

1. **Jeff Wall**
2. **Double Self Portrait** - 1979. He is a contemporary photographer.
 - a. He graduated from *University of British Columbia* in 1970 with his **Masters degree in Art History**.
 - b. **Wall** began exhibiting work while still in **grad school**, in 1969.
 - c. He continued his education, doing **doctoral research** at the Courtauld Institute of Art through 1973.
 - d. In 1974, **Wall** became an **assistant professor** in the Department of Art History at the **Nova Scotia College of Art and Design**.
 - e. In 1978, he moved up to become an **associate professor** at the Center for the Arts at **Simon Fraser University** in Vancouver.
3. In one of his most prominent early works, **Mimic** - 1982, Jeff Wall aims to compare Baroque art to Contemporary art through photography. Says that modern art has abandoned gesture and form as humans' lives and occupations have been taken over by machines. The baroque represents a period where people's bodies aren't bound by machines. **"From our viewpoint they express happiness even when they suffer."**
4. **Milk** - 1984. Investigates the contrast between Photography and natural forms (such as milk splashing). The instantaneity of all photography is the opposite of flowing motion often seen in natural forms, making them compelling artworks. **Wall also** sees liquid water as an integral part of photography, necessary in parts of the process, yet destructive in other parts.
5. **The Flooded Grave** - 1998. Another example of Wall's fascination with water/fluid.
6. **Overpass** - 2001. In much of his photography, especially street photography, Wall is attempting to **combine cinematography** with photography through the use of actors, lights, and an extreme attention to detail. As a result, we end up with photographs that look as if they're snapshots out of a documentary.
7. **Stereo** - 1980. Being a professor of art history, Wall talks a lot about his work in relation to past periods, and the elements of art. Wall says that the human figure is always on the verge between an **"optical projection"** and an **"effect of perspective."** What he means by this is that, regardless of the art form, the artist is projecting the image in some way through their own perspective (a painter projects using his paintbrush, a photographer projects using his camera).
8. **An Octopus and Some Beans** - 1990. One of the artists that Wall looks at in dept is **Manet** (not to be confused with Monet). In some of his photographs, Wall attempts to recreate the emptiness often felt in Manet's work. He uses these two photographs to create what he describes as an **"empathy with commodities"** - focusing on small, raw bits of food for these images.
9. **Some Beans**
10. **Insomnia** - 1994. When displaying his work, Wall often places a **lightbox** behind his photographs. By doing so, he creates **"an inner light source that flows through the surface of the world"** - even in darker pictures such as *Insomnia*.
11. **Property Line** - 2015. One of Jeff Wall's most recent photographs. He continues to create very staged images, living and working in Vancouver, Canada to this day.