *The Painting of Modern Life*, 1986
Picture 2
Georges Seurat, *Une Baignade à Asnières*, 1883
Text 2
David Campany, *Jeff Wall, Picture for Women*, 2011
Text 3
Jeff Wall Interview: We are all Actors, 2015, Transcription
Text 4
Jeff Wall, Jeff Wall: "I begin by not photographing", 2010

Jeff Wall's main instrument is his own memory. The deliberate choice not to photograph in the moment but to let the memory decant into the memory already creates a certain selection. When Wall recreates past events he does not expect to recreate the scene exactly as he experienced it years ago. The work that his memory has done allows him to re-create the scene while retaining only those elements that impressed him.

In a way, this selection process seems to us parallel to the process behind impressionist paintings - simply developed in a different way and with a different technique. The fact that the artist lets his main perception take the form of an image without the pretension of totally recreating the scene (we are not talking about reportage photography) always remains faithful to the moment of perception but transforms how the scene will be proposed to the observer afterwards.

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B.1.1.1
About Snapshots

"Concrete Ball is almost a snapshot in fact, because, first of all, it was taken very quickly on that particular day. It was raining. When it's raining, you know, you can get your camera wet and so on, so I worked and I can work very quickly. I mean I often work slowly but I can work quickly, and that particular picture was executed rather quickly, maybe in less than 20 minutes. But I knew the place and I was aware of it. And I knew I wanted to make that picture. I wouldn't call it a snapshot, because a snapshot usually means something captured quickly while it's happening, but here you see of course there is no occurrence. There is simply a place and an arrangement of shapes and forms that I saw and felt that from his particular point where the camera is, became a composition that had in it the kind of qualities I think a picture should have. I liked very much the relationship of shapes between them. There is something called photographic seeing that has been talked about for decades, that photographers do get to get the experience of being able to preview almost in their minds what that place is going to look like as a picture. They can do it and I think I can do that too."

"I've noticed over time that photographs either record an occurrence - like one of my pictures where something human is happening - let's call it an occurrence. Or they are made in the absence of an occurrence - so it might just be a place. It seems to me that in terms of photography both are equal. Photography is quite happy to record an occurrence and photography is quite happy to record another thing where there is no occurrence. Both of those things happen because photography occurs. So photography must happen and it itself is happening, it is something that happens. So there's always a happening of something that takes place, and what the camera sees may be either the two. The difference between them is always sort of conditional, because both equally lead to interesting pictures, but the meaning is of course specific to each one. I don't actually don't see absence in that sense."

"Firstly the snapshot is a kind of photography that has become identified as the most characteristic kind of photograph that exists. And that's widely believed, and I think it's quite true. That is that the camera as a mechanism can be set off quickly by anyone at any time, and that's in a way it's nature. So what we call a snapshot, which is usually a picture taken quickly, without any preparation, without any organization and without any collaboration, is the fundamental type of photograph. All other kinds of photographs have to relate to that in some way. They don't have to be it and they don't have to agree with it, but they have to relate in some way. And I see a lot of my pictures as contemplations of the nature of that characteristic. They are not "it" but they contemplate it. And so a lot of those pictures I call near documentary photographs, because they are near to documentary. They sort of look like they could be snapshots, they resemble many of the things that snapshots have but they are not snapshots. The reasons why I do it that way I can't explain briefly, but it's a lot to do with my feeling that one of the most interesting aspects of art, any of the arts, is composition. The making process itself can create new things that happen in its process of being made. And when I work on my pictures I start somewhere, and as I work on them, and I'm often working on them for quite a while, some days or some weeks, they keep changing and they change their nature. The picture changes what's in it changes, the way it looks changes, the external world changes, the weather changes and the picture goes along and becomes something that was different than from where it started. That's just an artistic aspect of making, of creating, that I enjoy. And I enjoy it enough that it kind of changed my relation to photography, because I found that when I did go out and photograph spontaneously, which I have done, I wasn't artistically really satisfied. It didn't give me enough enjoyment. And my own enjoyment was is important to me, it's what I do. So I remember thinking "you have to be yourself" and that means "you have to follow what you want to do and see if that actually has a place in the art form". And I believe it does, because I feel like I've made some pictures that people like, and I can accept as works that I will stand behind. In the process it sort of changed my relation to photography."

B.1.1.1
Boy Falls From Tree

preliminary things like trying to figure out how to light it.
[...]
So in the end I hired him because he I thought he

"So I fell from a tree like lots of people and one day I remembered falling from a tree. I really did, and I thought that would be a great subject. And I haven't seen it very often in any depictions of any kind.
[...]
So it was a memory and it's pretty elementary memory of falling and hurting yourself. I can still remember it as clearly as anything. I wouldn't call it a powerful emotional event but it was something I remembered. It seemed clear that everyone could relate to it. I don't want my art to be popular - because I think popular now tends to mean kind of vulgar - so I don't want my art to be popular but I like it to be wide open and it's nice if you can find a motive that is serious and can be treated seriously but everyone can connect to it.
[...]
It doesn't have to be an intense or life altering - it's just part of life.
[...]
When that kid came he was a neighbor kid. I was working on the picture and I was just working on

looked right. He was the right age the right size and he lived two houses down so I didn't have to like ship him around town or anything. It's very easy to work with him and he was wearing what you see there."*

B.1.1.1.2
About "Staging"

Wall is reluctant to use the word 'staging' to define his artistic process as in his opinion 'staging' as a method of working resonates with a certain level of film-related falsehood. He says he does not work in this perspective but rather in the 'replica' way of working. He often recreates places or situations simply as a practical matter, because it would be too difficult or impossible for him to work in the exact place where he had a certain experience.

Speaking of *In Front of a Nightclub* Wall says that it would have been impossible for him to work for several days in front of the actual club er the confusion in the street. Reconstructing exactly the club in his film studio allowed him to work with less intrusion.

toes...

Jeff Wall: Allright, so we may find a point of agreement. So I brought them to another place. The

Interviewer: How do you work with people? Then for example in that, in one of the huge black and white photos, Men Waiting. What is it on the sidewalk? There are at least 20 men in the picture. How how did you work with them?

Jeff Wall: I've, over the years, I've worked with mostly men - but not only men - who do gather on street corners and they're known street corners in probably every city - and there's probably one here in Copenhagen. I'm sure you know, where people who need work go and they know the employers will come there. And I've worked with other people in that circumstance. In this case I I went to the real place and I thought well I'll do the pic there. But the place did not have formally anything that I felt moved by to make a picture. So I hired the men to come to another place and ...

Interviewer: ... and play their own role.

Jeff Wall: Actually if you want to use those terms I I won't object.

Interviewer: I will stick to the vocabulary of theater for a little while just you keep you on your

place you see in the picture... and I chose that place for a couple of hopefully obvious reasons. One because if you look at the ensemble of trees and open space and buildings there's something beautiful about it. I love the rhythms of the of the openings in the occupancy in the trees and so on. It just was a picture for me. I brought them there and I asked them to wait while I photographed them, and they waited there just as they were waiting on the other corner. So are they performing?

Interviewer: You're asking the question.

Jeff Wall: I'm asking. I'll ask myself the question unless you want to answer it. Are they actually performing or are they behaving and in their behavior being recorded? I'm not - I can't really answer it - but I feel that the nature of photography is appreciated much more subtly if that question isn't just answered.

Interviewer: I totally agree with that.

B.1.1.1.2.1
Neorealism

"If you think of the cinema - if you shift to the cinema again - one of the most complex achievements in in cinema it's probably associated with what we usually call neorealism. Invented not just by italians but by a lot of filmmakers who used people who aren't actors playing themselves whether they're fishermen or whatever they happen to be. They get to play themselves in front of a camera and it's exciting probably to do that. And they also get to demonstrate their way of life. They can show us how they fish, they really are fishing, they are doing their work, they're playing themselves and they do it very well of course. Are they faking it?"

B.1.1.1.2.1.1
Repetition of the Act

There are no scripts-scenarios with pictures. Or, if there is one, it is erased in the process of making the picture; it disappears into the pictorial nature of the work, which can't verify any suppositions about what happened before or after the moment shown in the picture. Therefore, the only narrative element in the picture is supplied by the viewer, not the director or screenwriter.

[...]

I think there is a social discourse in my pictures, and in all pictures, but we encounter that discourse differently, we can't come to it as directly as we can in film, literature or theater, because of the restrictions on the capacity for narrative. We have to encounter it trough the fundamental condition of the autonomy of the picture.

"I take a long time to work and I when I start to work I make sure I have the time I need, which is extended. Partly because of, of course, I don't really know what I'm doing in the sense there's no scenario - and I'll come back to that in a second - and also things change as you work on them. Just the way Rauschenberg's making of a painting work or combination. It would change as he works on it. It's plastic, and I think that the working process is plastic in a really very very similar way. But one of the important aspects of the extended time is repetition. I get people to do things many many times over a number of days. And each day they change a bit, because it's a different day. But as the days go on the people become less of a performing in some kind of invented scenario. It's less that. It's coming to a certain moment of their actual everyday life which includes coming over to the empty lot and working with Jeff and having a war game and doing what he asked. And I asked them to do it over and over again until they kind of get tired of doing it and that they're not really performing anymore. It's really their kind of behavior that emerges."

B.1.1.1.2.2
Morning Cleaning [ref. C.1]

The Barcellona Pavilion of Mies van der Rohe where Wall takes the photo is in one way or another a replica of himself. The original pavilion was disassembled in 1930. In 1980 Oriol Bohigas, as head of the Urban Planning Department at the Barcelona City Council, set the project in motion, designating architects Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos to research, design and supervise the reconstruction of the Pavilion. Work began in 1983 and the new building was opened on its original site in 1986.

"Morning Cleaning, Mies van der Rohe Foundation, Barcelona" (Morning cleaning, Fundació Mies van der Rohe, Barcelona) was recorded in the summer of 2000 at the Fundació Mies van der Rohe in Barcelona. The man in the picture is part of the foundation's maintenance staff and goes about his normal daily chores that must be completed before the building opens to the public.

In the catalog for the group exhibition "Architecture without Shadow" in Spain in 2000, Wall published a short commentary on some of his more recent works that had something to do with cleaning under the title "A note about cleaning".

A note about cleaning
I've noticed that over the past few years I've taken quite a few pictures related to cleaning, laundry, or housework, or related in some way. There is a lot to be said about the dirt and the washing. It is a contrast like «the raw and the cooked». I like things clean and tidy. A welcoming, well-kept place can be very beautiful, such as the garden of the Ryoan-ji Temple in Kyoto, or my darkroom when everything is washed and in place.
But I also like dirty sinks, the sodden discarded clothes I always see lying in the passageway behind my studio, caked remnants of spilled liquids and all the other painterly things so closely related to the spirit of photography.
There are three main people responsible for cleaning the pavilion in Barcelona: Victor, who is in charge, Alejandro, who can be seen in my picture, and Esperanza. Esperanza thinks men don't know how to clean.
My pictures on the subject of cleaning and washing are "Diagonal Composition" from 1993, "Swept", 1095, "Volunteer" and "Housekeeping", both black and white, 1996, "Just Washed", 1997, "Morning Cleaning, Mies van der Rohe Foundation, Barcelona», 1999, and perhaps others. (Wall 2000)

B.1.1.1.2.3

In Front of a Nightclub [ref. C.1]

The decision to reconstruct the club's exterior space and façade is purely practical. The reconstruction allowed him to work much faster.

Walls states on several occasions that the fact that he reconstructed a set in order to make his picture is of little significance. He says that the viewer should not give too much weight to it and that he was sincere about the fact that it was a reconstruction but that in theory he would not have considered it important to divulge this information.

It is not really clear to us whether Wall recreates these scenes merely for convenience or there is something more to it. In works such as *The Destroyed Room* and *Vampire's Picnic* we can see elements that clearly indicate the reconstruction of the scene. In *The Destroyed Room* we see through the door opening the scaffolding that supports the walls. In *Picnic* we see a fret on the left hand side illuminating the characters. Analysing the shadows more closely, we realise that that spotlight is probably not the only source of light but was nevertheless included in the image. On these occasions it seems to us that Wall is not bothered by the idea of showing the technical construction of the scene.

"*My interest was to capture the sort of unplanned, unformed movements and flows of energy, of people who were out at night looking for entertainment, looking for fun, but to capture it all in a moment where none of those things had necessarily yet happened. In order to do this picture I did parked my truck across the street from this nightclub for several nights and with a long lens camera photographed all the action that was going on and observed how this sort of shapeless energy of the sidewalk is actually formed. I was also very interested to include the person who's selling flowers that you see amongst the crowd. In a way he was the starting point for the picture. As I began to observe his behavior the scene grew bigger around him and I realized that I couldn't really show him well without showing this world in which he was both included and somehow forgotten in that moment.*"

Picture 1
Jeff Wall, *In Front of a Nightclub*, 2006
Picture 2
Jeff Wall, *The Destroyed Room*, 1978
Picture 3
Jeff Wall, *Vampire's Picnic*, 1991
Text
Artist Talk Jeff Wall. Chapter 4: In Front of a Nightclub (2006), Transcription

B.1.1.1.2.3.1

Uncanny Valley [ref. C.1]

The woman's face, especially, is worked and reworked to the point of effacement; it is scarred and shadowed and abbreviated, hairless and doll-like, animate but opaque.
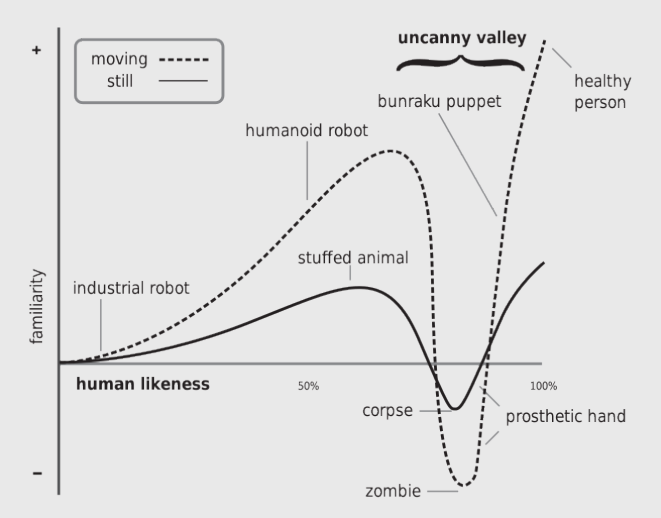
The term "Uncanny Valley", coined by robotics professor Masahiro Mori in 1970 to describe the unsettling feeling experienced by people confronted with androids and audio/visual simulations closely resembling humans in many respects but not quite convincingly realistic.

The feeling of being close to reality but not yet too much is something we perceive in Jeff Wall's works as well as in ZWZ.

Staring at Jeff Wall's work (or at least what I imagine it must feel from what I can see from the screen of our computer - more updates on that next week) makes me ask myself if I should be feeling tricked. At a first glance nothing seems off but the longer you stare at it the sinister it becomes. The almost real life size of the figures resonate with what is familiar with us. The clear composition of the picture starts to emerge. You realize how frontal the scene is presented to you. I have the feeling the artist is mocking me - giving me an image that has been 'cooked' for me to experience easily. The whole scenes are frontal - you don't have to elbow your way to enter the scene.

In ZWZ this slight but still present unsettling feeling exists for us. We perceive ZWZ as a project that wants to present itself as an alternative but still fits a bit too much to some already known schemes. The original look that makes ZWZ pop in its context and the functions it allows feel a bit less genuine when seen in a context of redevelopment of the area. How much is this staged? Is at the moment ZWZ an achievement or more a tool for a later purpose?

Picture 1
Jeff Wall, *Parent Child*, 2018
Text
T.J. Clark, *The Painting of Modern Life*, 1986
Picture 2
Édouard Manet, *Argenteuil*, 1874
Picture 3
Masahiro MOri, Uncanny Valley

B.1.1.1.3
Observation

[...]
Tattoos and Shadows came from something I saw right near my house. It was summer afternoon, walking along I don't know where I was going,

"When I look at my work and I think about what I do and who I might have been because I made it, I feel I'm very observant. I think that I'm the kind of person who's quite happy to participate a little bit in things but not unhappy to be able to find a point of view where I can see things happening rather than jumping into the middle of it myself - even though I do that too sometimes. So I think that one of the main qualities is observant... observance... I'm not quite sure what the english word is. And I guess that's also photographers nature to be observant. Or maybe just any artist who has to deal with the world as it appears and trying to deal with its appearance is observant. And I feel also that picture making of any kind - photography or drawing or even sculpture, painting - expresses something of a kind of acceptance of the way things are. Not for everyone and not the same way, but I have a feeling I'm sort of an accepting person. I'm glad all these things have existed and allowed me to see them or shown themselves to me.

next street over three or four young people covered with tattoos sitting under a tree with the light flickering through the leaves. Just like you see in the picture. There's just something really beautiful about that combination of the fixed inking the skin that's never gonna go away and then this other pattern. These two patterns laid on these peoples arms. It was just so photographic. Such a beautiful subject. I immediately thought that's really good.
[...]
I love the appearance of a tree or a face or a sidewalk. I just like the way they look. I get enjoyment just from seeing them. And seeing them maybe in this light and then in that light. So I think that's pretty basic for me."

B.2
About Political Statements

Jeff Wall: "I worked with these kids from a local school. To make a picture with people one has to find people, and there's lots of possibilities of finding people. One could be going to the school, as I did, and asking the administration if I could hold an audition. They let me do that, and this particular school is an area with a lot of new Canadians, and two or three of those kids are new immigrants from somewhere like Somalia. I had no plan to use this kid or that kid. I just get some boys have a war game. And as I was working on, of course you realize that these Somalian kids could easily have brothers who could be fighting in some absurd tribal civil war in Africa. That, you know, added a dimension to the picture that I hadn't invented or even thought about. It came from the complicated social circumstances that you're always involved in when you're doing anything. When I went to the school I had no plan, just find some boys. And what you get is always, you know, dragging its history. Every person drags their history, their identity with them. That accident, and that was an accident, wasn't a plan of mine. It was not written as a script for the picture.

It brought that aspect into it and it gave it sort of a bit more of a topical aspect to it. The cruelty that they are displaying is also part of the dimension of the picture. When I asked them to start playing war, that's all I did. I got this empty lot,

I gave them some toy weapons and I said "okay let's go". And I made a lot of video of them just wargaming around. And as soon as they played for a little while you got captured. They made little for prison and they just massacred the kids in the prison. I thought this kind of thing happens very fast."

[...]

Jeff Wall: "It's true that in the 70s and the 80s my work was kind of wrapped up in that ideological endgame in a way of a political avant-garde. And I was part of it because I came out of the 70s just like everybody else. And I didn't totally oppose it as a matter of fact and I don't now. I think that the content of my work and of my pictures not terribly different now than it was 1981."

Interviewer: "I totally agree with you but it's the way the way to look at it that's different. It's via humanity and not via ideology.

Jeff Wall: "Maybe what's really changed is the nature of the audience, maybe it's the maturing of a generation who which we were both part of, which wanted and needed to see art as part of a political struggle. In a certain way it was needed, and I never think back that that was a particularly bad or wrong direction."

Thierry de Duve: "The more we get to know your work, the less ideological it becomes and the more the social issues which are present in the work are a matter of human empathy or antipathy sometimes, and not a matter of ethical correctness or being on the right side of the fence in class struggle or these kind of things. Things which were valued by some people at the beginning of your career and with which owned you their disapproval later on."

B.2.1
Encounter in the Calle Valentín Goméz Farías

During our visit to Schaulager, Andy Blättler told us that apparently Jeff Wall's assistants searched for several weeks for a suitable dog for the shot. They were looking for local dogs but Jeff Wall was not satisfied. They finally decided to hire a dog that works on Hollywood sets. On the left, outside the shot, was his trainer who kept him still. The chicken, on the other hand, was tied with a wire under the sand.

"An Encounter in the Calle Valentín Goméz Farías, Tijuana was recorded in Tijuana, Mexico, in the spring of 1991. Wall had been invited by Madeleine Grynsztejn, then curator at the Museum of Contemporary Art in San Diego, to create a work that addressed the particular situation on the US-Mexico border between San Diego and Tijuana. The rubble-strewn natural road in a settlement of Tijuana bears the name of an early 19th century Mexican president and serves as the backdrop for the encounter of two animals. It was the first picture the artist took outside Vancouver.

Wall commented on the painting in the brochure published by the Museum of Contemporary Art in San Diego on the occasion of the exhibition: "We are used to thinking of the difference between us and animals as a fundamental one. It is a kind of <absolute> thought pattern and has the tendency to unite us as human beings, regardless of any cultural differences. Any image that shows a human being together with an animal heightens and reinforces this. Among animals, and especially among the myriad of different species of animals, there is no such unity and each perceives the other as fundamentally different, just as we see ourselves as different from them all. This suggests that in an image of two different species (for example, a dog and a chicken) there is a disunity expressed for humans. Since we rightly worry about our own disunity, I think a picture of two different animals looking at each other might have an interesting, fable-like effect on us."

Picture 1
Jeff Wall, An Encounter in the Calle Valentín Goméz Farías, 1991
Text 1/2, Picture 2/3
Jeff Wall: Catalogue Raisonné 1978-2004

B.3
Heterotopias

"First there are the utopias. Utopias are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces.

[...]

There are also, probably in every culture, in every civilization, real places— places that do exist and that are formed in the very founding of society— which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there."

Foucault describes "Heterotopias" and their semantic relationship with "Utopias" through the metaphor of a mirror. Utopias are non-real sites that makes us have a better understanding on our ways of constituting our real spaces. Thus, they can be described as the reflected image of oneself on a mirror. They are neither real nor in the real environment, but they can be understood as a representation of ones current self. The Heterotopias, on the other hand are real sites that are somehow differentiated from our standardised environment and this distance helps us to reflect on the way we organise ourselves. We also see "ourselves" in these almost isolated bizarre sites. This allows us to interpret these real spaces as the mirror itself, as they are in the real space and have the "reflective" characteristic of utopias. "Picture for Woman" is essentially also an image taken through a mirror, the only way in which we can see the camera itself. We don't see the figures in real space, but their representations on the surface of a mirror, which ironically bring us closer to the reality, as otherwise the perpetrator and the camera would never be in the picture.

Maybe this is what situates the Zentralwascherei in the uncanny valley, that the built body itself also is a mirror. A mirror in which we see ourselves, a site which is so close to the reality yet so far, so far that its end was clearly set from the day of its birth by the perpetrators.

Text
Michel Foucault, Of Other Spaces: Utopias and Heterotopias 1984

B.3.1
Mirrors

By the late 1970s, Hitchcock's oeuvre had become a contentious touchstone for advanced debates about spectatorship, identification and desire. These debates focused on one film more than any other: his most personal project, Vertigo. Are the extreme voyeurism, fetishism and sadism of Vertigo deeply patriarchal - misogynistic, even? Or does Hitchcock's heightened and self-concious handling of these themes offer a critique? Perhaps because of these unresolved questions, and perhaps because of the way it explores a complex relationship between a man and a woman through the idea of the haunting double, Vertigo has a particular resonance with Picture for Women. Indeed, Wall's photograph can be read as a condensation of all those instances in the film when mirrors enable the desires of the protagonist Scottie (James Stewart) only to disturb them: when we see him spying on Madeleine (Kim Novak) from behind a mirror, the camera filming the shot should be reflected in the mirror but is not, making the audience's point of view uncertain. When Judy (also Novak) resists being asked to dress as Madeleine in a clothing store, she flees to a large mirror in the corner of the room, only to be trapped between her reflection and the troubled but insistent Scottie, who pleads with her to let him pursue his fantasy. There, doubled in the same mirror he blurts out "Judy, it can't matter to you!' in one of mainstream cinema's most unsettling moments.

Later, when Scottie realises he is forcing Judy against her wishes, he turns away in self-disgust, only to bump into a mirror. Finally, it is only when he glimpses in a mirror that Judy is wearing Madeleine's necklace that he realises they are one and the same woman, and that he has been duped.

Thierry de Duve has done just this, by drawing a bird's-eye view that shows the relation between the photograph's key elements along with lines of incidence and reflection, like a geometry or optics diagram. It helps him argue that the achievement and fascination of Picture for Women stems from the way it makes visible photography's picture plane while simultaneously preserving the medium's illusionism. It presents deep space while foregrounding its flatness, a feat enhanced by Wall's making a virtue of the necessity of having a visible seam joining the two sheets of transparency." For de Duve, Picture for Women dramatises its own unique take on photography's split loyalties within modernism: its wish to be 'true to itself' by producing illusionistic space is at odds with the wish to confront its ordinarily invisible surface. Nevertheless the tension between illusionism and surface runs right through photography's fraught artistic identity. It is present in everything from pictorialist photography's interest in 'painterly' emulsions to high miernist photography's exaggeration of the world's textures in contrast to its own industrial smoothness.

The impossibility of seeing it was one of the triggers for it becoming interesting.

So on that side of the dressing room, you know there will be a mirror, because on the opposite site there is a curtain. But it's not a mirror image, because if you look at the hangers, they say 'Barneys' on them, not backwards. The curtain is closed. No one has got access to see into the dressing room. You're not allowed to have one-way mirrors in dressing rooms. You can't have surveillance cameras in dressing rooms. These are all facts that, if you analyse the picture, you will have to come to this conclusion. Therefore, the only thing you can be seeing is what the mirror sees. So that is a picture that can't be made. This caused many interesting difficulties. Barneys is a store you can steal from. So of course I had to go to the Barneys and take photographs of the dressing rooms and measure them and get every detail and copy the thing. What I've told you is something I believe, when you pay attention to that picture and enjoy it and look at it, get involved in it, it'll come to you. And when it comes to you, it'll be exciting. You now, most beautiful artistry is hidden. But there's no secret. It's not like it's a secret. It is a condition.

Picture 1
Jeff Wall, Picture for Women, 1979
Text 1/2
David Campany, Jeff Wall, Picture for Women, 2011
Picture 2
Jeff Wall, Changing Room, 2014
Text 3
Jeff Wall: An Impossible Photograph | Art21 "Extended Play", 2018

B.3.1.1
Lee Friedlander, *New Orleans*

Superficially, Lee Friedlander's New Orleans is similar to Picture for Women. It is one of a number of improvised self-portraits involving reflections, shadows, glass and mirrors published as the book Self Portrait in 1970. Friedlander's reluctance to engage in the interpretation or discussion of his work has meant that despite its enormous influence it has rarely received intensive critical attention of the kind Wall's has.
But there is certainly enough 'material' to begin a sophisticated reflection on all manner of ideas related to photography, spectatorship, subjectivity, flatness and depth. When John Szarkowski published his book Looking at Photographs in 1974, he included Lee Friedlander's New Orleans among his one hundred selections, ending his remarks on it with this equivocal note:

It would of course be possible to draw a diagram, with lines and arrows and shaded planes, to explain crudely what the picture itself explains precisely. But what conceivable purpose would this barbarism serve

The final form of Parabola optica was an accident, the result of a Surrealist embrace of chance: Alvarez Bravo was checking over some printers proofs when he saw the image accidentall reversed and preferred it that way. Are we looking out? No, but we are not fully outside either - as if the photograph's vantage point is within a mirror.

Owens notes the spatial relation between the groups is in part an effect of the photograph's point of view: via the mirror it produces and fixes an intimacy which may not have been 'there in the bar'. It is the result of the camera's encounter with the kind of mirror common to so many spaces of modern urban pleasure (and not unlike the one in Manet's bar).

Picture 1
Lee Friedlander, New Orleans, 1968
Text 1/2/3
David Campany, Jeff Wall, Picture for Women, 2011
Picture 2
Manuel Álvarez Bravo, Parábola óptica, 1931
Picture 3
Brassaï (Gyula Halász), Lovers' Quarrel, Bal des Quatre Saisons, 1932

C.
References

C.1
Reference as Accident [ref. C.1]

City of Zürich's approach to informality through the concept of interim use can be also described as the institutional/formalised "Staging" of the collective urban memory of the informal. This is what we describe as wall-esque in Zentralwascherei. This would be further explained in the next pages.

"First of all relation to the any relation I might have to specific earlier artworks that might show up somehow in my own work, occasionally I have done the picture that refers to an older work and that's not because I'm an art historian or anything - because I am not an art historian - I just went to school and studied those things because I wanted to learn more about them. It's because that particular artwork struck me in a certain way, just the way an experience in the street would struck me. So I consider that just another accident of my everyday life and doesn't have a state different from any other source."

[…]

"So I see these accidents just arising from everyday life, and my everyday life does involve things besides walking around, as talking to people, listening to music, reading books, etc. And any of those things can set up a starting point. When I have used the work, I use it very explicitly. But otherwise that is not my relation to the art of past, the art of the past is for me anyway not the art of the past, for me is always the art of now, it's - I'm appreciating it now, it's now. So I don't believe in old art. I mean, I know the art is old, but I don't believe in the concept of old art. I think that good art and art that strikes you is always happening in the present. So it is always available in some way and it's influencing me like it influences most artists in some indirect, unpredictable ways that you may not even be aware until later."

C.1.1
After "Spring Snow"

"Some experiences seem to reveal to me. Surprisingly, a kind of a picture that I wouldn't have thought of making until I had that experience. So essentially I'm always looking for that, but I can't look for it very actively because, you know, searching doesn't really help. You just have to be sort of receptive. A bit like some sort of predatory creature, like an octopus who doesn't run around in the ocean capturing things because he's too vulnerable himself. He stays in the corner and observes the flow past him in a very, you know, aware way, and then he gets something. It's more like that. There's a flow that runs in, and occurrences come at you or you find yourself at them. And some of those surprise you, or surprise me. And the surprise is a kind of disclosure, I think. I would say a revealing of a potential for something I didn't know I wanted to do. It doesn't mean necessarily that I have a super emotional response to the situation - and I wouldn't claim that - but I do have a super emotional response to the possibility. And so, that stays with me. And then if I really feel I can do something I set to work, and I do my work. But these things just happen always by accident, always without plan. I can't plan ahead, and I guess the only fortunate thing is that life keeps happening, so things keep appearing, things keep coming at me once in a while. That thing happens and luckily enough it happens frequently enough that I can find something to do.

Spring Snow is set in Tokyo's upper class at the end of the Meiji era (1868-1912). Modernisation began after the end of Japan's total isolation from the outside world during the Edo period (1603-1867). A new bourgeois elite is claiming admission to the ruling class, which until now has consisted solely of the imperial family, courtiers and nobility. Most of the action of the novel takes place in the years 1912-1913. Kiyoaki Matsugae, a student, comes from a wealthy middle-class family. For the sake of his family's social advancement, he grows up in the house of the noble Count Ayakura. Kiyoaki is a beautiful, passionate, and elegant young man who struggles with the tension between old and new and class differences in a rapidly changing Japan. Kiyoaki is still flirting with his childhood sweetheart, Ayakura's daughter Satoko, but it's not until Satoko gets engaged and is set to marry a royal prince that the two realize they're in love and begin a secret affair. With the help of Kiyoaki's childhood friend Shigekuni Honda, a practical boy from upper middle class, who is also the protagonist of the whole tetralogy, the two lovers arrange secret encounters. Eventually, Satoko stops dating Kiyoaki after discovering that she is pregnant. She has an abortion and decides to lead a secluded life in the temple. The unfortunate Kiyoaki tries to see Satoko, but the abbess refuses him entry. Kiyoaki returns to Tokyo and dies of the flu he caught while waiting in the snow outside the abbey. He is twenty years old.

Chapter 34 of the novel describes a secret encounter between the two lovers. Kiyoaki asks Honda to set up a meeting with Satoko in Kamakura, a seaside town not far from Tokyo. Honda agrees to escort Satoko there from Tokyo at night and bring her back safely before dawn. For the trip, Honda borrowed a new Ford T-model, built in 1912, complete with a chauffeur from a wealthy classmate. The car is described in detail.

In "Picture for Women" by Wall, the power dynamics between the male artist and the female model is represented. The Painting "Un Bar aux Folies Bergère", to which Jeff Wall refers to in "Picture for Women" also asserts the "threatening" male existence over a female body. Even though the figure of woman in both pictures have different meanings ascribed to them, the imagery of the female body stands in the foreground as the subject of interest and the artist/perceiver falls in the background, even though in both cases Wall/Manet is the one actively creating the art piece. Both purposely represent themselves as a non participating perceiver just like the painters analysed in "Environs of Paris": Mere observers looking at the "pleasure seekers", who are transforming the Parisian peripheries, as if they are not also an actor taking a place in the new occupation of peri-parisian territory. The perpetrator that "occupies" the "body" or "the subject of desire" - let it be the female model, or the countryside of Paris or the Barmaid at "Un Bar aux Folies Bergère"- actively decides to be put itself out as a non-participatory bystander.

C1.2
Picture for Women

The Parisians are coming! I cried out in delight. Nature will leave off its role of mute and mysterious nymph, and become a barmaid to whom commercial travellers somewhat brutally pay court.

Hour by hour the invasion mounted, taking possession of the countryside as of a vast guinguette, a café-concert even larger than those on the Champs-Elyées.

These people came to handle the hillsides as if they were breasts, to look up the skirts of the forests, and disarrange the river's costume. The breeze began to murmur jokes and catcalls. The smell of fried fish and fricassee of rabbit rose in the air along the riverbanks and wafted across the fields. A concert of popping corks began, of knives clinking against glasses, and dirty songs; and it went on till nightfall, getting louder all the time....

When I had seen the countryside given over to those who alone understand and know how to enjoy it, when I had had my fill of the spectacle, I took the train and went back to Paris...

Text
Y," "Un Dimanche d'éte," La Vie Parisienne, 3 July 1875, pp. 375-76
Pictures
Jeff Wall, *Picture for Woman*, 1979
Édouard Manet, *Un bar aux Folies Bergère*, 1882

C1.2.1
"Pleasure Seekers"

"It makes such places out to be the subordinates of some city, whereas in fact they were areas in which the opposite of the urban was being constructed, a way of living and working which in time would come to dominate the late capitalist world, providing as it did the appropriate forms of sociability for the new age. Where industry and recreation were casually established next to each other, in a landscape which assumed only as much form as the juxtaposition of production and distraction (factories and regattas) allowed"

"It was not just that they were one main form in which everyday life was colonized in the later nineteenth century – given over to experts, addicts, entrepreneurs, consumers – but that there was such active disagreement over who had the right to plant the flag in the new territory. "

"What Manet was painting was the look of a new form of life – a placid form, a modest form, but one with a claim to pleasure. The careful self-consciousness of the woman, her guarded attention to us, the levelness of her gaze: these are the best metaphors of that moment. It is Olympia's gaze again, but lacking the fierce engagement with the viewer or the edge of insecurity. This woman lo-

oks out circumspectly from a place that belongs to people like her. How good it is, in these places, to find a little solitude on Sundays! How good, how modern, how right and proper."

Countercultural movements represent the "weaker" or underrepresented rings of the society and can be understood as a tool for finding their place in urban territories. This in its essence is the trigger for production of alternative youth culture. This way, the "self consciousness" of the underrepresented parts of the society express itself in different forms in the urban fabric. Just as the new middle class emerging in the end of the 19th/ beginning of the 20th century in Paris, the new culutre of leisure which is countercultural acts of the end of 20th century are received as "vulgar".

With the reference of TJ. Clark, Zentralwascherei can be interpreted as an "Environ of Paris", in which the "neoliberal" production and different forms of leisure come together. The Gastro area, the club with the exhibition space, the rentable atelier spaces at the Hardstrasse and the sports center at the Josefstrasse are different entities on their own, where different collective memories and how they are "restaged" and put together can be read.

Text T.J. Clark, *The Painting of Modern Life*, 1985
Image bottom left Édouard Manet, *Argenteuil*, 1874
Image top right Édouard Manet, *Olympia*, 1865

Maybe a link between Les Déchargeurs de charbon and Zentralwascherei can be built in terms of representation. Apparently the notion of labour had to be stripped out of the Industrial Landscape representations of 19th Century Argenteuil, as it was more conventional and soothing to imagine the industry without linking it with labour. The interim use of Zentralwascherei rings a similar bell in my mind when I think of the graffitis around the building and the staircase and events that are taking place in the building, especially on the entrance floor. Alternative cultural activities seems okay and celebrated for the area as long as their link with the informal, with the countercultural, is not existing. Zentralwascherei becomes the industrial landscape of Argenteuil in this sense, where the countercultural is sent to somewhere else to be represented, further away from what it actually is.

C.1.2.1.1
Industry and Labour

There is a rule to these paintings, and it might be stated roughly as follows: Industry can be recognized and represented, but not labour; the factories have to be kept still, as if that were the guarantee of their belonging to the landscape – a strange guarantee in an art which pretended to relish the fugitive and ephemeral above all else. Industry must not mean work; as long as that fictitious distinction was in evidence, a painting could include as much of the nineteenth century as it liked.

The railway, for instance, was an ideal subject because its artifacts could so easily be imagined as self-propelled or self-sufficient. The train went discreetly through the snow, in a landscape as wild as Monet ever found in the area; the station yard was full of machines and empty of people; the railway bridge was a fine, civic, obligatory sight,

looking its best for the visitors. (Train passing over, smoke becoming cloud; boat passing under, sail just entering the shade. If only modernity were always like this!)

Once, and only once, this general rule was apparently disobeyed. Some time in 1875 Monet painted a picture usually called Les Déchargeurs de charbon.

"But this is not a picture of Argenteuil. It is a scene by another bridge entirely, at Asnières, two or three miles down the railway line towards Paris. The rule is therefore followed after all: it seems that labour must always be absent from Argenteuil.

[...]

Labour would be imagined once, [...] But it would be imagined somewhere else, as part of a landscape all its own.
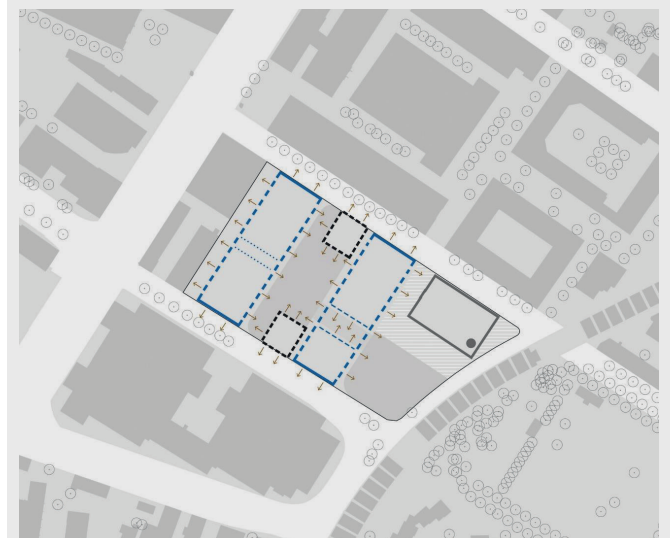
Texts
T.J. Clark, *The Painting of Modern Life*, 1985
Pictures
Claude Monet, *Les Déchargeurs de charbon*, 1875
Claude Monet, Le Pont du chemin de fer à Argenteuil, 1873 and Claude Monet, Train in the Snow at Argenteuil,1875

# C.1.2.2
Development Plan

3.3 Städtebau

3.5 Nutzung

In the development plan of the Josef-Areal the Kehrichtheizkraftwerk would be rebuilt as an energy centre and the Zentralwascherei would be interim used until 2026 as a cultural centre, and then it will be converted into a retirement home, a care center and an indoor or pool. Zentralwascherei almost evokes the impression of a vessel being occupied and reoccupied until its last moment, a built body to which its own future is unknown. Maybe here we can take a step back and ask ourselves, why should there always be a clear demarcation between the interim use and the next stages of development. Why is the temporality of Zentralwascherei's interim use seems like the only reason of its existence at first place?
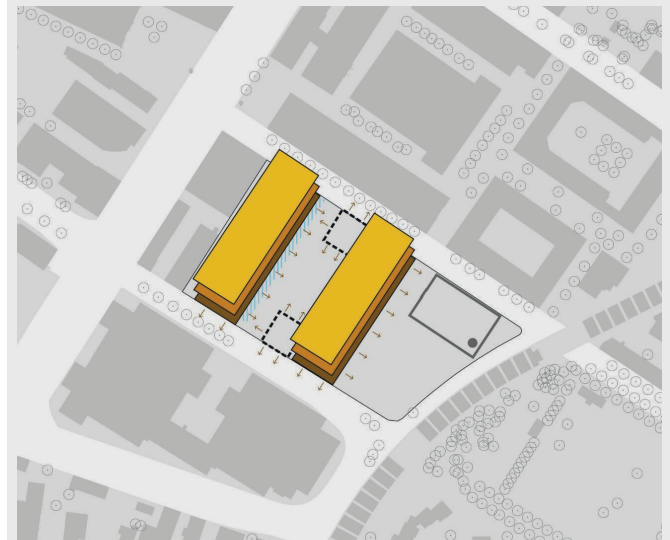
"We have the opportunity to create a variety of uses on this site that will bring significant value added to the neighbourhood." emphasises head of building construction André Odermatt. "Thanks to the interim use, we are opening up the area for the population and creating new meeting places in the neighbourhood." says Daniel Leupi, head of finance.

C.1.2.2.1
"Besetzung"

alles wird ~~gut~~ besetzt!

Das Kochareal als letztes grosses autonomes Kulturzentrum in Zürich wird Ende Jahr geräumt. Autonome Räume müssen Büros und Yuppies weichen. Wir sagen: Ihr nehmt uns das Koch? Dann gibt es Widerstand auf der Strasse! Auf zu einer kämpferischen Demo in Altstetten!

DEMO
Samstag 15.10.
15.00Uhr
LINDENPLATZ

www.alleswirdbesetzt.ch @alles.wird.besetzt

Even though the concept of squatting/besetzen and interim use/Zwischennutzung should not be understood as the same thing, they both have inseperable characteristics regarding their starting points and claims over specific territories. There is one thing clear: Societies have the need of alternative, informally organised culture production. Zwischennutzung is the institutional way and Besetzung can be understood as the informal way. These two powers are basically trying to lay claim over these built bodies.

In the 1980's, new generation of rebellious young people stood on the streets of Zurich. Their claims: An autonomous youth centre, places where young people can meet, discuss, have fun as well as dwelling spaces in the middle of a housing crisis.

The first ideologically and politically motivated squat in Zurich happened in April 1971 at Tessinerplatz near Bahnhof Enge. Their goal was to create awareness of the destruction of housing ("Wohnraumzerstörung") and the bad laws for tenants ("schlechte Mieterrechte")

Even though they gained a lot of support of the city's citizens they were only able to stay for two weeks.

The most enduring and significant squat in the 1970s was the one at Hegibachplatz that lasted almost one year. But because of their duration and slowly uprising internal differences and strategic concepts of the inhabitants as well as political activists who did not live there themselves, the group split up. In the second half of the 7oies squatting became more and more rare.

In the 1980's the political climate in Zurich changed:
Housing shortage, expansion of the city and lack of autonomous collective spaces for culture and living. The unrest manifested them self in a variety of squats, demonstrations

and confrontation with city officials and the police. (Opernhauskrawall, the AJ just to name two.) Because of the militant and immediate interventions of the police the movement slowly lost its strength.

Probably the most important occupation to name in that context is the one of so-called "Tor zu Aussensiih!" at Stauffacher. For the first time in a while the whole left opposition group managed to be mobilized. Due to their location, their presence and persistence they gained a lot of support of the citizens and made an impact on the squat scene. One of their activists Hans Widmer - at that time known under the name of PM. - published a variety of books such as "Karthago at Stauffacher" or Bolo'bolo, talking about their squat and their visions for the future. The balance of common and private spaces - in his words Gemeinschaftsbereiche und Intimbereich

-played an important role in their mindset.

Towards the End of the 1980 and the beginning of the 1990's the so-called "Wohnungsnotbewegung" as well as the newly elected red-green government of the city lead to new strategies of communication between the squatters, politicians and landowners. From that moment on it possible to squat

a house without being eradicated immediately.

In 1991, Wolgroth-Areal became - due to its location and size - the most important autonomous meeting point for left-wing activists and creatives who seeked another lifestyle and a different kind of culture. Their vision: anarchism, as little work for money as possible, a lot of free-time and self-determination. A new generation of free spirits was on the rise.

The end of Wolgroth meant the end of an era and squats became scarce for many years. Striking is the dislocation of occupations from the city centre towards the outskirts of the city such as Binz, ir Altstetten - areas that were changing a lot and where many new housing projects were meant to happen. After 1999 the housing shortage increased once again but the approach of squatting was a much more gentle one.

One of these examples is Binz. Around 40 people were living in the factory between 2006-2013. Their structure that allowed conviviality was not hierarchical. Frequent meetings where discussions were the focal point of their living. The fact that the squat lasted for 7 years proves that alternative structures of living together can work.

When their occupation was brought to an end, many people needed a new place to live and found different alternatives.

Coraline Celiker: Why do squats happen in a city like Zurich?

Ifigeneia Dimitrakou: There are countless different forms of squatting and motives why people squat buildings. In the movement of the 1980s in Zurich, for example, it was not primarily material need that drove squatters - even though affordable housing was certainly an issue in the city - but rather a different kind of culture and communal living. Today, it's more about alternative and non-commercial cultural spaces threatened by displacement that no longer find a place under the neoliberal conditions of the city.

What do you mean by that?

To live in a city, you have to have money, you have to consume, you have to permanently "do something" and not just "be". And as a result, there is also a very clear attitude in the city about which groups of people are welcome and which are not. In this sense, for this movement it is about spaces that are free from any kind of constraints.

Text 1
Excerpt from "'Züri Chocht' The Potential of Temporality"
Text 2
Excerpt from Tsüri-Article "Zwischennutzungen: Der Schweizer Kompromiss, der keine Lösung ist" by Caroline Celiker, 24.10.22

C.1.2.2.1.1
Züri Brännt / Autonome Jugendzentren [ref. C.1]

Exactly 40 years ago, a decision by the Zurich city council was responsible for the beginning of the 80s youth riots in Switzerland. The city leaders approved 60 million Swiss francs for the renovation of the opera house - but no cultural offerings for the youth. The response was the "Opera House Riot".

On the evening of 30 May 1980, several hundred youths besieged the Zurich Opera House to demonstrate against the city's "one-sided cultural policy" and for a youth centre.

On the evening of 30 May 1980, several hundred young people gathered in front of the Zurich Opera House in protest against the cultural policy of the city of Zurich. Shortly before, the city government had approved a loan of 60 million Swiss francs for the renovation of the opera house, but rejected youth demands for alternative cultural offerings. In the course of the demonstration, which was joined later in the evening by visitors to a Bob Marley concert, the protest turned violent: The demonstrators threw boards, paint bags and eggs at the opera house, who responded by using rubber bullets and tear gas. Rioting continued around Bellevue until the early hours of the morning. The so-called opera house riot marked the beginning of a conflict phase that lasted two years and was characterised by street protests that repeatedly degenerated into violence, but also by new forms of cultural and political manifestations around the Autonomous Youth Centre (AJZ). The Swiss Social Archive has extensive holdings on these incisive events in all departments, which have been in particularly high demand for years and are still experiencing new growth 40 years later.

Just one day after the clashes at the opera house, there were new riots. On 4 June 1980, a "plenary meeting" of the youth movement took place in the Volkshaus Zurich with a representative of the city government. Two days later, the cantonal education director Alfred Gilgen, who was to become a hate figure for the youth movement, banned the showing of a short film by the Ethnological Seminar of the University of Zurich about the opera house riots. In the course of June, there were various demonstrations as well as other general assemblies. These were mass events lasting se-

veral hours, sometimes with up to 3,000 participants, and took place in the Rote Fabrik, in the Volkshaus, in the Platzspitzpark or in the marquee in front of the opera house. The Social Archive has audio recordings of the first ten general assemblies.

On 20 June, several exponents of the youth movement were arrested as "ringleaders". A week later, however, under the auspices of the Social Democratic Party of the City of Zurich, the AJZ opened on Limmatstrasse behind the main railway station, where the Carplatz Sihlquai is located today. In the following two months there were repeated serious clashes between the youth movement and the police in the city centre. At the beginning of September, the AJZ was closed down after a police raid in which drugs and weapons were seized, resulting in riots on Bahnhofstrasse. On 20 September, the "Bewegten" and representatives of parties of the New Left demonstrated peacefully for the AJZ at a large rally, but in the following months there were again riots and also arson attacks, which caused damage amounting to millions. On 12 December, a woman set herself on fire at Bellevue and died a few days later. At the "Christmas demonstration" on 24 December 1980, an attempt to storm the closed AJZ failed.

In the spring of 1981 there were also various demonstrations, actions and general assemblies of the youth movement. After heavy riots in the city centre on 7 March and a temporary occupation of the AJZ two weeks later, the centre was reopened on 3 April 1981. On 1 May, movers disrupted the Labour Day celebrations and on 30 May, the anniversary of the Opera House riot, there was an "anniversary demonstration" with riots. In response to several police raids, demonstrations and damage to property occurred on several occasions during the summer of 1981. Due to the increasingly chaotic situation, on 12 October 1981 the AJZ working groups proposed to a plenary meeting the temporary "autonomous" closure of the AJZ. The centre was not reopened until 24 December, but its operations increasingly disintegrated.

80s in Zürich: "Züri Brännt" as a reaction of the society to the restrictive approach of the state

A movement strictly connected with the city planning policies and urban development of the time.

AJZ Autonome Jugendzentrum can be understood as the father model of the Interim uses in Zürich. Today the interest is more oriented towards places like this being non-commercial. The irony here is that the interim use aims to elevate the neighbourhood for further developments, even though in itself the program is presented as non commercial.

After the protests of 30 & 31st of May 1980 a new autonomous youth center was opened behind the central station, but it was closed in 1982 as a result of drug related complications. But the Rote Fabrik remained to be active as an autonomous cultural centre, and in 1987 it started to be operated as a subsidised alternative cultural centre. Since 1980 it is owned by IG Rote Fabrik association.

Rote Fabrik is a space for alternative youth culture. The need for an alternative youth culture is interesting here. It is a question of who will be the author of this need. Today the term "Zwischennutzung can be understood as an institutionalised alternative youth culture, which is also a policy to protect empty buildings from being occupied by informal alternative cultural movements, which in itself is counnterproductive, as the informality becomes highly restricted.

Text 1
Zürichsee Zeitung
Text 2
Schweizerisches Sozialarchiv
Picture
Olivia Heussler, *Zürich Sommer 1980*

Illegal Partys as a reclaiming strategy of today, an echo of the Züri Brännt movement, the tension between the institutional and the informal. Illegal Partys were also a part of the AJZ's during the 80s.

This article is a good indicator of the need for alternative culture production of different communities, and their demand for a space in the urban fabric. The idea of the Entrance floor use of Zentralwascherei can be understood as an attempt to cover this demand of different communities.

C.1.2.2.1.2
Echoes from the Past

MEINUNG & DEBATTE
Neue Zürcher Zeitung

Dienstag, 5. Juni 2012 · Nr. 128

Spanien bietet Windschatten
Europa sollte Banken nur unter strikten Bedingungen retten. Von Martin Lanz

Die Mediterranisierung als neue Knacknuss für die Städte
Das Stadtleben verlagert sich immer mehr auf die Strasse. Die Berner Tanz-Demo steht für einen Konflikt, der nur mit mehr Flexibilität gelöst werden kann. Von Daniel Gerny

Nikolic provoziert
Der serbische Nationalismus zeigt noch immer seine Fratze. Von Cyrill Stieger

English Translation: *But anyone who declares the Bernese night to be just a merry-go-round misjudges the need behind it. Across the country, young people are storming the public space, and this is not always peaceful: on Saturday, when Bern was dancing, over a thousand people in Basel celebrated an illegal party, which led to confrontations with the police. An event in an occupied building last year (also in Basel) resulted in devastation and chaos, at the end of which one person was seriously injured in the hospital. Noise pollution is a daily occurrence and week after week the police find themselves caught between laissez-faire de-escalation and tough action with an uncertain outcome.*

It's the season of illegal parties - it's the new crackpot for cities. This development fits into a reconquest of the public space that has not only captured the youth. Social life used to take place mainly within our own four walls or in clubhouses. For some time now, however, there has been a Mediterraneanization of the cities, which collides with traditional ideas of peace and order. It began with a wave of open-air cinemas and concerts that swept through the cities from the 1990s and conveyed an attitude to life that the Swiss knew, especially from their holidays. Since then, outdoor sports events, museum nights, public viewings, neighborhood festivals, street cafes and even beach landscapes with tons of sea sand have been part of the inventory of the urban summer. Of course not everything that takes place under this title is an enrichment. But the trend has led to a plus in freedom and joie de vivre that you no longer want to do without.

In the legal and political tug of war, not only do the private interests of the residents and the organizers oppose each other, but the interest in an attractive city is increasingly coming to the fore. It is no coincidence that the dispute over Bern's nightlife is not only related to the Reithalle conflict, but is non-partisan and also has commercial and tourist aspects. The desire for freedom is also expressed here in many ways.

Rigid noise regulations, fixed night-time rest periods and complicated approval procedures are no longer sufficient for this lifestyle. The challenge for the cities is to find a new way of living together with flexibility, unbureaucratic pragmatism and with the involvement of all stakeholders.
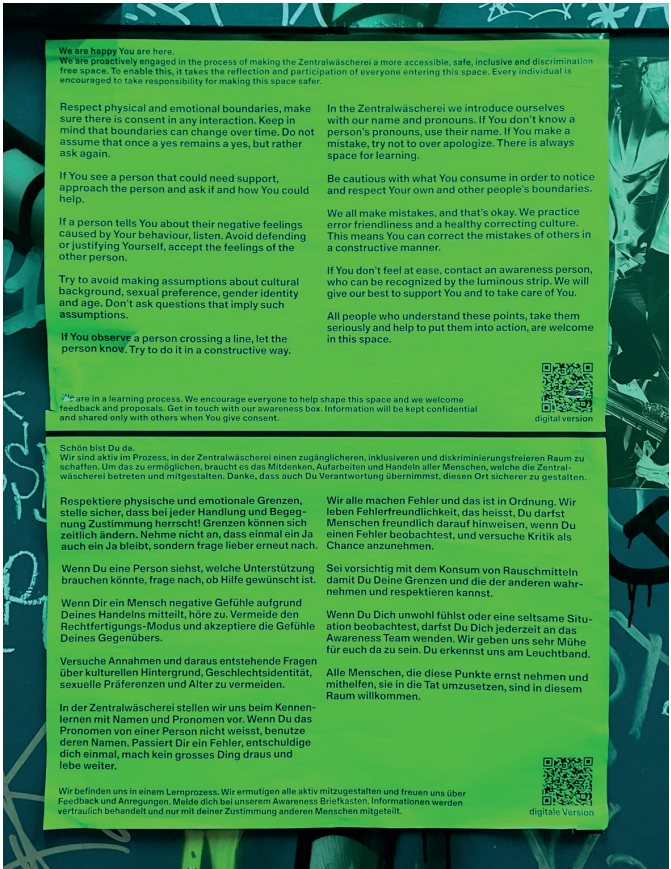
C.1.2.2.1.3
Rave Culture in Zürich

Today's Zurich club scene is controversial. However, the cult status of the annual Street Parade is undisputed. In the early days of Zurich's club culture, this had great symbolic value in that the basement culture of techno was suddenly dancing in broad daylight in the middle of Zurich's city centre for the entire public to see. The first Zurich Street Parade took place in 1992. Today it is considered the biggest techno party in the world. It stands for love, peace, freedom, generosity and tolerance and attracts around a million visitors each year. Zurich's techno culture is also on the Unesco list of living Swiss traditions. However, there is some disagreement about whether Zurich still deserves this label. There are those who think that the inspiring energy of the noughties has been lost. That techno used to be fresher and more unused. There are also complaints about commercialisation, gentrification and the regulation of club culture. There was more free space and fewer regulations in the cities in the days of early techno. On the other hand, music has become more diverse. In the 90s, DJs had less choice of tracks because they didn't have as many records available. Today, the situation is very different and it's very impressive how some DJs spin. Swiss techno culture probably peaked in the early noughties with the Dachkantine, which was one of the most influential techno clubs in Europe. From 2003 to 2006, perhaps the biggest club miracle for electronic music that the Zwingli city had experienced up to that time took place above the roofs of Zurich. But even today, in Zurich clubs such as the Zukunft or the Hive, you can escape from everyday life in the rush of techno and simply let your hair down.

The organisers see their raves as an alternative. For many scene-goers, the licensed open-air events are too conformist and staid; for them, the Street Parade, which once sprang from the underground movement itself, has degenerated into a big carnival for agglo kids. The illegal raves, on the other hand, promise freedom and debauchery. They are also a cheap alternative to clubs and approved outdoor events. The events also see themselves as a statement against the commercialisation of public space.

Most people outside Switzerland probably don't know that Zurich had a big club scene in the 90s. Until then, not much happened in Zurich either, it was boring. But in the early 90s the first clubs and illegal parties appeared, mostly in industrial areas. Back then, the police often came by and broke up the parties. The trick was to hide the cash registers and price lists for the drinks. Then they could claim that it was a private birthday party. At some point, the parties became so popular that the city stopped issuing new catering licences at times because there were so many clubs and bars in Zurich.

C.1.2.2.1.3.1
Informal Party

A musical revolution that had come to break boundaries, shake people up and celebrate intoxication. In Switzerland, too, the techno wave was increasingly hard to ignore: Zurich in particular was one of the cities that embraced techno early on. Even in Berlin, people talked about the debauched Zurich afterhours, which were unheard of in the German capital at the end of the 90s. There were various reasons why Zurich was able to become a party mecca during this period: Due to the liberalisation of the gastronomy law, the closing time was abolished in the 90s. Many international DJs also played in Switzerland because high fees were paid here. Originally, techno parties were one-off events in temporarily detached cellars and warehouses. And often the underground parties were also held illegally. The new youth culture not only aroused euphoria, but also met with fierce resistance from its predecessor: indulging in intoxication and having fun without political commitment was still considered a sin by the youth of the 80s. In Zurich's nightlife, there were frequent clashes between the female ravers and the supporters of the youth movement who were a few years older. The techno generation did exactly what the youth movement of the 80s had demanded: they brought fun and joie de vivre back to the city and created urban spaces for themselves. The disco and house music had its background in black and queer communities. This made club culture a space in which new ideas of corporeality and new gender concepts could develop.

As is so often the case, the party started with a breakdown.

Edi Stöckli, famous throughout town as a non-conformist and Zürich-based porno pioneer, had left his Kino Walche cinema to James Wolfensberger. It is at this ominous location, where the city's first pornographic films caused plenty of chagrin - much like the youth movement-inspired cult documentary "Züri brännt" ("Zürich is burning") did - that Wolfensberger's first major party was scheduled to take place on 17 March 1984. It was an illegal party, without a permit.

[...]

The Walche cinema was bursting at the seams on this momentous night in 1984, and the mood was tumultuous. Punks and skinheads were mixed in with the kids from the pri- vileged Züriberg district. One of the guests was on parole at that time and demolished the lavatory. Even the walls were smeared with who knows what. When Wolfensberger shooed away the last guests from the venue in the morning, the full moon was just disappearing behind the National Museum by the train station. The police got wind of the wild party and raided the sex cinema. Except for they were two weeks too late, says Wolfensberger. The police was in no way equipped to handle the up-and-coming party culture, says Oliver Stumm

[...]

As cosmopolitan - or shall we say, fashionably provincial - as this early Zürich party scene was, racial profiling, as it is known today, was ubiquitous in the early 1980s in Switzerland. A so-called liberal place like Mascotte was not immu- ne to this.

And there were ideological differences: The left-alternative Zürich youth gathered at Rote Fabrik in the early 1980s, while the trendy Roxy was patronised by high rollers and rich kids. Stumm and Wolfensberger shuttled between both of these camps. Their goal was to reconcile these two polar opposites on the dance floor.

With the help of a friend nicknamed the "Mother of Punk", Stumm and Wolfensberger managed to organise a New Year's Eve party in Rote Fabrik's Shedhalle. But it wasn't without conflict. Oliver Stumm: "A couple of guys accused our friend Palmo of being a cokehead. And all he did was smoke pot. They also screamed at the "Mother of Punk", who flipped out: 'I'm punk, I invented this here, and who are you?' There was a huge brawl."

Since the city of Zurich did not keep to the mandate it had received from the electorate regarding cultural use, the Interessengemeinschaft Rote Fabrik (IGRF) was founded in 1980 and illegal parties were held in the Rote Fabrik. When a public festival was held on 30 May 1980 to promote a loan of 61 million Swiss francs for the opera house, the "opera house riots" occurred.

Bored with Zurich nightlife were Oliver Stumm and James Wolfensberger. Wolfensberger was still under the impression of the vibrant downtown scene in New York, where he had lived for two years. DJ pioneer Oli Stumm had also grown up in the USA. The duo began to organise illegal parties, the first of which took place in 1984 at the Walche sex cinema. Punks mingled with Züribergkids, one of the guests was on parole and demolished the toilet. Invitation cards had been distributed for the party - no one was talking about a "flyer" yet. The concept was new. Also that one had to pay admission for such a party. The events made themselves suspect of promoting a commercial culture.
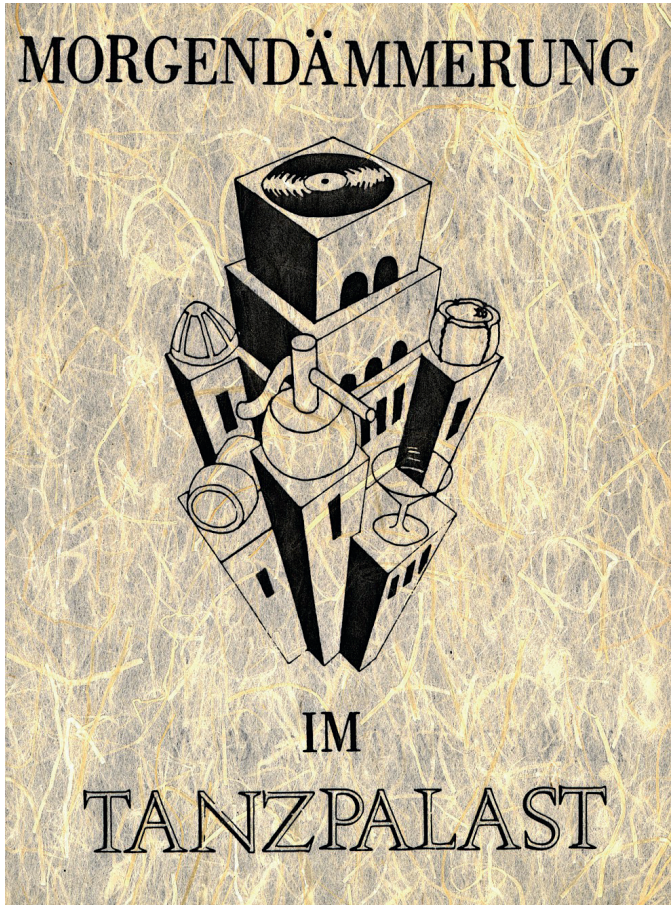
C.1.2.2.1.3.2
Looking After Each Other [ref. C.1]

Chronology of the open Zurich drug scene

1982: The first volatile alley scenes form in the centre of Zurich and are repeatedly chased away.

1985: The addiction prevention unit of the city of Zurich starts its work.

1986: The strategy of eviction is abandoned. The drug scene shifts to the Platzspitz and is largely tolerated.

1987: The Department of Social Affairs opens "Fixerstübli" (controlled drug distribution).

1989: The city of Zurich provides further assistance on a trial basis, such as contact and drop-in centres, emergency sleeping facilities, sickrooms for the homeless, etc.

1992: The Platzspitz is closed.

1993: A new open drug scene is formed at the disused Letten railway station.

1995: The open drug scene at Letten is closed.

Resolutions and referenda

1991: Package of measures to reduce drug problems (MaPaDro)

1994: Federal Council's commitment to the 4-pillar model

1997: Referendum "Youth without drugs ".*

1998: Referendum "For a sensible drug policy-Drogleg ".*

1998: Urgent federal decree on heroin-assisted treatment (HeGeBe)

1999: Referendum on heroin-assisted treatment

*2001: Federal Council Dispatch on the revision of the Narcotics Law*

2008: Referendum on the legalisation of cannabis

2017: The Federal Office of Public Health rejects the Bern cannabis study and refers to the need for an additional article (experimental article).

2018: The consultation procedure for the creation of an experimental article in the Narcotics Act starts in summer 2018.

2021: Amendment of the Narcotics Act. This revision will create the legal basis for conducting scientific pilot experiments on controlled delivery with cannabis.

*Both referendums were rejected at the ballot box. This significantly strengthened the Federal Council's policy and the 4-pillar model.
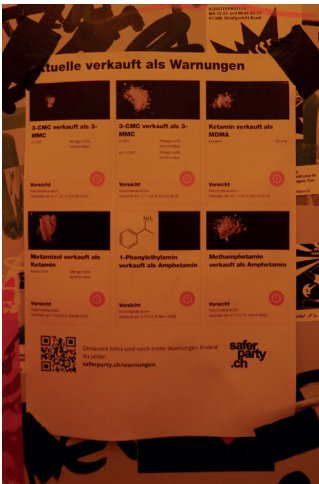
The drug information center (DIZ) is a competence center for all aspects of the consumption of illegal psychoactive substances. The primary task of the offer is to reduce the negative consequences of the use of illegal psychoactive substances for recreational drug users and to avoid social disintegration as a result of substance use. Secondarily, the offer should also reduce the negative consequences of substance use for society. In addition, the DIZ sensitizes and informs consumers, but also professionals and relatives, about the risks of consuming psychoactive substances and imparts knowledge about safer use and consumer skills.
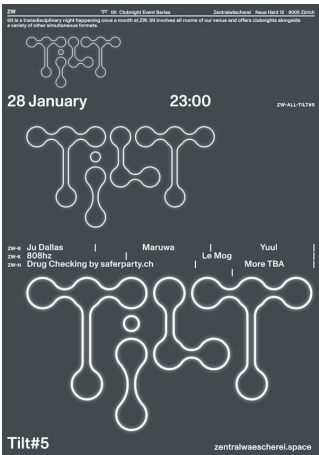
Today the remnants of this "looking after each other" culture can be also read at the walls of Zentralwascherei, where the visitors are warned about different drugs that they might use in the club area. A phenomenon which is classified as illegal and is marginalised is also being acknowledged and seen by the authorities and other informal initiatives. This is a great example on how the institutional and the informal can create a balance which will be beneficial for the society and thus, for the Institutional. This can be understood as a potential compromise between the two sides in order to form a functional entity.

Platzspitz and the drug crisis: How it was solved was informality and formality working hand in hand, which showed itself to be a very effective and beneficial for the society. We can make a connection here with the "looking after each other" the drug information posters in the club

With the state working not against, but with the drug users resulted in a decline in drug related deaths, and the average age of using drugs raised significantly, which means that less young people started to use drugs, which was the reason of the closure of the temporary AJZ behind the central station in 1982.
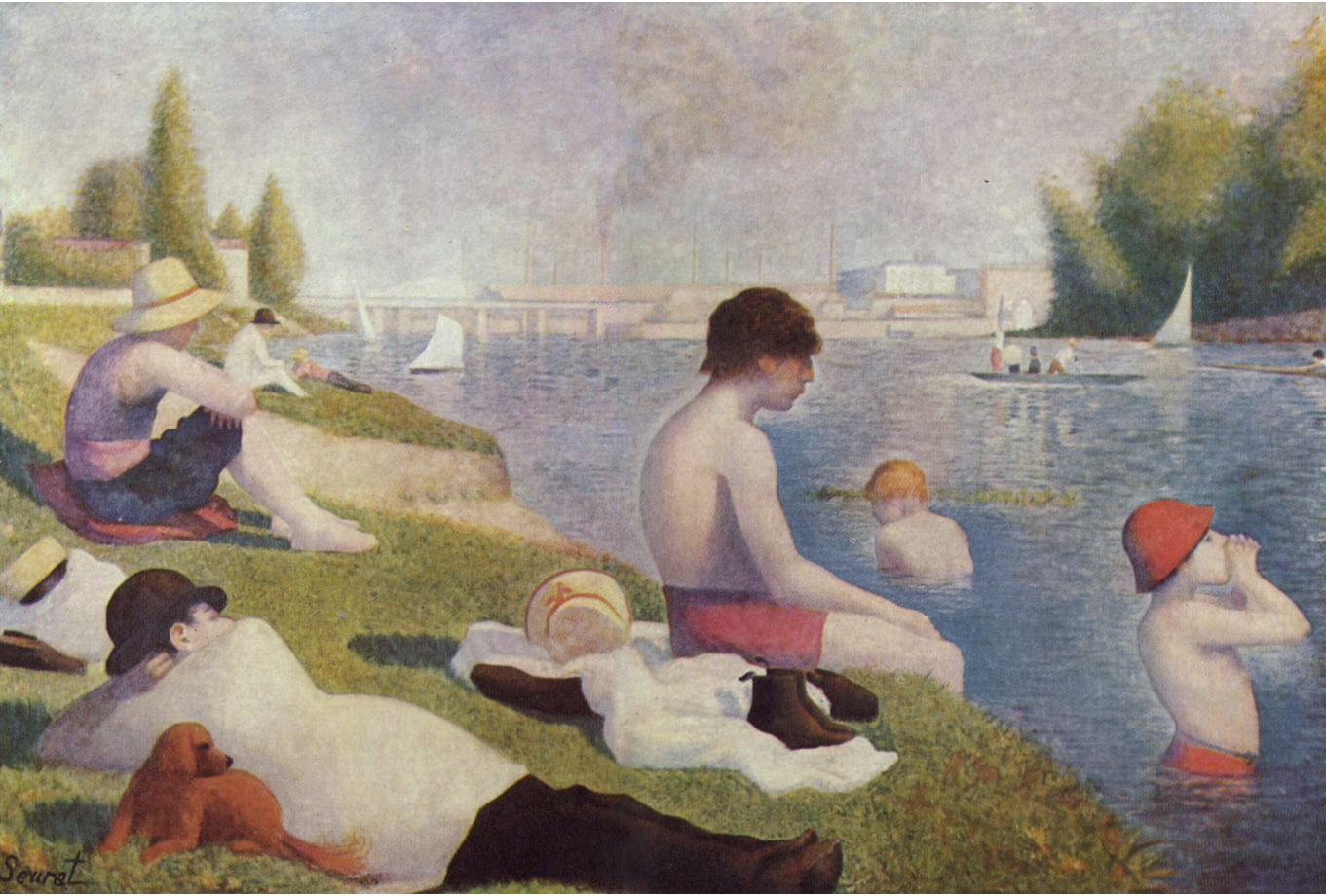
C.1.2.2.1.3.3
Leisure

Modernist art is characterized, indeed, by its desire to take its distance from the petite bourgeoisie and the world of entertainments it ushered in, but artists were paradoxically fascinated by those entertainments and made them the new art's central subject for a considerable time.

[...]

Something had certainly happened; leisure had become a mass phenomenon, a separately capitalized sector of social life in which great profits were to be had. Recreation took on increasingly spectacular forms: the park, the resort, the day at the river or the races, the café-concert, the fo-

otball league, the Tour de France, and finally the Olympic Games.

[...]

Leisure was a performance, Veblen said, and the thing performed was class; though what is interesting about the acting in the 1870s, say, is its relative incompetence, as in Argenteuil, les canotiers.

Text
T.J. Clark, *The Painting of Modern Life*, 1986
Picture
Georges Seurat, *Une Baignade à Asnières*, 1883

C.1.2.2.1.3.4
"Cash Cows"

3. How to corona protection concept (before the event)
4. Budget sheet (What does an event in the ZWZ cost?) (Before the event)
5. Billing / evening report (after event)
6. Addition for internal organizers

13. External internal
  a. Ratio
    1. There is currently no general ratio between external / internal events, we hope for a good balance in which neither of the two positions is prioritized. Internal / external means, on the one hand, our events, but on the other hand, we also strive for collaborations with people who we book from the program session. The internal events are organized by our association and we pay the artists fees. A deal will be proposed to room inquiries based on the rental price calculation (see point 5). A ratio internal / room request tailored to all rooms and media does not make sense, the subdivision is therefore made per room, type of event, influence on catering and with regard to different time horizons.
      1. Club room | Time share per month
      2. Club night: We only organize club nights internally. There is a lot of space in Zurich to hold raves, raves are our cash cow which allows us to give more space for other types of events. We want to have as many raves a month that it works financially but doesn't overload the room.
        1. External soli raves that are allowed to take place every 2 months within a period of one event have an exception.
        2. Listening Nights - analogous to a.) Club night
        3. Concert: Concerts are a mixture of our own series of events and external inquiries. We host gig inquiries internally. External event series refer to events such as Blau Blau Rec Jazz Wednesday. Longer time horizons for external series of events are possible, but will not be prioritized if many other inquiries are received in the same period. At the moment there are 3-4

2. Club members who organize something with their external projects have the same conditions as external events (deadlines, process, etc.) - except that communication is probably easier because you know each other.
3. Club formats

3. Club formats
  1. Location in the overall structure AG_Programmation
    1. Club formats are dealt with via the AG_Programmation so that the BT_Programmations team can keep track of things. Exceptions are spontaneous events which are dealt with in the spontaneous room (see point Deadlines) or club formats that need their own Slack_Channels (more on this in point 2.)
    2. Process from the idea to the finished club format
    3. Document for entering a club format
    4. Booking / event sessions are best carried out on the same day as the AG_Programmingssitzungen (before / same time / after depending on the other workload) - but can also differ.

2. Finances
  1. At internal club events there are no costs for the individual members, but the entire profit goes to the club!
  2. So that people not only hinder themselves free of charge when developing / organizing club events, the host system tries to reward these people as hosts of these events (also with external host people).

14. Hosts

internal concert series, as no one has suggested external series.
4. Other formats are also taken into account (performances, theater, dance, open formats, etc.)
5. Festival inquiries: Will be viewed individually in the program group. In principle, longer festival formats should not affect or restrict the entire programming too firmly.
6.
  2. KW| Time share per week
    1. at least 1-2 club-internal format per week.
    2. at least 2 rest days per week.
    3. max. 2 external events per week, which do not affect the catering business and have free entry. (Weighting more on Tue-Wed)
    4. Max. 1 external event every 2 weeks, which has a strong influence on the catering business.
  3. Foyer / exhibition room
    1. A division into internal and room inquiries is not possible, as exhibition formats and theaters are extremely time-consuming and it is not possible to foresee how much capacity the club will have. Via the assigned time slot for spontaneous space, we have the option of hosting internal events (more on this at 6.Deadlines)

2. Distinctions

  1. External people organize under key conditions of cooperation

The Zwischennutzung in Zentralwascherei is planned and executed in such a way that its temporality is guaranteed. The demand for "alternative cultural spaces" in the concept of Zwischennutzung becomes a mere disposable revitalisation strategy. Providing alternative cultural spaces is a tool to set basis for further urban development.
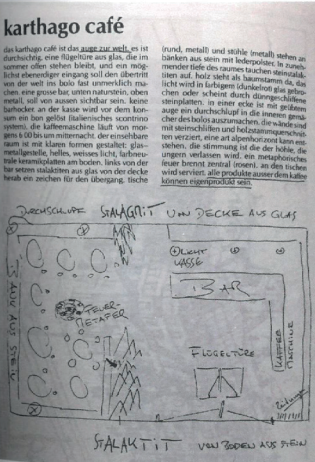
How is informality treated by the city of Zurich? Is every form of informality institutionalized sooner or later? And what advantages/disadvantages does this have?

Almost like a Jeff Wall Picture, the memories of the past are taken and "staged" in a form that represents the formality of the city of Zurich.
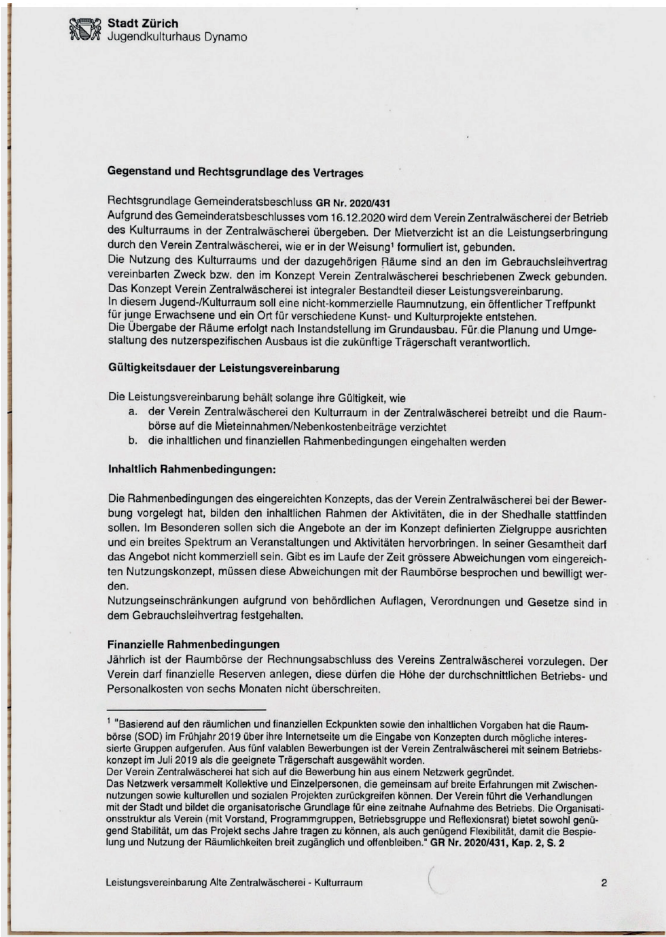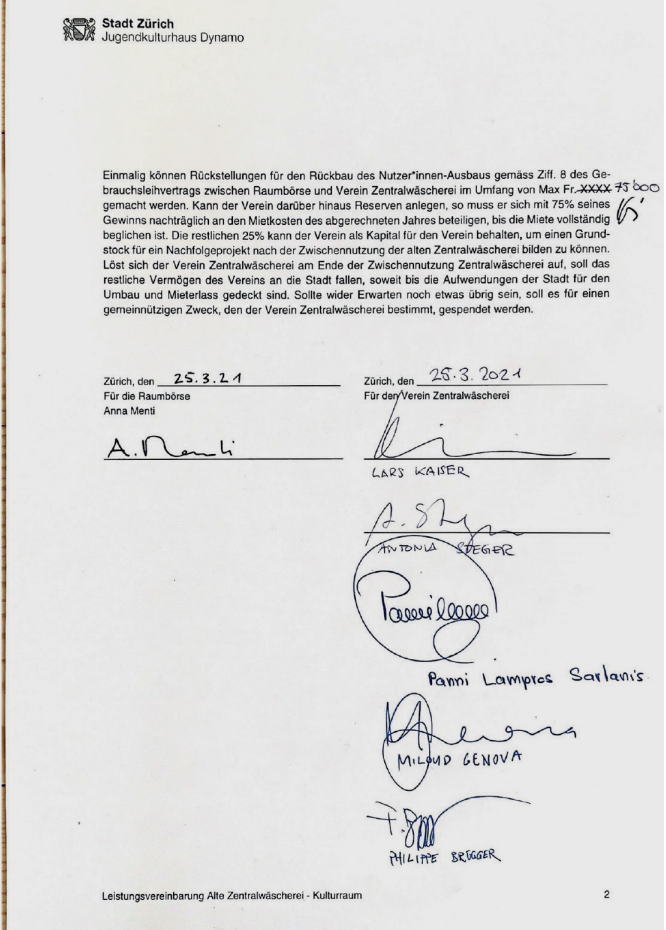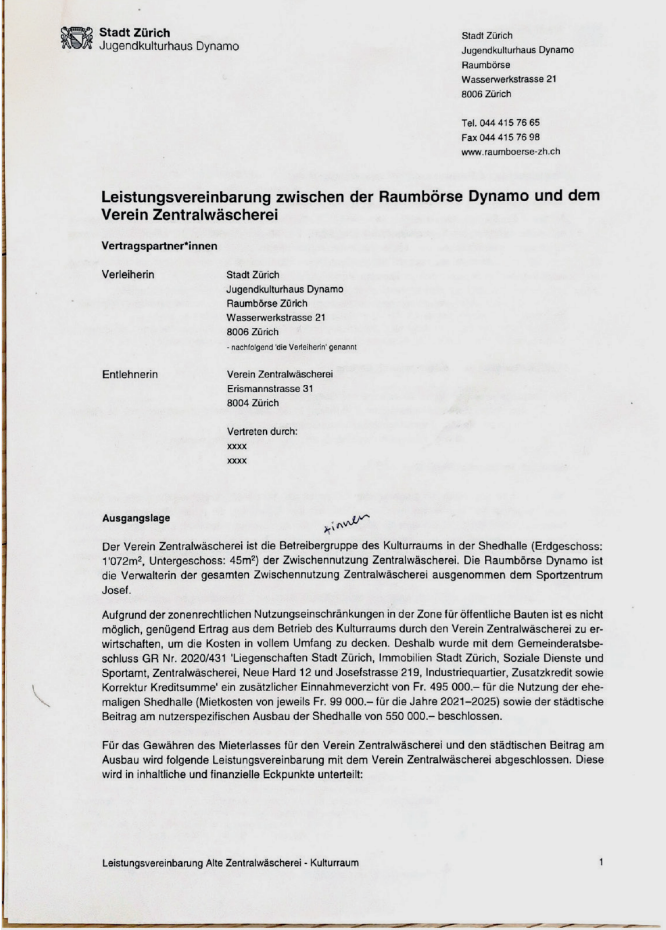
C.1.2.2.1.4
Kitchens

The Parterre at Stauffacher included communal kitchen of the squatters as well as the public café. The "Autonomus Café" at the Blue House on Koh Areal is also located on the ground floor, but many people living in the surrounding area don`t know about its existence and is therefore rather frequented by the squatters themselves.

The Zollhaus as well as the Koch-Quartier accomodate cafés and restaurants. In comparison to the ones on the two squats, those are run by exterior companies and not the inhabitants themselves.

C.1.2.2.1.4.1
Kleinwäscherei

C.1.2.2.1.5
Old Zentralwäscherei

The cloud of steam from the high chimney of the waste-to-energy plant rises straight up into the blue winter sky. The chimney, which can be seen from afar, marks the Josef area in Zurich West. Very few people know that the central laundry in Zurich has been cleaning, mending and ironing laundry for hospitals and homes here since 1967. Because the buildings are hidden behind a fence in an inhospitable location between the waste disposal facility and Hardbrücke. However, the army of women who take care of 50 tons of white coats, trousers and towels every day will soon be working in Regensdorf. Because it has become too cramped on the Josef site, the laundry has built a new building in Furttal

C.1.2.2.1.5.1
Workshops

The interim use of the old Zentraläscherei last year and is to remain in place until the site next to the Josef waste incineration plant is developed.

The interim use is managed by the Raumbörse. Tenants moved into the old central laundry from 1 May 2020 in the development on the Neue Hard site. Many different uses - a repair café, wood and metal workshop, music rooms, studios and much more - have set up shop over the past year. In the Josefstrasse development, the Bluelion Foundation moved in with a co-working space and event spaces in October 2020.

Part of the Shedhalle is used by the Sports Office. The new Josef sports centre is open to schools during the day. For the public, the sports centre is open from 4pm-2pm Monday to Friday and 10am-8pm Saturday to Sunday. For more information, see the Sports Department website.

In the other part of the hall, a youth/cultural space is planned, which will be occupied by the Verein Zentralwäscherei. It will be a public meeting place for young adults and a venue for various art and cultural projects. The extension of the hall will start in spring 2021 and the opening of the youth/cultural space by the Verein Zentralwäscherei is planned for summer 2021.

The Raumbörse is looking for:

- A group or an association of several groups that implements an uncommercial project for 3-6 months and has a connection to the city of Zurich.

- The uses should be in the areas of education, social affairs, art and culture and involve a high utilisation of the space.

- The target group of the Raumbörse Dynamo is young people under the age of 28 with a connection to the city of Zurich. However, this call is open to all, including older people. If the quality of the concept is the same, younger people will be preferred.

- The users should be tolerant and open to various other projects in the building.

At the moment, the spaces managed by Raumbörse Dynamo in the ZWZ are rented out to 25 artists or collectives engaged in different activities. Illustration, Textile work, Electronic work, Sports, Music, Digital work, Audio. These people and groups pay a rent to Raumbörse Dynamo which, according to discussions with some of them, is not expensive but not extremely cheap either. The programmes organised by the tenants do not have to offer public or community activities as in the case of the Verein Zentralwäscherei. Some do - such as the collective Bitwäscherei -Hackerkollektiv in Zürich: they organise evenings open to the public where every Tuesday evening you can enter the facility for private projects and repairs. Otherwise you can become a member and by paying a fee you can access it more freely.

In the sewing workshop, two floors below, we met an artist originally from Cairo, in Zurich er a six-week Artist in Residence programme organised by Fashion Revolution and Pro Helvetia. Although the aim of the programme is not to arrive at a final work, some artists will exhibit on 16th March 2023 at the Kanonengasse

"The rent is relatively cheap - I mean - Other people who work here say it is cheap, but we still pay 2,300. People often think we don't pay rent. There is confusion between what is Verein Zentralwäscherei and what are the ateliers in the ZWZ. And often how it is described in the media can be confusing." [9.-/m²]

C.2
Narrativity

Picture can't tell stories because they are still. So they step away from the flow of time and they step away from what we do with time which is narrate, as humans are always talking and telling themselves stories. That's how the mind deals with time. You know the pictures are unique in that they step away from that by nature because they can't do that. They can only give you a pattern that is recognizable as an image that is excerpted from that narrative and cancels it out. But everything in that picture suggests its narrativity, but it cannot give it to you. So when you are experiencing the picture as a picture and you're really enjoying it - let's say it's a good picture - and you're really having a good experience, I believe that you, the viewer, then are writing it. You're writing the story. You may not be consciously writing it in a literary way but you're sensing the before and the after. And you're probably connecting it to your own memories and associations. And if you wanted to be formal about it you might write it, and that might become art criticism. The viewer comes from his life with all his practical concerns and his desires and his attitudes and his role as a citizen. He or she comes to the art, experiences it in the way we were just talking about, that it has an intense aesthetic experience and in that experience changes probably or experiences differently his or her relation to the subject.

C.2.1
Landscape

"A Villager from Aricaköyü" is a synthesis and not the result of a combinatorics going only in one direction. Jeff Wall has always had an eye for the fragmentary character of the "théâtre peint", the dramatic scene. His early paintings staged this fragmentary nature and showed that it corresponds to the structure of alienated labour described in Marx. In his most recent works, the accent is on the unity of the picture. This appears more and more as a model example of the experience of fullness, perhaps even of continuity. In "A Villager from Aricaköyt" the unified form is given by the landscape, by the even distribution of space between sky and earth, with the narrow bluish band of the horizon forming a transition zone. The electrical wires crossing each other in the sky form the counterpart to the network of paths on the ground. The intersection of the three paths marks a crossroads. Man goes his way, but he could also branch off. This suggestion of a star-shaped fraying of the narrative possibilities that emerge in the foreground of the expansive landscape gives the composition a meaningful depth that in turn recalls the tradition of the historical landscape painting, particularly in Poussin. One might also think of the encounter between Oedipus and the Sphinx at the gates of Thebes. But such art-historical and mythological references are not explicit. For unlike the historical landscape painting, the descriptive landscape painting does not refer to well-known literary models. It presents us with a topographical fact of a documentary nature.

Die literarischen Referenzen sind sozusagen fakultativ; sie spielen bei der Wahrnehmung des Bildes in Form von Assoziationen oder Erinnerungsfetzen mit, die der Intention des Künstlers entsprechen können oder auch nicht.

C.2.1.1
Landscape Aesthetic

The natural Landscape of the painting tradition is substituted with urban landscapes in Wall's Work. This Shift and naturalisation attempts were also visible in the works of the painters of the industrialisation era, where the industrial and the landscape had to be brought together or understood as an entity.

Traditionally, the descriptive attitude in art and literature leads to reduced pictorial or linguistic expressiveness, all the more attention is directed to the treated subject. The description encourages attention to «things». But it also presupposes an equivalence between the things and the object - image or text - that emerges from this description. Here the equivalence is mainly a relationship between the place described and the image as form. In the tradition of the

"painterly," the painter—or the photographer—picks out a section of nature and extols its painterly qualities: the painterly is a general quality of any object capable of conjuring up a painterly world; the painter represents something which - a complete tautology - already represents a picture in nature. In this case, the shape of the picture plays itself not a major role, because the painterly quality is already contained in the motif and it is enough to transfer it. The pho-

tographic analogue of this general quality is the photogenic. Now one might think that in the case of «Concrete ball» the section of nature was simply replaced by a section of the city. Translating characteristics of the nature captured in the image into the urban space is one of the specialties of landscape photography (and street photography too, if inspired by the genre scene). In the case of the location depicted in "Concrete ball", one can actually speak of a "slice of the city" ("coin de ville"), in the sense of a very special corner of the city. It seems that other of Wall's more recent paintings could be grouped under

this thematic definition. "Dawn" in particular shows similar traits to "Concrete ball". But in both cases the picture is not an interpretation of a place that was, so to speak, made to be represented in the picture. It might be difficult to regard «Concrete ball» or «Dawn» as variants of a repertoire of photogenic images of urban space. The image is not a vehicle or a transparent medium for a visual act consisting in picking out photogenic features of the urban or natural landscape. This attitude, which corresponds to the search for the Maori, sees photography as a tool for aesthetic appropriation. The locations descri-

bed in "Concrete ball" and "Dawn" present themselves as "places" that are specific - and in this they differ from the aesthetics of the painterly or photogenic - and general at the same time. And these "general" places are not only general in the sense of ordinary, but also refer to the idea that the photographic image is actually a place itself.

C.2.1.2
Coexistence

"The term in the hands of these older masters was specially protean: there was no nature, in the great tradition of landscape painting, except as part of a movement, an equivocation, in which Man and Nature (bravely capitalized) were seen to depend on each other for their sense. Landscape put together the man-made and the natural, the wild and the cultivated, the elements and man's attempts to defy them."

Coexistence of nature and man parallels with coexistence of the informal with the institutional. The informal movements that influenced Zurich's collective urban memory and the institutional authorities are in a continuous dialog with each other. This can be seen at the interim use of Zentralwäscherei today. The Landscape Metaphor works this way quite well for the case of Zentralwäscherei today.

D.
Delivery

"In 1977, on a coach journey from Barcelona to London, Wall was struck by something he had seen many times before without remarking. A back-lit bus stop advertisement triggered the solution for combining the elements described above. The large-scale back-lit photographic transparency became Wall's signature medium. Unlike a painting which reflects light, the light box emanates light, filtering it through the photographic image. In common with film, the image relies on a space which is hidden. For Wall, this inaccessible space is a source of disassociation, alienation and power."

Picture on previous page
Exhibition at stedelijk museum Amsterdam
Text
Quoted in Barents, p.99.

D.1
Back Light

The adoption of back lighting was crucial. All of Jeff Wall's photographs from this time are enlarged as positive transparencies and placed between glass and a translucent material, behind which are fluorescent tubes. The emitted light shines through the translucent material to illuminate evenly the transparency from behind. **Fluorescent tubes had appeared in the gallery in the 1960s in the Minimalist works of Dan Flavin [ref. D.1.1]**, and the Vancouver-based artist Iain Baxter had exhibited backlit transparencies of streetscapes in 1968. **Although familiar from public space advertising [ref. D.1.2]**, backlighting offered a photographic experience as alien to the gallery wall as to the page. The precise meaning of light box presentation has proved difficult to define, and probably cannot be accounted for independently from the specific image that is illuminated. Nevertheless, the newness of the format in an art context and its indefinable effect were important qualities mobilised by Wall.

The Destroyed Room (1978) was Wall's first publicly exhibited large, back-lit transparency in a fluorescent light box. The work shows a set, similar to one that would be built for movies or theatre, that has been wrecked for no obvious reason other than for the photograph itself.

Jeff Wall stopped working with large-format slides in light boxes a few years ago. Not forever. But he found it tiresome that they were so similar. To that end, he started taking and printing black-and-white photos in the 1990s. And the inkjet printers got so good that he now does large-format, color prints. **[ref. D.1.4]**

Text 1:
David Capany, Jeff Wall Picture for Women
Picture 1:
Exhibiton at Museum of Contemporary Art
Australia
Text 2:
National Gallery of Canada
Picture 2:
Jeff Wall, The Destroyed Room, 1978

D.1.1
Dan Flavin
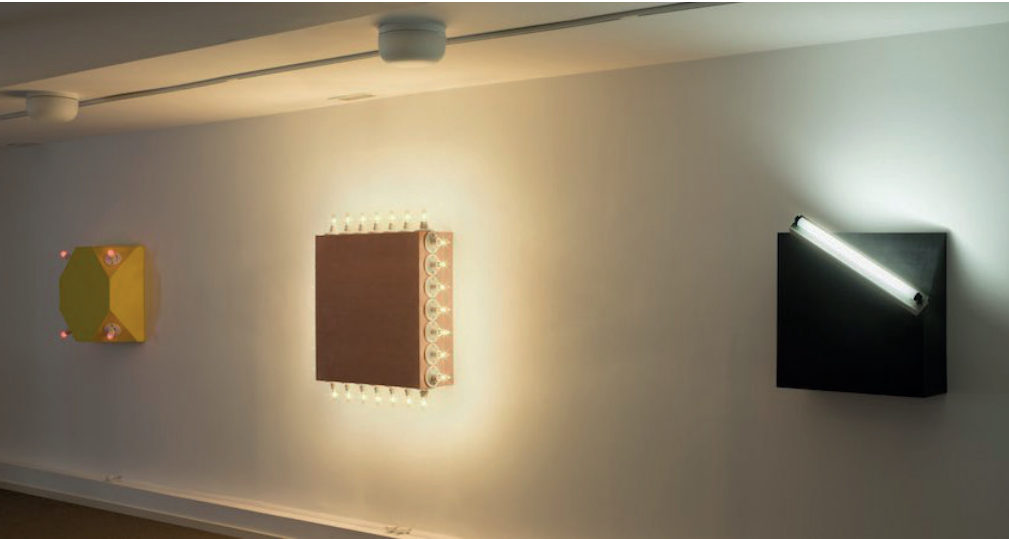
His first series of fluorescent installations made between 1961 and 1964 were called Icons, which are monochromatic, wooden boxes with light bulbs attached to edges. From there, Flavin chose a limited pallet of colors and created light "corner pieces," "barriers" and "corridors." Flavin was like no other minimalist because he was able to create a two-dimensional illusion using light to transform a given space.

Flavin said that light was **"as plain and open and direct an art as you will ever find."**

Picture 1:
Installation view of icons at The Dan Flavin Art Institute, Bridgehampton
Picture 2:
Dan Flavin
Text 1/2:
Casterline Goodman Gallery

D.1.2
Advertising

*The photographic images were installed in backlit lightboxes, accentuating the visual details and intensifying the colors of the pictures. His use of these lightboxes at once resembles the large, illuminated film posters found at movie theaters or advertising billboards, **and also hints at the crafted lighting and staging of cinema itself.** [ref. D.1.2.1]*

The biggest motivator increasing billboard business, the number of roads and highways throughout the US, took a while to grow to the size we know today. However, by the mid-19th century, infrastructure was developed enough to lead to the first billboard lease in 1867. More changes came to the billboard advertising industry as we moved into the 20th century. This is where standardization in billboard structure led to the creation of billboards, more or less, as we see them now. Once standards were put into place, larger companies were able to launch national outdoor advertising campaigns. Billboards are a standard, uniform size, which allows a company to mass produce a single billboard ad, knowing it will fit billboards anywhere in the country.

Text 1
The History of Billboards
Picture 1
Billboard
Picture 2
Picadilly Circus around 1970
Text 2
David Capany, Jeff Wall Picture for Women
Picture 3
Outside Advertisment around 1960

90

D.1.2.1
Movie Set

Jeff wall likes to use cinema and also painting as a reference when it comes to editing and staging his photographs. He sees no reason why this should not be allowed in photography, but rather as an artistic tool. **[ref. D.1.2.1.1]**

He was also exploring cinema and its history, noting how directors such as Jean- Luc Godard, Jean-Marie Straub & DanieleHuillet, Jean Eustache and Pier Paolo Pasolini were informedby the insights of Sergei Eisenstein, Carl Theodor Dreyer, AlfredHitchcock, Robert Bresson and Roberto Rossellini. Wall left the fervour of London in 1973 to return to Vancouver, where he initially worked on a number of film scripts that remain undeveloped. In 1976 he took an art school studio-teaching position, which prompted a stepping up of the process of clarifying and synthesising his disparate interests and opened the possibility of his finding a way back into making art.

I start by refusing the opportunity to photograph. But I see things and I remember them. I keep them in my memory. It's also a way of pulling back from the speed rush of image production. To slow down the process. To "rehearse" an image is to try not to rush after more images, and not to rush the images themselves. Film rushes images all the time. But to see a single image and try to produce and stage it over a long period of time is the opposite way.

The image in front of a nightclub is completely staged, Jeff Wall had seen the scenery so similar but could not photograph at this location over such a long time. **Therefore, the complete nightclub outdoor area was recreated in the studio and hired actors to get to the desired image.**
[ref. B.] | **[ref. D.1.2.1.2]**

Picture 1
Film set "My Fair Lady", 1964
Text 1
David Capany, Jeff Wall Picture for Women
Text 2
Interview Jeff Wall im Revolver
Picture 2
Jeff Wall, in front of a nightclub, 2006

91

D.1.2.1.1
"Impossible" Photographs

Anyone who looks at the photo carefully will notice the contradiction between the interior and exterior lighting. While the interior was photographed in bright daylight, Wall chose the atmospheric evening twilight for the window view. The two shots were put together on the computer.

Wall explains his 2014 work Changing Room, which shows a woman in the midst of trying on clothes inside what looks to be a department store's fitting room. Her bottom half is clad in a floral-patterned skirt, while she pulls a wildly printed frock over her head, obscuring her face. We can see that she's standing opposite a mirror, flush against the changing room wall. "It's not a mirror image, because if you look at the hangers, they say 'Barneys' on them, not backwards," Wall says in the video. "Therefore, the only thing that you can be seeing is what the mirror sees. So, that's a picture that can't be made."This slippage between fact and fiction is at the heart of Wall's work. "If you pay attention to that picture and enjoy it and look at it—get involved in it—it'll come to you. And when it comes to you, it'll be exciting" he says.

If you take a closer look at the picture, you will notice that the room seems to be strangely distorted.

D.1.2.1.2
Recreated "Werkstätten"

A particular focus of the transformation is on turning the outdoor areas into public meeting zones. Places are to be created that invite people to linger. **In addition, the craft activities in the buildings are to be opened up to the outside space and become visible.** *The area should thus be an inspiring place for work, leisure and recreation, which allows activities of the most diverse kind.*

On the project website, the workers of the companies that are now located in the former workshops are called WerkstädterInnen, so both text and in the pictures the comparison to the former use is emphasized.

D.1.3
Ambiguous Light

I am bothered lry and interested in the kinds of restlesspassivity induced in people lry overhead fluorescent-litspaces. These states correspond to the roles the same people are required and encouraged to play by the institutions which illuminate their precincts in this way. **I'm thinking of factories, offices and schools but also of kitchens and bathrooms.**

This impression of ambiguity is reinforced when the images are encountered unlit and only slowly illuminated by the fluorescent light and thus slowly become

I can only speak from experience and tend to agree with Wall's first assessment: fluorescent light induces something much more ambiguous, whether it has its source in ceilings or lightboxes. I have felt the effect quite acutely in his exhibitions, particularly at the retrospective at Tate Modern in 2005, for which all the illumination was fluorescent, coming from the works and the precinct itself (the galleries have fewexternal windows). The backlit transparency is attractive and repellent, drawing in the spectator but refusing the properly settled calm that sustained looking demands. Contemplation of the formal unity of Wall's pictures is undercut by this agitation.

Text 1/2
David Capany, Jeff Wall Picture for Women
Picture 1
Jeff Wall, *Insomnia*, 1994
Picture 2
Jeff Wall, *Beverly Hills*, 2022

D.1.3.1 [ref. C.] / [ref. D.2.1]
Illumination in Horror

In horror films, the protagonists often use punctual light sources against the ominous darkness to provide orientation (points) in the darkness. Such scenes contain extreme moments of suspense for the viewer: if only a specific section of space is highlighted by a mobile light source - such as a flashlight - this triggers suspense in view of what will be revealed with the next section to be illuminated.
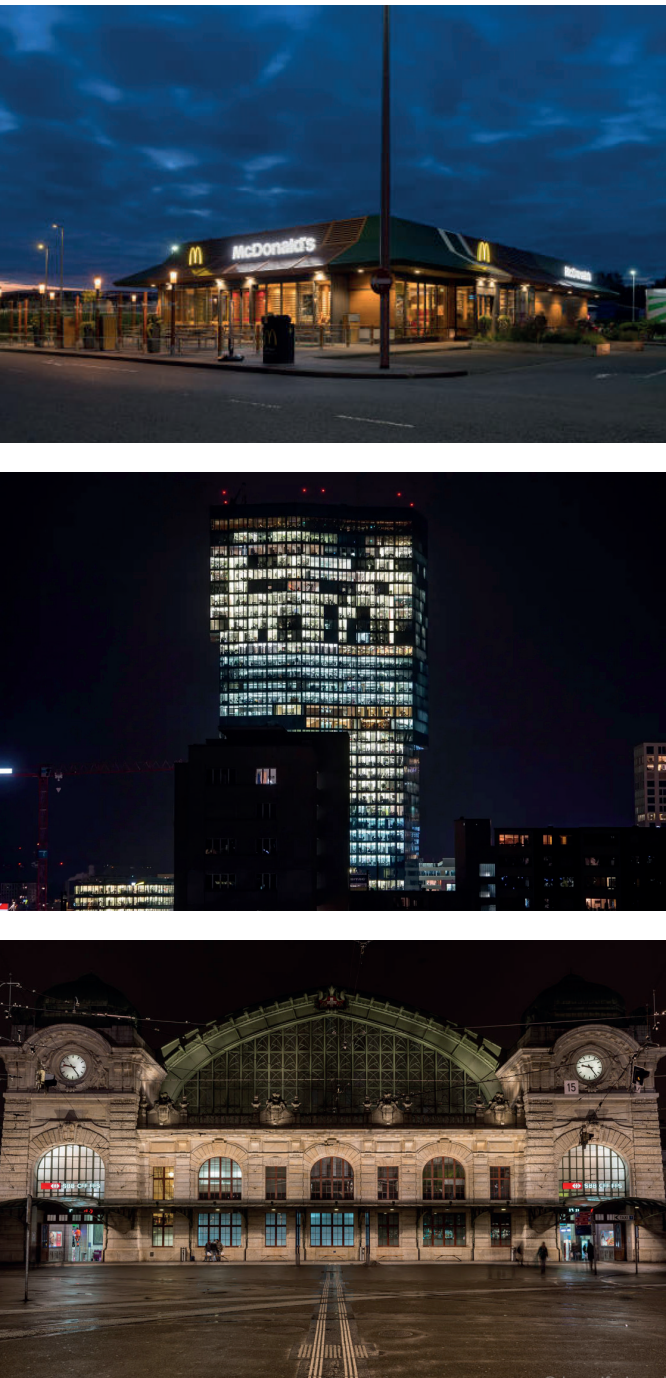

Text 1
Lars Robert Krautschick, *Was das Medium Licht im Horrorfilm zu erzählen weiss*, 2016
Picture 1
Jeff Wall, Picture for Women, 1974
Picture 2
Symbol image parking garage in horror

D.1.3.2
Illuminated Institutions

Photographs of selectively illuminated buildings and signs of institutions at night often produce images reminiscent of Jeff Wall. Here, too, the lighting creates a kind of still life and a certain ambiguity.

Picture 1
Gasstation
Picture 2
McDonalds
Picture 3
Close up Offices
Picture 4
Prime Tower
Picture 5
SBB Railwaystation Zug
Picture 6
SBB Railwaystation Basel

D.1.4
After the Lightbox

That dissonance attracted me at the beginning, in the 1970s, when dissonance as such seemed necessary, a necessary way to put 'art' or at least the conventional way of identifying art, in question. I think I pushed hard at that for quite some time. But, on the other hand, that probably led to me making pictures where the backlighting wasn't the most appropriate choice, and the image turned out to be too bright, too prepossessing.

The printed images of Jeff Wall appear extremely colorful, it seems almost if he picks up the optics of today's smartphone images. Just like the light box from the illuminated advertising.

The control of tonality, colour and brilliance now afforded by high-end digital inkjet technology is making the opaque print a viable means of display to replace lightboxes. Wall is now making prints of all his work, past and present, although he does not rule out returning to transparencies. It may transpire that while it once seemed so essential to his art, the light box will turn out to have been dispensable. Perhaps it is only the early 'aggravating' works that will warrant it.

Text 1/2
David Capany, Jeff Wall Picture for Women
Picture 1
Jeff Wall, *Summer Afternoons*, 2013
Picture 2
Jeff Wall, *Volunteer*, 1996

D.2
Scale

In Why Photography Matters as Art as Never Before, Michael Fried is arguing for the inclusion of art photography into the same stage as great paintings, in other words, art which compels the viewer standing before it. Using photographers such as Jeff Wall, Fried makes a compelling argument for photographs on the wall.

You know though, size does matter. At least here it seems to be noted that bigger is indeed better. Take Jeff Wall's photograph The Destroyed Room. If you see that in a book, you miss out on the intricacies throughout, the tiny details that make up the whole image. It is meant to be viewed so large that the viewer standing before it can almost step inside the messy room and pick up those beads laying on the floor. It creates an important illusion, one that is missed when the image is simply placed in a book, or a blog. **[ref. D.1]**

The form that Wall has explored most is the singular photograph, conceived as a pictorial tableau and

presented in the space of the gallery at a scale that engages directly with the body of the spectator or beholder. The subject matter may vary, as may the method of presentation, although for a long time he worked with (and was identified with) colour transparencies presented in light boxes.

All my paintings have a certain relationship to the life-size image and thus to the space of the viewer. In this respect, they consciously refer to problems that were dealt with in "American" painting. Large-format images have to be transferred to two pieces of slide film and then joined together at a central vertical seam. These images must therefore be constructed with the resulting two-sided structure in mind. **[ref. D.2.1]**

D.2.1
Seam

"Picture for Women," on the other hand, is thoughtfully built on this seam that runs through the reflected camera lens. In the representational method of classical perspective, the vanishing point stands simultaneously for something irrational (indivisibility) and for an ideal of integration, wholeness, and unification. Due to the structural coinciden- ce of optical and geometric perspective, the same meaning was often attributed to the camera lens. In this, the lens was to stand for the ideally unified focal point of productive and erotic relational structures distributed on the surface of another optical instrument, the mirror; the literary implications this brought were most welcome. So the fugue, seam (suture), or split imposed on the lens not only has a structural function, but becomes a metaphorical key to the subject itself. I wanted to create a structure based on union and division at the same time, and which permeates the entire web of meaning that results from the apparatus used to create the image (camera, mirror, model, Manet's image).

[ref. C.] / [ref. D.1.3.1]

In "The Destroyed Room" the visibility of the seam was reduced to a minimum thanks to the internal complexity of the image, through the thrust of the diagonal composition and an optimal color match (the result of retouching and airbrushing). The relationship with the seam was the same as with an advertisement: the seam is not noticeable. **[ref. D.1.3.1]**

When viewing jeff wall's images live, the seam is very noticeable and therefore an important component of the image. With the exception of "Picture for Woman", the seam is mostly horizontal and forms a kind of horizon, as can be seen in the example of "Invisble Man". While Jeff Wall initially placed the seam precisely in every picture, he dispensed with it in the course of time and usually placed it in the middle and thus as a technical necessity.

D.3
Artifacts and Symbols

The term artifact comes from Latin and is derived from ars/ arte "art, craft/with skill" and factum "the made". It refers to man-made objects and expressions. Forms of expression can be represented as symbols and symbolic actions.

The Venus of Hohle Fels figurine is the oldest sculpture depicting the human figure. It is the oldest "Venus figurine" — any Upper Paleolithic sculpture of a woman — and dates back to about 35,000 – 40,000 years ago. It was discovered in 2008 in the Hohle Fels cave.

Artifacts stand in distinction to legacies of human activity created as fixed installations, i.e., structures (roads, fortifications, settlements, and the like) and features (pits, postholes, etc.).
[ref. D.3.1]

Nevertheless, the descriptive, literary, art-historical and allegorical nature of Wall's work lent itself particularly well to print mediation. The reflection upon and encounter with his work on the page has clearly been stimulating for writers and readers and important to Wall's career. In this sense, the lightbox can be seen as primary not simply because it is the optimum format for the work, but because it is an almost irreproducible artefact, a guarantee 'in an art world economy based, still, on the unique object', as Wall himself noted in that first catalogue. The lightbox is one way to meet the demand that a contemporary art photograph be both singular and reproducible.

Text 1/4
Artifact on Wikipedia
Text 2 / Picture 1
Venus of Hohle Fels
Picture 3
Transport of a Jeff Wall Picture
**Text 3**
David Capany, Jeff Wall Picture for Women

D.3.1
Structures as Symbols

Le Pont du chemin de fer à Argenteuil is the title of the 1873 painting by French painter Claude Monet. The painting depicts the railroad bridge in Argenteuil over the Seine River, rebuilt after the Franco-Prussian War of 1870/71, as a symbol of progress and an optimistic future. Monet's landscape painting with its central depiction of an unadorned bridge constructed from prefabricated parts was unusually modern for contemporary painting.

The railway, for instance, was an ideal subject because its artifacts couldso easily be imagined as self-propelled or self-sufficient. The train went discreetly through the snow, in a landscape as wild asMonet ever found in the area ; the station yard was full of machines and empty of people; the railway bridge was a fine, civic, obligatory sight, looking its best for the visitors. Train passing over, smoke becoming cloud; boat passing under,- sail just entering the shade. If only modernity were always like this!
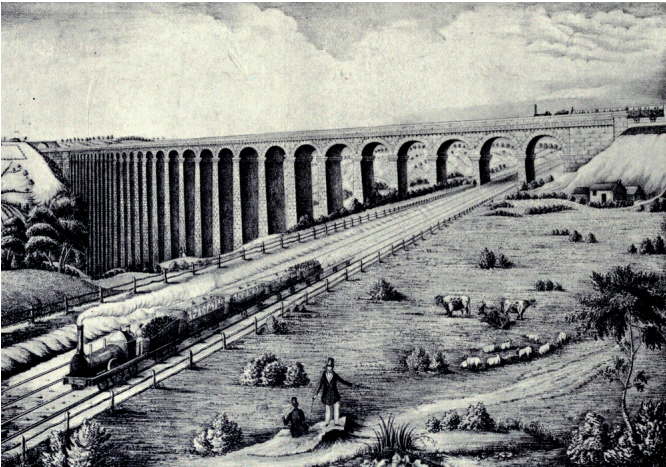
Text 1
T.J. Clark, *The Environs of Paris*, 1986
Text 2
Description Le Pont du chemin de fer à Argenteuil
Picture 1 Claude Monet, Le Pont du chemin de fer à Argenteuil, 1873
Picture 2
Claude Monet, *Le Train dans la neige à Argenteuil*, 1875

D.3.1.1
Symbolic "Werkstätten" [ref. D.1.2.1.2]

The main workshops have witnessed the entire development of the railroad in Switzerland: from former steam locomotive overhauls to today's repair center (1998), which is responsible for the repair of complex damage to rail vehicles of the SBB Passenger Traffic Division. As a building ensemble, all the buildings on the site form a compact urban structure with streets and courtyards. The unifying element is the uniform materialization with yellow brick facades.


The boiler house built in 1908 had a 50m high chimney. With a decorative base and capital-like chimney head, it looked like a victory column of industrialization. The new boiler house was built in 1964-1966 and replaced the old one. With its three chimneys and concisely shaped structure, this boiler house can also be seen as an emblem of the main plant.
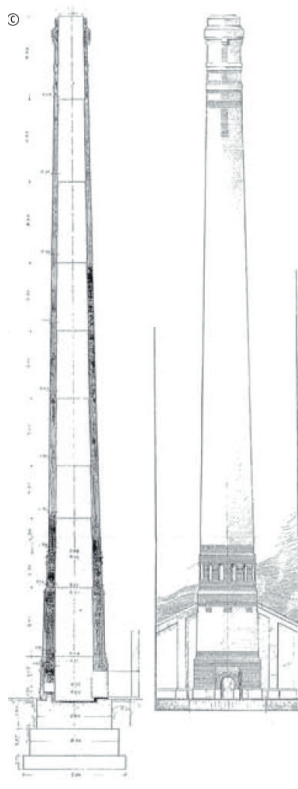
The structural fabric of the workshop buildings as well as the location on Hohlstrasse and the track area offer good conditions for the gradual opening and conversion of the site. An important component of this transformation strategy is the synergy between the identity-creating, historic building fabric, the public use of the outdoor spaces, and the possible structural densification. Behind this is the idea of an open, flexible urban development that prepares the site for new uses and challenges in several stages and with careful structural measures and connects it as an urban space with the adjacent neighborhood.
[ref. D.3.1.2]
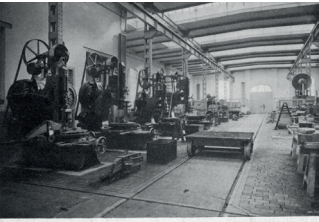
D.3.1.1.1
SBB Immobilien

"Back then" means towards the end of the 19th century, when after fifty years of competition and several bankruptcies of private railroad companies, it was decided by referendum to nationalize the railroads. Competing cantons and municipalities offered large tracts of land to the railroad companies for little money.
A century later, in 1999, the federal government turned SBB into a joint stock company under special law and divided it into four divisions: Passenger Traffic, Freight Traffic, Infrastructure and Real Estate. With around 3,500 buildings in its possession and some 4,000 plots of land, the Real Estate Division is now one of the largest real estate companies in Switzerland.

*The federal government owns all of SBB's shares and sets the goals accordingly. **And that's the crux of the matter: the Real Estate Division is required by the Confederation's performance mandate to generate profits in order, among other things, to help finance the SBB's ailing pension fund.** Last year, SBB's Real Estate Division earned a total of 246.7 million Swiss francs, almost a third of which (79.2 million) went into the company's own pension fund.*
According to Lang, the responsibility does not lie solely with the railroad, but also with the authorities that carry out the rezonings: "In the transactions that SBB Real Estate handles, it should be obliged to guarantee a certain proportion of social housing." Another example he cites is the levy of added value: "If SBB makes a higher profit thanks to rezoning alone, i.e. without its own performance, then this profit could be levied on the municipality. So there is definitely political leeway."