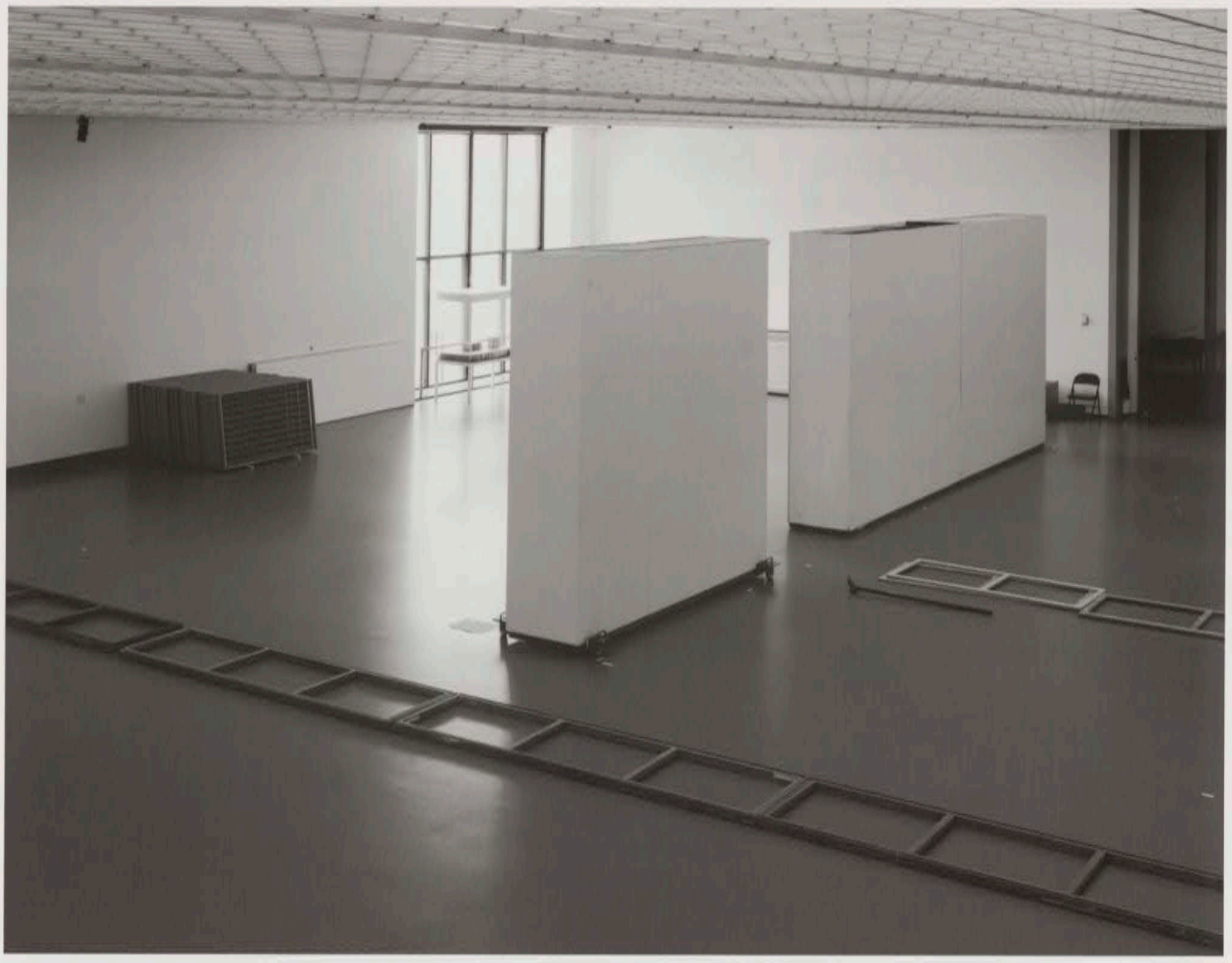
GOVETT-BREWSTER ART GALLERY

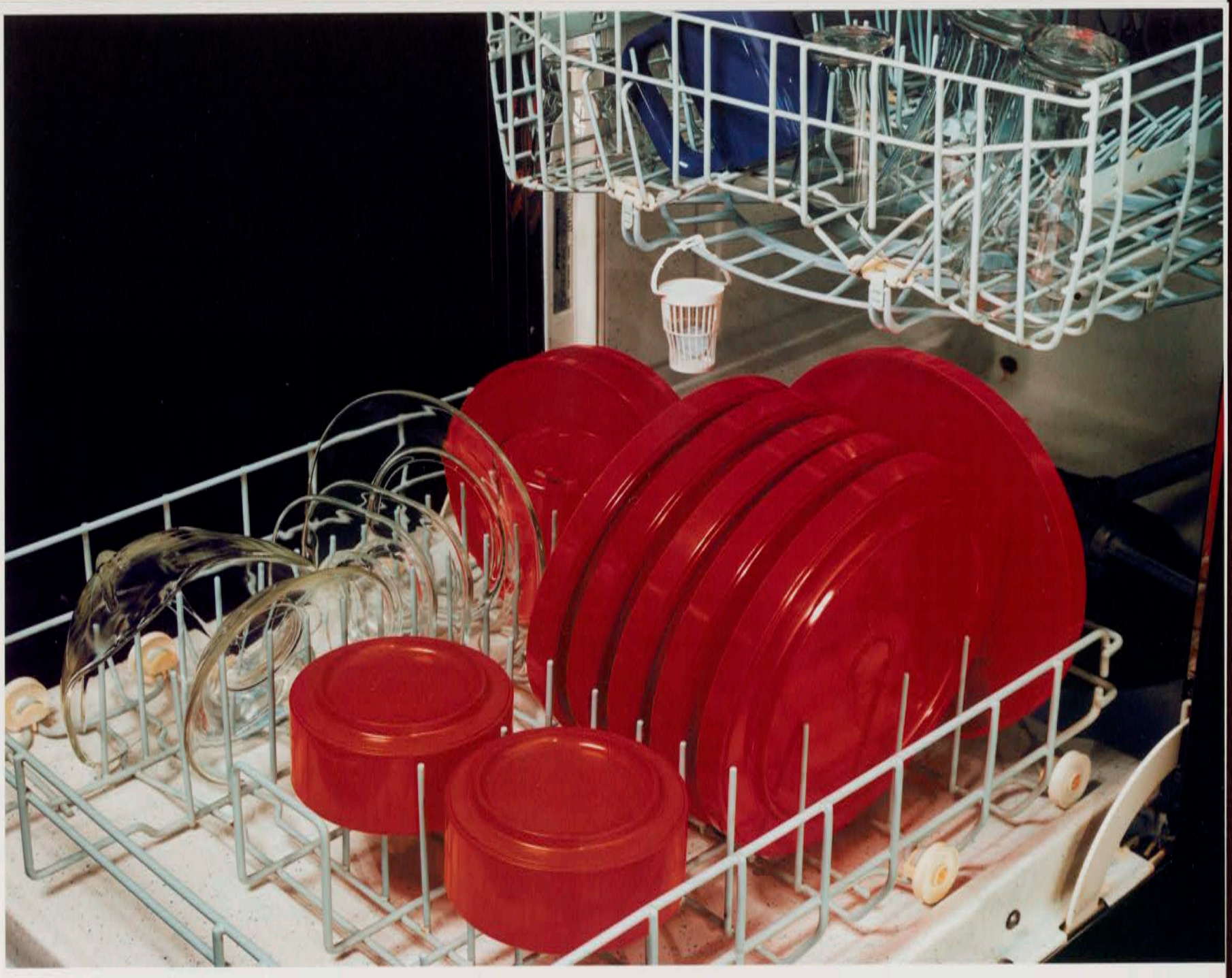
Contemporary Art Museum Exhibitions Collections Publications Len Lye Archive
Research Library Artists' Residencies

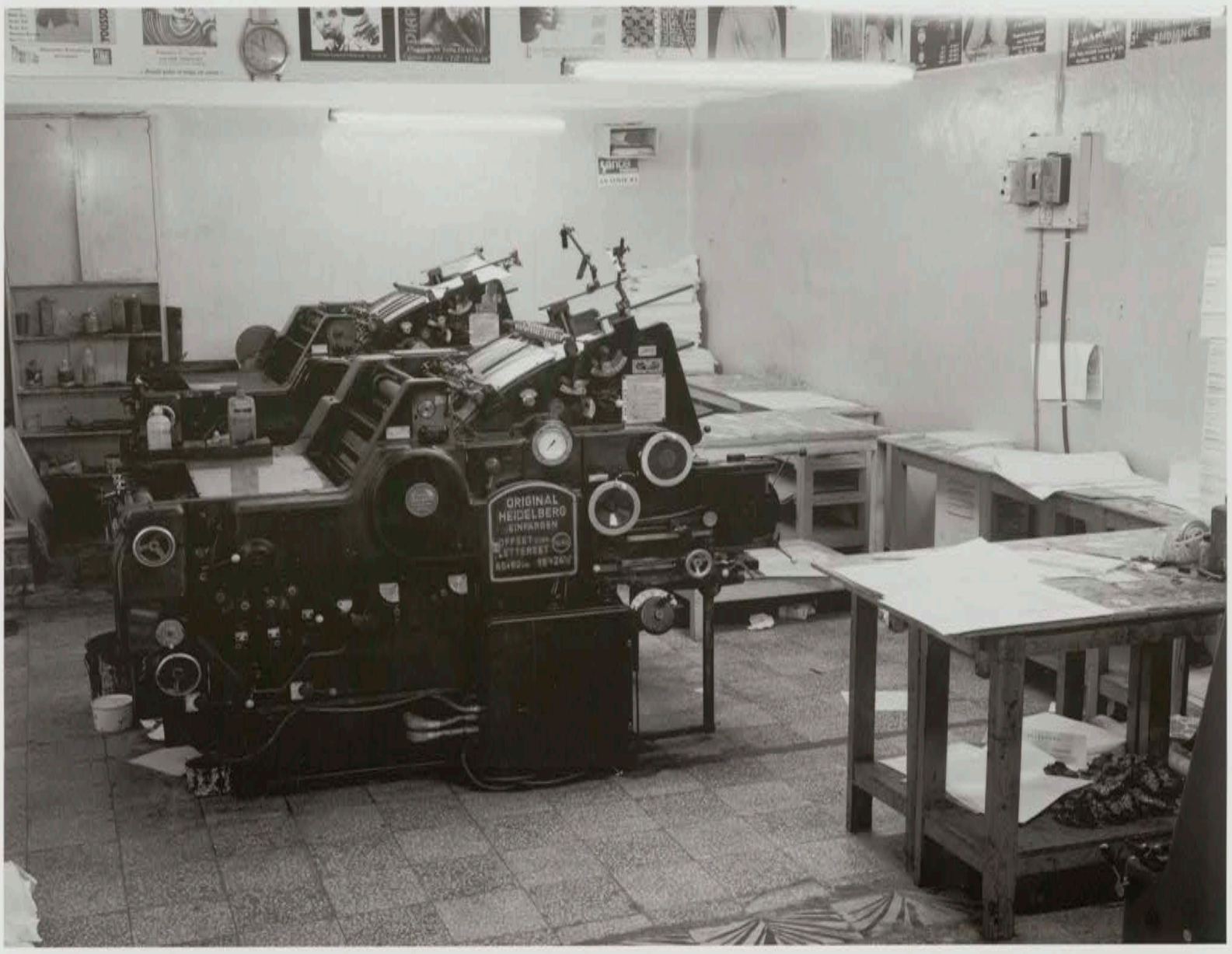
CHRISTOPHER WILLIAMS

Poesin Måste Göras Av Alla! Transform The World! Förändra Världen!
Poetry Must Be Made By All!

Corner King and Queen Streets New Plymouth New Zealand
28 April – 17June 2001 Open daily 10.30am – 5.00pm

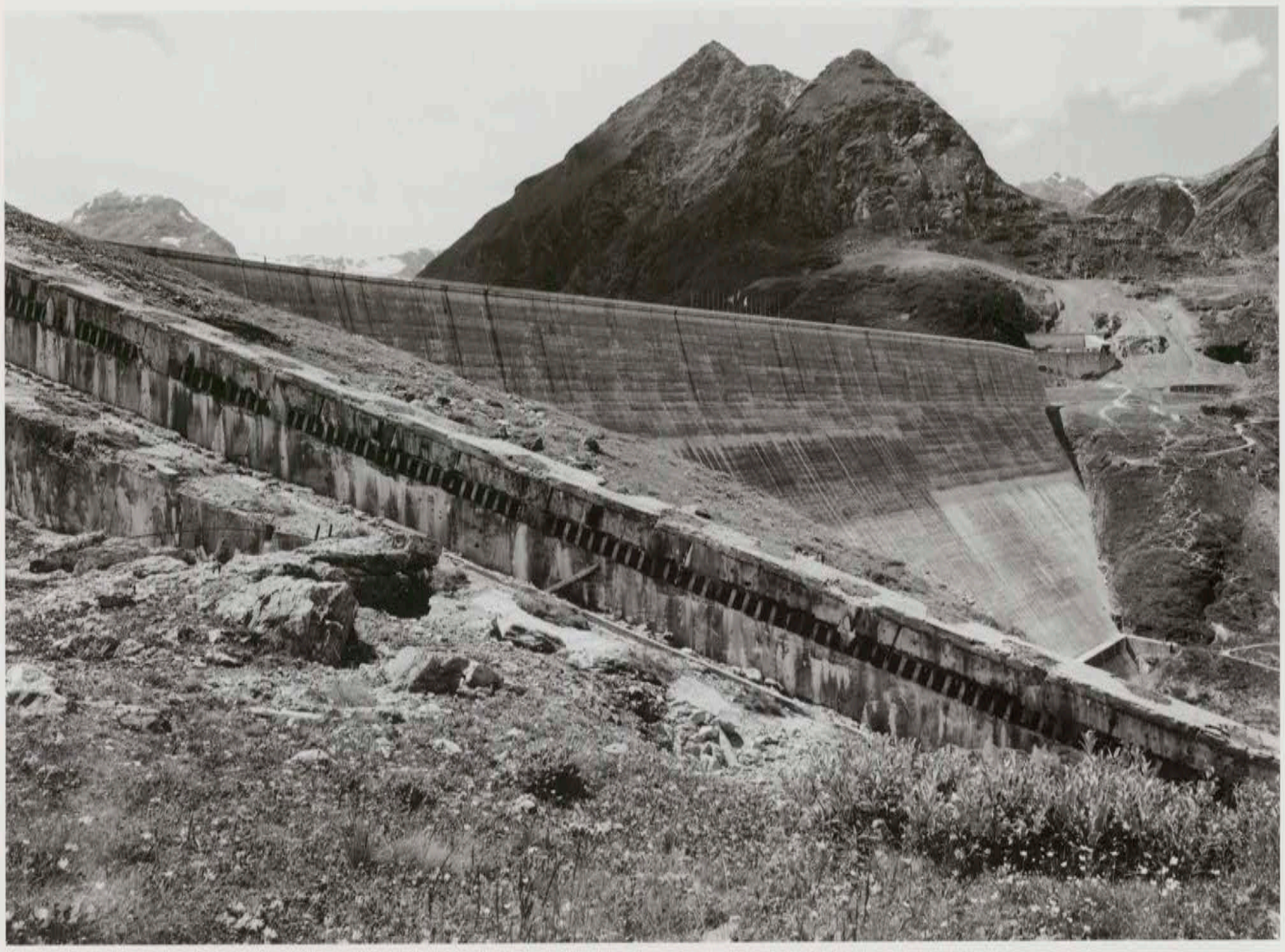


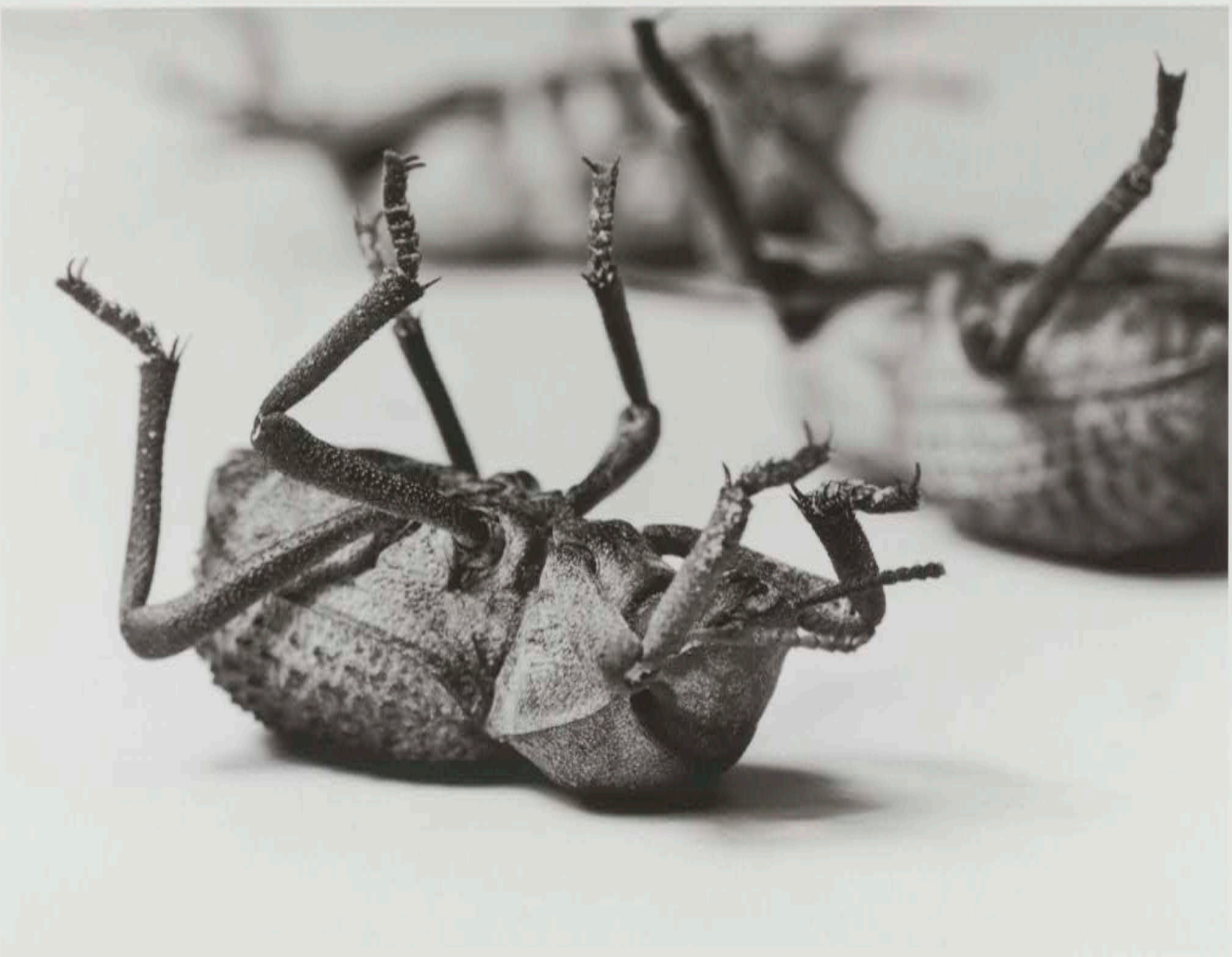



ORIGINAL
HEIDELBERG
EINFARBEN
OFFSET UND
LETTERSET


LI HING
ARTS
ALEX
CHEUNG
COMPANY
JEWELRY
CHINES
OBJECT


UOU 087





CHRISTOPHER WILLIAMS

POESIN MÅSTE GÖRAS AV ALLA! TRANS-
FORM THE WORLD! FÖRÄNDRA VÄRLDEN!
POETRY MUST BE MADE BY ALL!
CHRISTOPHER WILLIAMS 28/04–17/06
2001 GOVETT-BREWSTER ART GALLERY
SUPPORTED BY THE CHARTWELL TRUST
AND JENNY GIBBS TRUST

GOVETT-BREWSTER ART GALLERY

Contemporary Art Museum Exhibitions Collections Publications Len Lye Archve
Research Library Artists' Residencies

CHRISTOPHER WILLIAMS

Poesin Måste Göras Av Alla! Transform The World! Förändra Världen!
Poetry Must Be Made By All!

Corner Queen and King Streets New Plymouth New Zealand
28 April – 17 June 2001 Open daily 10.30am – 5.00pm

Acknowledgements

The Govett-Brewster Art Gallery is a museum that aims to foster the development and interpretation of contemporary art. We acknowledge and thank the following people:

Principal funder: New Plymouth District Council

Supporters: Chartwell Trust, Jenny Gibbs, Margo Leavin Gallery, Stella Artois and The Nice Hotel

Lenders: George and Lori Bucciero, The Capital Group Companies Inc., Jumex Collection, Nicholas Krupp, Nancy Kwon, Eileen and Peter Norton and Margo Leavin Gallery

Director/Curator: Gregory Burke

Exhibition preparators: Danny Blattler, David Clegg, Peter Dredge, Bryan James, Rebecca Mooney, Renata Rizzo Silveira and Danielle Tolson

Registration: Catherine Anderson, Margo Leavin Gallery and Hanna Scott

Publicity: Susette Goldsmith

Administration: Angela Parr

Information services: Catherine Anderson, Chris Barry, Fran Bateman, Jane Collins, Johanne Cuthbert, Paula Frost, Gillian Irving, Barbara Valintine and Anna White

General thanks: Martha L. Alfaro, Wendy Brandow, Gisela Capitain, Thomas Crow, Rob Gardiner, Ann Goldstein, Giovanni Intra, Stephanie Jantzen, Ariana Johnson, Margo Leavin, Stephen Mori, Neil Pardington, Mathias Poledna, Luke Wood and David Zwirner Gallery

On behalf of Christopher Williams: Michael Asher, Marie Berg, Thomas Borgmann, Wendy Brandow, Gregory Burke, Bellatrix Cochran-Hubert, Esther Freund, Ann Goldstein, Emily Halpern, Kenny Hudson, Michael Krebber, Eugenia Lai, Margo Leavin, Albert Oehlen, Mathias Poledna, Karel Schampers, Hanna Scott, Tom Simpson, Thomas Struth, Reece Vogel and David Zwirner

GREGORY BURKE

Out of time: displacement in the work of Christopher Williams

The means by which an idea of the world is imaged, packaged, classified and ultimately propagated, is a dominant concern of Christopher Williams' recent work. His photographic images are shot in, or reference, many parts of the world, from Europe to Australia and from Chinatown, Los Angeles, to Chinatown, Havana. Furthermore, an encounter with these images is conditioned by the titles to his exhibitions, which also reference projections of the world, such as the title to the exhibition this publication catalogues *Poesin måste göras av alla! Transform the world! Förändra världen! Poetry must be made by all!*

Borrowed from an exhibition presented at Moderna Museet in 1969 by Pontus Hultén and Katja Waldén, the title suggests a world in need of social improvement. Yet this exhibition is contained within the envelope of the larger project *For Example: Die Welt ist schön* that Williams has been developing and extending since 1993. This meta-title cites the title to Albert Renger-Patzsch's 1928 book of photographs that proclaimed 'the world is beautiful'. These two views of the world, one ideal, one not, amplify a tension intrinsic to Williams' project, a tension he also accents in his biography, by prefacing each successive exhibition title with the larger project title. Not just an outcome of juxtaposition, this tension is first determined through the displacement of each title; the repositioning, within the context of contemporary art practice, of politically consequential moments associated with the history of modernism. The sloganeering of each title appears naïve and thereby registers a distance from the current era typified politically by economic globalisation and failure of the left.

If the sentiments expressed in Williams' titles seem anachronistic, so too are the processes and the aesthetic strategies he adopts or borrows. Given the impact of digital photography and the increasing use of computers to simulate photographs, Williams' tendency to use large format cameras and employ craftsman printers is unusual, while his predisposition to keep his images small and matted in modernist frames runs counter to the proclivities of his artist peers. This quality of his work, of being 'out of time', is reflected also in his use of poster techniques, such as the manually screenprinted poster to this exhibition. Increasingly replaced by mechanised and digital processes, manual screenprinting is a rapidly dying craft. By employing such strategies Williams again registers a shift. Writing at the time of Renger-Patzsch's book, German theorist Walter Benjamin famously warned of the development of reproduction technologies leading to a shift in political consciousness. Despite this, modernism retained and valued a connection to labour. Williams' project marks the severance of this connection and, by implication, links this to a moment of political dissipation.

In the exhibition poster Williams appears to deploy manual screenprinting, coupled with a capitalised modernist font, as a signifier to echo the imperative of the title. While Williams may respect the political ambition of the quoted moment, the relations established by the poster are too complex to be read simply as homage, or fascination with 'retro' aesthetics. For example, a competing reference is established by the photographic image reproduced on the poster. Tipped on its side and printed in negative, the image is of an airline seat with an art packing-crate strapped to its back. Close inspection reveals that the crate's destination was the 1967 World Expo in Osaka, a moment in the official internationalisation of art and one seemingly at odds with the poster's command. Williams links two coinciding moments, one authorised by nation states and the other sub-cultural and resistant to official sanction.

Both moments refer to the 1960s, a period to which Williams frequently returns, as in *Model: 1964 Renault Dauphine-Four R-1905* 2000 which features an overturned Renault car. The car could signify a time of political critique in 1960s Europe, suggested by the student riots in Paris, or Jean-Luc Godard's film *Weekend* 1967, that included frequent scenes of overturned cars. This reading echoes connections made by Hultén and Waldén in the 1969 exhibition the poster references, an exhibition that included Dadaist and Situationist works, films, anthropological photography and documentation of the student movement. Williams' Renault though, is shot indoors and is thus more reminiscent of Los Angeles film studios than Parisian streets. It also has recent Californian plates indicating again, that it is out of time. In this sense the photograph is indicative of a political distance from its subject and of an aesthetisisation of modernist history in an increasingly mediated world.

Williams typically cites European modernism, yet much of his work appears concerned with its dislocation and consequent dispersal. He borrows strategies of early 20th century European photographers associated with the 'New Objectivity' movement, such as Karl Blossfeldt and Renger-Patzsch, by representing the world according to categories. Mirroring Renger-Patzsch, Williams' reach is pan-cultural. His image vocabulary includes people, plants, insects, travel, machinery, furniture and architecture, with each image often pointing to different parts of the world. Williams, however, rarely presents his encounter with an object as being first hand and therefore intrinsically representative of a specific place or culture. The images exploit existing methods of representation or categorisation, such as *Caricaceae Carica papaya Linné*

Marcel Broodthaers
Exhibition poster 1969

MUSEUM VOOR MODERNE KUNST
afdeling XVIIe eeuw
*****
DEPARTMENT DES AIGLES
27 september 69
4 october 69
A. 03/ 37. 90. 89. 46 Beeldhouwerstraat Antwerpen

Melonenbaum, Papaya, Trop. Amerika, Botanischer Garten München, September 13, 1993. Both image and title insinuate objective description of a fruit once considered exotic in Europe. By photographing in a botanic garden in Munich and by including that information in the title, Williams reminds us that this way of picturing stemmed from the modernist urge to collect and catalogue the world. He uses modernism's systems of representation to reveal its inherent logic.

Williams' intention, however, seems less concerned with critiquing such systems and more with examining their currency and ultimate transposition, as with *New South Wales, Australia, The Waratah (Telopea speciosissima) Floral Emblem of New South Wales, 1998.* The dominant image is reminiscent of Blossfeldt's plant forms, but what is photographed is a tourist poster that nevertheless lists the plant's botanic classification. Here we encounter not a signifier of cultural location, but rather a dematerialised idealisation of the world. When Williams photographs in non-Western locations like Africa, his images focus not on subjects typically associated with Africa, but on residues of European modernism, such as buildings or a printing press, as in the two works *Ablaye Bà, Bira Bà, Sidath Fall, and Aziz Ngom, La Senegalaise de L'Imprimerie, Dakar, Senegal, May 14, 1996 (Nr. 1)* and *(Nr.2).* The first work portrays four African print-shop workers posing for a photographer to the right of Williams. Both photographers are out of frame and thereby concealed. The second work appears almost identical, except the workers have disappeared, revealing the imperial presence of a Heidelberg printing press. The suggestion of lingering but hidden connection with the workers is emphasised by Williams. He continues to list their names in the title. In this way, Williams sketches a political legacy of modernism as a circulation of representational fragments, whose interconnections and histories in a globalised world are depleted, rendered invisible or continually reordered.

On the one hand Williams eschews critical distance by implicating contemporary art and therefore his own work in the global homogenisation of representation and consequent loss of history. Yet he also resists easy assimilation of his work by reinvesting images with fragmented and antithetical moments of history, as in *Jorgen Gammelgaard folding stool of steel with yellow nylon seat, 1970.* As is typical, this series of eleven photographs annexes a mode of representation as a signifier, in this case, product photography. Each image of a stool represents an incremental shift away from or toward a representational ideal. Williams asserts through the work's title an historical connection between a stool considered a design classic, and the history of conceptual art, in particular a Michael Asher work presented at the 1976 Venice Biennale. Asher's intervention offered 22 stools at the exit to the exhibition for viewers to sit and reflect on what they had just seen. It may have been Asher's intention to pick a typically European modern stool, however Gammelgaard's design was influenced by time living in Africa and experience of African furniture. Williams echoes Asher through eleven images of stools, with eleven more presented in just one image, the work *Njiram Issah Bin No. 477, U-Store, 2366 Lexington Avenue, Hollywood, California, July 16, 1998.* Here Williams accents the connection to Africa via a diaspora, the site is Los Angeles and the trader African-American. Williams' intention is not simple

critique of Asher. Rather, Williams acknowledges Asher's intervention as an historical precedent, while simultaneously citing a complex political relationship between modernism, aesthetics and conceptual art.

By citing Asher, Williams returns again to the late 1960s/early 1970s, a period linked to the dematerialisation of the art object. Conceptual artists of that time frequently used language and de-skilled photography to discuss and investigate the situation of painting and sculpture. Ironically Williams uses the highest craft values to aestheticise as much as document Asher's statement. While this beautification mimics the assertion cited in Williams' overall project title, it also highlights his reinvestigation of the image as object, highlighted in his work by the choice of materials, frames and positioning of the image in a gallery space, or catalogue. Indeed his catalogues are typically treated as objects as much as documents. Similarly he deploys language as text, rather than just to represent an idea, exemplified by the exactness of his titles or the reuse of texts, as in his use of exhibition titles or of Pier Paulo Pasolini's commentary on his films from the 1960s. Republished by Williams in 1996, Pasolini's text asks how cinema can struggle 'against the democracy of mass culture'[1]. Bringing this text back into play repositions the question. It also further exemplifies Williams' precise displacement of texts, images and techniques, to comment on the situation of representation and art making today.

[1]
Pier Paolo Pasolini, "Unpopular Cinema" "La Parola orale neravigliosa possibilita del cinema", *Cinema Nuovo* XVIII, September/October 1969, p.201, republished, Bill Buford in *Nobuyoshi Araki Larry Clark Thomas Struth Christopher Williams* Kunsthalle Basel, 1996.

The text follows:
The world as Gramsci knew it, and as I knew it until a short time ago, has changed. In the days when Gramsci was about and made his influence felt there was a clear distinction between the people and the bourgeoisie. There was a clear division between the culture of the dominated class and that of the ruling class. But in recent years in Italy this distinction has disappeared, because the people have become bourgeoisified.

For many years I believed in the wonderful illusion that the cinema—at long last—was the means for realizing Gramsci's ideal of "national popular" works. But "mass culture", has, at a stroke, relegated Gramsci to the past, complete with his "people", with the "people" of our youth: a revolutionary social class disassociated from the ruling class by historical, political and, I should say, racial characteristics.

How can one be opposed to cinema, as the medium of mass culture? By making an aristocratic cinema: an unconsumable one. Just like poetry, where each book is published in an edition with a limited number of copies, only a few thousand, because the readers are only a few thousand: for all the others they are, as we were saying, "unconsumable". *Uccellacci e uccellini*, *Teorema* and *Porcile* were intended to be unconsumable. The ferociously reductive will tell me: "That is not true, *Teorema* was greatly consumed, proved to be a success. As also, as it would seem, *Porcile*." They have been or are being consumed, as I would reply, for a series of contradictory reasons. But they are, to say the least, *undigested*, if not altogether indigestible: the consumers put them in their mouths, but then they spit them out or pass the night with a tummy ache.

How can the cinema be brought to the level of the "forced aristocraticness" of poetry (and thus struggle, in some way or other, against the democracy of mass culture)? There are no fixed rules, of course. But some paths can be traced in a somewhat generic manner: as far as content is concerned, for example, one can engage in high-class journalism, be violently topical. In other words, transform the cinema into action. And this is precisely what the young, above all, would like to do. But something has happened in the meantime, at least as far as I am concerned: I have become old-fashioned. I don't really believe in action, unless it be action in the real sense of the term, i.e. furious blows and a physical overturning of the institutions. I prefer to follow the classical paths of formal invention (but not formalist, certainly not formalist; even though a mannerism or two can sometimes be a divine temptation). There are two such paths, and both of them are tenaciously restrictive: either turn out silent films or, alternately, films that are wholly spoken, exclusively spoken. All said and done, the

Poster for two film screenings organised by MAK Center for Art and Architecture, Los Angeles
© MAK Center Poledna Williams

former path is the easier one. You can see this when you do the editing. The second path is more difficult and more controversial. I realized this in connection with the German episode of *Porcile*, where the viewer, even though an official critic, understood nothing of the speeches that were in it—because they had been *written in verse!*

Now, the cinema provides us with a wonderful possibility: that of bringing *oral poetry* back to life, the kind of *oral poetry* that has been dead ever since the days of Homer.

Albeit somewhat schematically, that is more or less my story from *Accattone* to *Teorema*, *Porcile* . . .

THOMAS CROW

Nomads: objects and images in the work of Christopher Williams

The practice of art appears to be facing, thanks to technologies of digital storage and transmission of data, the prospect of an infinite and instantaneous communication of its images. Futurists of the present day anticipate an ecstatic supercession of traditional media along with all of their customary arenas of exposure and distribution: galleries, *biennales*, print journalism, *kunsthallen*, and, ultimately, museums. The gatekeepers of these restrictive institutions will find their powers to include and exclude rendered obsolete by the weightless, frictionless passage of new art-products between any points on the face of the globe.

While it is easy to mark the exponential pace of growth in this technological potential, it remains far less easy as yet to see its actual rewards in terms of successful artistic communication. In fact, the proliferation of computer-driven networks of organisation and communication has made possible an entirely opposed form of global reach in the art world. This phenomenon is increasing pace and scale whereby actual art objects are crated up and shipped around the world to all the aforementioned venues, which, far from suffering any diminished importance under the new reign of digital-image communication, have only become more active and prominent as way-stations in the furious passage of awkward, fragile, heavily crated, and staggeringly expensive objects to the furthest points of the earth.

As audiences grow for art exhibitions and the pressure for exciting novelty and surprise grows in turn, museum staffs and exhibition organisers now work at a pace that has squeezed the traditional duties of the curator close to the vanishing point. The cost of insurance alone amounts to an industry in itself, alongside the mobilisation of shippers and carriers on something like a wartime footing. Hard currency windfalls await developing economies that have charismatic artifacts to package and send on tour. And while objects are perpetually on the move, bodies are as well; urban authorities measure with satisfaction the monetary inputs to their local economies from the luxury-trade tourism that each sensational exhibition attracts. Every nodal point in the system is functionally dependent on the flourishing of the others, so that motion and exchange of all those recalcitrant, high-maintenance objects are maintained as values in themselves.

As these components of the world art system increasing pull apart from one another, the centre that fails to hold is any stable, contemplative point of view onto a correspondingly and reassuringly stable object. On the one side, there is a volatile proliferation of images, of ungovernable surrogates for their physical referents (which need not actually exist). On the other, there is the recalcitrant weight and extension of the object, particularly evident as it finds itself continually picked up and moved through today's expanded circuits of exchange.

Art capable of diagnosing its—and our—position between these exacerbated extremes is rare: one cannot easily 'be' the thing analysed and 'do' the analysis at the same time. But no task is more urgent, that is, if artists are to retain some measure of cognitive control over the destiny of their work. And here the photographic projects of Christopher Williams encourage the strongest hope that this is possible.

Any work adequate to the difficulty of the task will present to the viewer a corresponding difficulty in its interpretation. With Williams, this quality manifests itself most immediately in a certain esotericism, a calculated delay in supplying the clues necessary for any full comprehension. His *Claes Oldenburg: Blue and Pink Panties (1962)* of 1994 provides a particularly rich case in point. The cropping and the point of view make it hard at first to judge the scale of the depicted scene. Drained of the colours signalled in the title, it can at first suggest a rugged landscape, but the attention to the forearms of unseen handlers at the sides, along with the sides of the moulded packing crate, soon establishes the correct scale, if not the actual identity of this surface.

It can be that certain works within an artist's overall output function as more or less explicit keys to the rest; by exhibiting stronger correlations to known points of reference, they can function as bridges to more remote and inaccessible locations of meaning. The most obvious such correlation here is to the body of Oldenburg's sculpture from which *Blue and Pink Panties* derives, that is, his *Store* of 1961, where the artist summed up the earliest phase of his career by transforming himself for a time into an artisan-shopkeeper on the lower east side of New York.

In his rented storefront, the visitor could browse and buy Oldenburg's simulations of commonplace goods and foodstuffs, ungainly constructions fashioned on the premises in painted plaster draped over wire frames. Hanging from the ceiling, resting on counters, leaning in corners around the premises, these objects were at once fictional products, as some old-fashioned general store might stock, and fictional sculptures, in that they entailed no particular charge of inspired, singular creativity—nor did they exhibit any compensating technical refinement. For many years these remained unloved orphans in the scintillating universe of Pop-Art objects.

Marcel Broodthaers
Exhibition poster 1968–9

MUSEE D'ART MODERNE
section XIXème siècle
***
DEPARTMENT DES AIGLES
septembre 68
septembre 69
Bruxelles I 30, rue de la Pépinière. Tel 02/ 12. 09. 54

Not for long, of course, and the delicacy of handling and armoured shell of protection given this particular product of Oldenburg's *Store* (itself a hollow shell of a form) document their rapid transformation into rare and sought-after counters in the circuits of the international art network. The gesture itself, whereby the work is lowered into or raised from its crate, directly recalls the one clear precedent in art for Oldenburg's experiment, one manufactured a century and a half before. Antoine Watteau's *Shopsign of Gersaint*, painted in 1721, depicts the premises of a friend's picture gallery on the Pont Notre-Dame. It shares with the Oldenburg an embrace of the everyday commerce normally posited as the antithesis of art. Not only does it show the ordinary facts of the art trade, it was meant to play a part in the conduct of that trade as an advertisement for Gersaint's enterprise. The edge of the passageway establishes the foreground of the scene, and amid the straw strewn about to absorb the street's filth, a portrait of the King is shown going, without ceremony, into its shipping crate (the name of the gallery being *Au Grand Monarque*).

The Williams photograph of an Oldenburg in the same position (though marked as the antithesis of all exterior majesty) then completes the connection to Watteau, supplying the one point of similarity that was lacking. In other respects, the one folds over the other in a tight correspondence, testifying to the fact that a critical comprehension of our modern system of commercial transactions in works of art was available virtually from the moment of its historical inception. The paintings in Watteau's version of Gersaint's shop exist purely as objects of exchange; they are entirely the fictional inventions of the artist. Thus, while they brilliantly replicate virtually every known genre of art, they have no actual location and no necessary limit to their number (Watteau is said to have painted the sign in only eight mornings of work, as a favour and as an exercise to keep his hands limber). And this display of imaginative virtuosity serves the most disabused transformation of fictional world into an object: the whole scene hoisted on an iron bar above the crowded passage on the Pont Notre-Dame, where the other picture dealers, considerably less refined than the one evoked here, were hawking their wares.

It comes as no surprise that a collector snatched up Watteau's shopsign after it had hung above the shop for just fifteen days; but in the meantime it had surely possessed a radiance imparted by its freedom from any existing system, deploying commerce against the official disinterestedness imposed by Watteau's colleagues in the French Academy of Painting (no member was allowed to keep a shop or show his art in a way that was visible from the street). At the same time, its status as a gift, alongside its learning and almost frictionless creativity at the highest level of technical fluency, contradicted every commercial measure of labour and commodity exchange. The clients peering into the one picture, seeking a unique completeness of the image, appear absurd amid the limitless multiplication of similar images around them and the unceremonious disposition of the object once it enters the physical channels of exchange.

The motif in the Williams may or may not be adding a conscious citation of Watteau's *Shopsign* to the patent citation of Oldenburg's *Store;*

but it certainly adds to the latter a logical, present-day extension, that is, the insertion of its objects as sought-after rarities within a collectors' and curators' circuit of exchange, one from which the artist was largely excluded at the time he actually made *Blue and Pink Panties.* Oldenburg's objects from *Store* could physically be extracted from its matrix, but they came from the same open-ended supply, the same offhand proliferation as did Watteau's fictional paintings. There was no limit, except those imposed by sheer physical constraints of money, space, and fatigue, on how many of these he could make. The completed parallel to *Shopsign of Gersaint* required the wire-and-plaster objects to duly become precious icons in themselves, with proliferation giving way to scarcity in an avid marketplace.

There is nothing in Williams' photograph, encountered cold in the gallery, that makes these layered connections obvious; only its evident formal intensity, the point where it rejoins the realm of fine-art photography, can induce its viewer to linger over it long enough to pursue at least some of these chains of reference. Within this aesthetic register, its quasi-surrealist play of contradictory scales leads in another conceptual direction. The edgewise view of the Oldenburg, that bold escarpment formed by the hems of the upper pair of panties, gives the picture its correspondence to a landscape. Underscoring the dominant theme of mobility and nomadism, then, is the contrary sub-theme of immobility, with the fragile and vulnerable sculpture momentarily taking on the aspect of a vast, rocky monument of nature.

That shift is encouraged, within the context of Williams' larger work, by another photograph, *La Grande Dixence, Val de Dix, Switzerland, August 1993 (#1),* a work that might easily pass muster as a self-sufficient exercise in the landscape genre initially suggested by *Blue and Pink Panties.* The sheer beauty of the object prompts the question, why this site, particularly in light of the fact that fascination with such great engineering projects as heroic taming of the landscape now belongs to a bygone era, as does active interest in the mimicry of such interventions by 'earthworks' artists during the 1960s? A determined effort to answer that question leads to the discovery that the construction of *La Grande Dixence* was the subject of the very first film made by Jean-Luc Godard, *Opération Béton* of 1954. By all accounts an unremarkable seventeen-minute documentary, the film could be taken for a promotional effort commissioned by the dam's builders. The historical surprise is that it was independently financed and produced by the artist himself from his earnings as a labourer among the army of workers who constructed it. As a film-maker whose distinctive narrative and formal experiments would make him an icon of the left, Godard adopted a conventional anonymity at the brief moment when his solidarity with the working class was actual rather than imagined.

The inheritance of socialist theories of artistic form; the replacement of old notions of realism with Brechtian estrangement effects; the history of experimental art over the decades of the 1960s, from Oldenburg to Smithson: these are just the start of the paths of thought leading out from only these two of Williams' works. The coincidence of the heroic modernising project of *La Grande Dixence* and its role in the forgotten moment of Godard, the self-effacing documentarian, reawakens that lost moment in the history of photography, the history of modernism in art, and the history of economic and technical modernisation, when it was indeed thought that image and object could and must be joined. This point of departure, and any interest the viewer will have in it, presupposes that accurate description still matters as a project of art. The digitalisation of the photograph removes accuracy, as opposed to spectacular illusion, from the operating territory of photography, in that wilful alterations of the image are undetectable in the medium of its transmission; in this sense they lie closer to mental phenomena on the order of fantasies and superstitions than they do to concrete reality. The chemically based photograph, once the great modernising device in representation, appears now bypassed and obsolete; Williams' work carries the implication that merely using it must transport its practice back to the originating debates concerning its social efficacy.

The analytic dream of photography in its objectivist mode was to arrest movement. The creature selected for Williams' *Tenebrionidae, Asbolus verrucossus, Death Feigning Beetle, Silverlake, California, October 1, 1996 (#1)* accomplishes this arrest ahead of time. With some humour, this piece points up the limits of the most painstaking objectivity in photography when it comes to reaching the truth of phenomena, finding as it does duplicity in unconscious nature, when one cannot see beyond its shell. In another photograph from 1997, *Boeing Retrofit Overhead Storage Bins (open/color),* a parallel, but simulated life form takes spurious wing. This is an object for which a purely surface apprehension is entirely appropriate: it is nothing but a shell and one that by definition has no fixed location in the world.

For Williams, the currency of descriptive photography in the present depends upon shifting the emphasis from the object of representation to the place of the object represented, which entails the exponential complication of including the place of the representer at the same time, all in a world no longer bound by locality and nationality. In such a project, it is likely that the usual markers of coherence—of style or look or

Antoine Watteau (1684–1721)
Shopsign of Gersaint (detail) 1721
photograph courtesy of Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg

evident personality—will not survive. For an artist to keep ahead of the nomadism of both image and object, an equal or greater mobility is going to be required.

With Williams, one simply never knows where he will turn up or what position he will occupy as a witness and recorder. It may be in an outpost of international trade in the glamour-image, as in a series of 1993 photographs that document a group of young women in Japan being given new looks in hair and makeup for a professional promotion by a style magazine. Alongside the designated photographer of the session, Williams had his own camera trained on these amateur models. His angle was slightly different, and he timed his photographs to preserve a moment just before or just after the magazine's representative had captured his desired image. That small adjustment suddenly brings the ubiquitous transmission of beauty's containers, which have lost all restriction to national boundaries, down to actual place and time, back to effort and human awkwardness, without the work of art ever departing from the very same medium used as the basis of that transmission. It resembles and recalls post-modern appropriation work, but pointedly does not accept the achieved image as its only link to the world.

One can as easily find Williams working in Dakar, Senegal, again deploying a deadpan, black and white sensibility (as in the Oldenburg and Godard projects) that bears no evident relation of technique, form or theme to the glossy colour he lavished on the Japanese amateur models. The inter-war period that saw the technical perfection of this now-traditional form of photography coincided with the onset of Bauhaus-Modernism in design and architecture. Williams finds the afterlife of these utopian forms in the decayed architectural hulks left behind from the 1960s era of neo-colonial aid and investment campaigns in the Third World from West Africa to Brazil.

That project of documentation follows a template that Williams had discovered years before in a piece of found, mass-produced photography: a tattered poster from around 1960 advertising the state airline of France on its routes between the old metropole and its former African colonies. He rephotographed the poster in 1997 to generate *TAI Afrique, Transports aeriennes intercontinentaux, Paris, ca. 1960,* and this relic provides a key to more than Williams' subsequent architectural subjects; all the themes adduced above—the mobility of international flight, shells that supersede what they might contain, the packaging of non-Western humanity through metropolitan conventions of feminine glamour—find an unconscious point of origin in this period artifact.

The unknown designer of the poster would not have seen these two inanimate shells, building and basket, as equally archaic and subject to decay, but the mere quotation by ready-made in the present does so with precision. An obsolete image, become discarded object, reappears as image in a new register, captured within the seamlessness of the high-resolution Cibachrome print. When the once-full symbols of

modernism are drained of substance, empty badges and emblems remain behind, the stuff of allegory, containers with no rooted location or significance.

The broad subject of the works discussed here lies in the stretching of art, now and in the past, to comprehend its destination—or better, uncertainty of destination—in the world. Location and destination are problems for all those attempting to steer a serious visual practice through this largely unanalysed maze of uses and translations, which has grown exponentially beyond the scale and complexity of the systems intuited by a Watteau or an Oldenburg. Quite plainly, considerable anxiety exists among artists on this score, and theorists of the sign and of post-modern culture have been enlisted to answer those anxieties. Very often these theorists come with French names, and the 1960-era *TAI Afrique* actually dates the relative antiquity of many of their works, which now serve themselves as portable vessels for much freight they were never designed to carry. Williams offers the practice of art as an alternative line of inquiry that subsumes and surpasses that body of theory in an entirely knowing way. Williams' works make common cause in self-knowledge with these hollowed-out objects, like the idle props and containers that he has photographed within the larger shell of the modernist museum, which now provide the best mirror of art.

At the beginning of his always-nomadic career, it is worth recalling, Williams would adjust the content of his work to take account of whatever city in which it happened to be exhibited. He is thus no newcomer to recognising the inherent placelessness and volatility of art; but his work over the past decade introduces a kind of friction into the system by virtue of the (literally) arresting visual quality of each of his photographs. He signals his own cognisance of this resistance in the umbrella title he has adopted for his project: *For Example: Die Welt ist schön.* The historical reference it contains is typically layered: the German sentence quotes the title of a book containing 100 photographs by Albert Renger-Patzsch. Published in 1928, with its talismatic invocation of the metric system, the collection was intended as a manifesto of photography's powers of dispassionate description, its capacity to be the new measure of reality. Renger-Patzsch wanted simply to entitle it *Things.* But his publisher, Kurt Wolff, imposed the presumably more marketable *The World is Beautiful,* under which the book achieved significant popular success. That success, however, came at the price of nearly permanent ignominy for its author before the tribunal of sophisticated academic and art-critical opinion. Walter Benjamin, whose theoretical authority still hovers beyond the reach of serious dispute, famously condemned Renger-Patzsch for debasing the practice of photography in order to lend a spurious, aestheticised legitimacy to the economic and political status quo.

It is difficult to know whether Benjamin would have delivered himself of this opinion without the inflammatory stimulus of Wolff's imposed title. For Williams, however, the issue is moot, because redemption of some true and undistorted Renger-Patzsch is plainly not his aim. He invites the ascription of the term beauty to his own work by making it a persistent theme—as well as an arguable virtue—of his photographs: the Japanese amateur models compose themselves into a little cinematic narrative on the subject; the model in *TAI Afrique* (probably posed in a Paris studio) assumes the functional posture of a classical caryatid. His project takes on Renger-Patzsch's intention and its multiple misrepresentations: both the Utopia of objective truth signalled by *Things* and the Utopia of subjective affirmation signalled by *The World is Beautiful.* Of what is Renger-Patzsch's collection the example? Not, I would venture, one of a series of photographic prototypes; rather,it is the interplay of comprehension and incomprehension itself, the fixity of beauty as the last witness for truth in the shell game of representations, the momentary point of arrest still available within the constantly turning and churning world of contemporary art.

Antoine Watteau
(1684–1721)
Shopsign of Gersaint 1721
photograph courtesy of
Stiftung Preußische
Schlösser und Gärten
Berlin-Brandenburg

LIST OF PLATES

1
Poesin måste göras av alla! Förändra världen!
Poetry must be made by all! Transform the world!
(Concept of the exhibition:) Ronald Hunt,
(Curators:) Pontus Hultén, Katja Waldén
Stockholm, 1969. 112 pages, 125 black and white illustrations
Text in Swedish and English
26 x 20 cm, perfect-bound brochure,
hanged in a four times grooved cover
Cover picture, 2-coloured printing
The book block consists of two sorts of paper:
text and quotes (introduction of the chapters) on green woodpulp
paper, chapters on white art paper
Previous owner's name in ink on title page and bookseller's
adhesive sticker affixed to back interior wrap
otherwise very fine
2000
gelatin silver print
edition of 10
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

2
Mobile wall system, 1972
A. Bodon
Museum Boijmans Van Beuningen Rotterdam
August 27, 1996 (Nr. 1)
1996
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

3
Claes Oldenburg
Blue and Pink Panties, *1962*
Plaster soaked muslin
62-1/4 x 34-3/4 x 6 inches
The Museum of Contemporary Art, Los Angeles:
The Panza Collection (87.13)
August 8, 1994
1994
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

4
AGFA Color (oversaturated)
Negative film: OPTIMA 100 Professional Daylight
Converted to tungsten balance with Kodak Wratten filter 80A
Process C-41
Printed on: Agfacolor RA-4 Paper
Process RA4
March 10, 2000
2000
c-print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

5
Erratum
AGFA Color (oversaturated)
Camera: Robertson Process Model 31 580 Serial #F97-116
Lens: Apo Nikkor 455 mm stopped down to f90
Lighting: 16.000 Watts Tungsten 3200 degrees kelvin
Film: Kodak Plus-X Pan ASA 125
Kodak Pan Masking for contrast and colour correction
Film developer: Kodak HC 110 Dilution B (1:7)
used @ 68 degrees Fahrenheit
Exposure and development times (in minutes):

Exposure	*Development*
Red Filter Kodak Wratten PM25	*2'30*	*4'40*
Green Filter Kodak Wratten PM61	*10'20*	*3'30*
Blue Filter Kodak Wratten PM 47B	*7'00*	*7'00*

Paper: Fujicolor Crystal Archive Type C Glossy
Chemistry: Kodak RA-4
Processor: Tray
Exposure and development times (in seconds):

Exposure	*Development*
Red Filter Kodak Wratten #29		*8*
Green Filter Kodak Wratten #99	*15'5*	*1'10*
@ 92 degrees Fahrenheit		
Blue Filter Kodak Wratten #98	*30'5*	

October 7, 2000
2000
contact print
edition of 10
381 x 350, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

6
Ablaye Bà, Bira Bà, Sidath Fall, and Aziz Ngom,
La Senegalaise de L'Imprimerie,

Dakar, Senegal
May 14, 1996 (Nr. 1)
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

7
Ablaye Bà, Bira Bà, Sidath Fall, and Aziz Ngom,
La Senegalaise de L'Imprimerie,
Dakar, Senegal
May 14, 1996 (Nr. 2)
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

8
Caricaceae Carica papaya Linné Melonenbaum,
Papaya, Trop. Amerika
Botanischer Garten München
September 13, 1993
1993
gelatin silver print
edition of 8
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

9
Yukiko Saito College Student
Shinbuyo Shuppan Co., Ltd.
Minami–Aoyama, Tokyo
April 14, 1993 (Nr. 4)
1993
dye transfer print
edition of 8
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

10
Air France Building, ca. 1960
Dakar, Senegal
May 17, 1996
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of The Capital Group Companies, Inc.

11
Chung King Road, Los Angeles, California
February 16, 1999
1999
c-print
edition of 10
340 x 425, 660 x 762 framed
Jumex Collection, Mexico City

12
Model: 1964 Renault Dauphine-Four, R-1095.
Body type and seating: 4-dr sedan – 4 to 5 persons
Engine type: 14/52 Weight: 1397 lbs
Price: $1495,00 USD (original)
ENGINE DATA:
Base four: inline, overhead-valve four-cylinder
Cast iron block and aluminum head w/removable cylinder sleeves
Displacement: 51.5 cu. in (845 oc.)
Bore and stroke: 2.28 x 3.15 in. (58 x 80 mm)
Compression ratio: 7.25:1
Brake horsepower: 32 (SAE) at 4200 rpm
Torque: 50 lbs at 2000 rpm, three main bearings
Solid valve lifters
Single downdraft carburetor
CHASSIS DATA:
Wheelbase: 89 in. Overall length: 155 in. Height: 57 in.
Width: 60 in. Front thread: 49 in. Rear thread: 48 in.
Standard Tires: 5.50 x 15 in.
TECHNICAL:
Layout: rear engine, rear drive
Transmission: four-speed manual
Steering: rack and pinion
Suspension (front): independent with swing axles and coil springs
Brakes: front/rear disc
Body construction: steel unibody
PRODUCTION DATA:
Sales: 18,432 sold in U.S. in 1964 (all types)
Manufacturer: Regie Nationale des Usines Renault,
Billancourt, France
Distributor: Renault Inc., New York, NY, U.S.A.
Serial number: R-10950059799
Engine number: Type 670-05 # 191 563
California license plate number: UOU 087
Vehicle ID Number: 0059799
(For R.R.V.)

Los Angeles, California
January 15, 2000
(Nr. 4)
2000
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

13
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 6)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

14
Jorgen Gammelgaard
Folding stool of steel with yellow nylon seat, 1970
L: 57 cm, H: 40 cm, W: 46 cm
Producer: Strutture d'Interni of Bologna, Italy
under license from Design Forum A/S, Denmark
Purchased by Det danske Kunstindustrimuseum, 1970,
Mus. no. 63/1970
Douglas M. Parker Studio
Michael Asher, "July 18–October 16, 1976
Ambiente arte, dal futurismo ad oggi, Venice Biennale,
Venice, Italy" in Benjamin H.D. Buchloh (ed.), Michael Asher:
Writings 1973-1983 on Works 1969-1979 (Los Angeles and Halifax:
The Museum of Contemporary Art and Press of the Nova Scotia
College of Art and Design, 1983): 138-145.
Los Angeles, California
October 12, 1998 (Nr. 1)
1998
gelatin silver print
edition of 3
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

15
Tenebrionidae
Asbolus verrucosus
Death Feigning Beetle
Silver Lake, California
October 1, 1996 (Nr. 3)
1996
gelatin silver print
edition of 8
280 x 355, 660 x 762 framed
collection of Eileen and Peter Norton, Santa Monica

16
Punta Hicacos, Varadero, Cuba
February 14, 2000
2000
c-print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

WORKS IN THE EXHIBITION

1
Tokuyo Yamada
Hair Designer
Shinbuyo Shuppan Co., Ltd.
Minami–Aoyama, Tokyo
April 14, 1993 (Nr. 1)
1993
dye transfer print
edition of 8
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

2
Tokuyo Yamada
Hair Designer
Shinbuyo Shuppan Co., Ltd.
Minami–Aoyama, Tokyo
April 14, 1993 (Nr. 2)
1993
dye transfer print
edition of 8
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

3
Tokuyo Yamada
Hair Designer
Shinbuyo Shuppan Co., Ltd.
Minami–Aoyama, Tokyo
April 14, 1993 (Nr. 3)
1993
dye transfer print
edition of 8
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

4
Tokuyo Yamada
Hair Designer
Shinbuyo Shuppan Co., Ltd.
Minami–Aoyama, Tokyo
April 14, 1993 (Nr. 4)
1993
dye transfer print
edition of 8
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

5
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 1)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

6
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 2)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

7
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 3)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

8
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 4)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

9
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 5)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed

courtesy of Margo Leavin Gallery, Los Angeles

10
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 6)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

11
Grande Dixence
Val de Dix, Switzerland
August 2, 1993 (Nr. 7)
1993
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

12
Caricaceae Carica papaya Linné Melonenbaum,
Papaya, Trop. Amerika
Botanischer Garten München
September 13, 1993
1993
gelatin silver print
edition of 8
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

13
Claes Oldenburg
Blue and Pink Panties, *1962*
Plaster soaked muslin
62-1/4 x 34-3/4 x 6 inches
The Museum of Contemporary Art, Los Angeles:
The Panza Collection (87.13)
August 8, 1994
1994
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

14
Ablaye Bà, Bira Bà, Sidath Fall, and Aziz Ngom,
La Senegalaise de L'Imprimerie,
Dakar, Senegal
May 14, 1996 (Nr. 1)
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

15
Ablaye Bà, Bira Bà, Sidath Fall, and Aziz Ngom,
La Senegalaise de L'Imprimerie,
Dakar, Senegal
May 14, 1996 (Nr. 2)
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of George and Lori Bucciero, Chicago

16
Department of Water, 1953-63
Dakar, Senegal
May 16, 1996 (Nr. 1)
1996
gelatin silver print
edition of 12
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

17
Department of Water, 1953-63
Dakar, Senegal
May 16, 1996 (Nr. 2)
1996
gelatin silver print
edition of 12
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

18
Department of Water, 1953-63
Dakar, Senegal
May 16, 1996 (Nr. 3)
1996
gelatin silver print

edition of 12
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

19
Air France Building, ca. 1960
Dakar, Senegal
May 17, 1996
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
collection of The Capital Group Companies, Inc.

20
Peace Corps Building, ca. 1965
Dakar, Senegal
May 18, 1996
1996
gelatin silver print
edition of 12
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

21
Mobile wall system, 1972
A. Bodon
Museum Boijmans Van Beuningen Rotterdam
August 27, 1996 (Nr. 1)
1996
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

22
Tenebrionidae
Asbolus verrucosus
Death Feigning Beetle
Silver Lake, California
October 1, 1996 (Nr. 2)
1996
gelatin silver print
edition of 8
280 x 355, 660 x 762 framed
collection of Nancy Kwon

23
Tenebrionidae
Asbolus verrucosus
Death Feigning Beetle
Silver Lake, California
October 1, 1996 (Nr. 3)
1996
gelatin silver print
edition of 8
280 x 355, 660 x 762 framed
collection of Eileen and Peter Norton, Santa Monica

24
Super Quadra Sul 308
Bloco 'D'
Asa Sul (south wing) 70.355 BRASILIA-DF
Lucio Costa, Oscar Niemeyer, 1960
January 31, 1997 (Nr. 1)
1997
gelatin print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

25
Super Quadra Sul 308
Bloco 'D'
Asa Sul (south wing) 70.355 BRASILIA-DF
Lucio Costa, Oscar Niemeyer, 1960
January 31, 1997 (Nr. 2)
1997
gelatin print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

26
Boeing Retrofit Overhead Stowage Bins, 1970
for Boeing Model 747-200 B
(Open)
Aero Mock-Ups., Inc.
North Hollywood, California
August 6, 1997 (Nr. 1)
1997
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
Jumex Collection, Mexico City

27
Boeing Retrofit Overhead Stowage Bins, 1970
for Boeing Model 747-200 B
(Open)
Aero Mock-Ups., Inc.
North Hollywood, California
August 6, 1997 (Nr. 2)
1997
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
Jumex Collection, Mexico City

28
Boeing Retrofit Overhead Stowage Bins, 1970
for Boeing Model 747-200 B
(Open)
Aero Mock-Ups., Inc.
North Hollywood, California
August 6, 1997 (Nr. 3)
1997
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
Jumex Collection, Mexico City

29
Boeing Retrofit Overhead Stowage Bins, 1970
for Boeing Model 747-200 B
(Open)
Aero Mock-Ups., Inc.
North Hollywood, California
August 6, 1997 (Nr. 4)
1997
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
Jumex Collection, Mexico City

30
TAI Afrique
Transports aeriens intercontinentaux
Paris, ca. 1960
1997
cibachrome print
edition of 10
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

31
Jorgen Gammelgaard
Folding stool of steel with yellow nylon seat, 1970
L: 57 cm, H: 40 cm, W: 46 cm
Producer: Strutture d'Interni of Bologna, Italy
under license from Design Forum A/S, Denmark
Purchased by Det danske Kunstindustrimuseum, 1970,
Mus. no. 63/1970
Douglas M. Parker Studio
Michael Asher, "July 18–October 16, 1976
Ambiente arte, dal futurismo ad oggi, Venice Biennale,
Venice, Italy" in Benjamin H.D. Buchloh (ed.), Michael Asher;
Writings 1973–1983 on Works 1969–1979 (Los Angeles and
Halifax: The Museum of Contemporary Art and Press of the Nova
Scotia College of Art and Design, 1983): 138–145.
Los Angeles, California
October 12, 1998 (Nr. 4)
1998
gelatin silver print
edition of 3
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

32
Jorgen Gammelgaard
Folding stool of steel with yellow nylon seat, 1970
L: 57 cm, H: 40 cm, W: 46 cm
Producer: Strutture d'Interni of Bologna, Italy
under license from Design Forum A/S, Denmark
Purchased by Det danske Kunstindustrimuseum, 1970,
Mus. no. 63/1970
Douglas M. Parker Studio
Michael Asher, "July 18–October 16, 1976
Ambiente arte, dal futurismo ad oggi, Venice Biennale,
Venice, Italy" in Benjamin H.D. Buchloh (ed.), Michael Asher;
Writings 1973–1983 on Works 1969–1979 (Los Angeles and
Halifax: The Museum of Contemporary Art and Press of the Nova
Scotia College of Art and Design, 1983): 138–145.
Los Angeles, California
October 12, 1998 (Nr. 5)
1998
gelatin silver print
edition of 3
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

33
New South Wales, Australia

The Waratah (Telopea speciosissima)
Floral Emblem of New South Wales
1998
cibachrome print
edition of 10
355 x 280 cm, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

34
Chung King Road, Los Angeles, California
February 16, 1999
1999
c-print
edition of 10
340 x 425, 660 x 762 framed
Jumex Collection, Mexico City

35
E.A. (Billy) Hankins, III, M.D.
Curator of Vertebrate Zoology,
Chief Preparator of Wildlife Displays,
World Museum of Natural History,
Loma Linda University (La Sierra University),
Riverside, California
Huntington Botanical Gardens, San Marino, California
August 3, 1999
1999
c-print
edition of 10
355 x 280, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

36
John Chamberlain, Couch, ca. 1980
Urethane Foam and Cord
37 x 82 x 40 in.
Collection: Michael Gonzales
Provenance: Daniel Weinberg, 1980
Acquired directly from the artist
Exhibitions: Christopher Williams:
Die Welt is Schön (Revision 15)
Transform the World! Poetry Must Be Made By All!
17 November–19 December 1998
Margo Leavin Gallery, Los Angeles, California
December 29, 1998
1999
c-print
edition of 10
280 x 355, 660 x 762 framed
collection of Nicholas Krupp, Basel

37
Model: 1964 Renault Dauphine-Four, R-1095.
Body type and seating: 4-dr sedan – 4 to 5 persons
Engine type: 14/52 Weight: 1397 lbs
Price: $1495,00 USD (original)
ENGINE DATA:
Base four: inline, overhead-valve four-cylinder
Cast iron block and aluminum head w/removable cylinder sleeves
Displacement: 51.5 cu. in. (845 oc.)
Bore and stroke: 2.28 x 3.15 in. (58 x 80 mm)
Compression ratio: 7.25:1
Brake horsepower: 32 (SAE) at 4200 rpm
Torque: 50 lbs at 2000 rpm, three main bearings
Solid valve lifters
Single downdraft carburetor
CHASSIS DATA:
Wheelbase: 89 in. Overall length: 155 in. Height: 57 in.
Width: 60 in. Front thread: 49 in. Rear thread: 48 in.
Standard Tires: 5.50 x 15 in.
TECHNICAL:
Layout: rear engine, rear drive
Transmission: four-speed manual
Steering: rack and pinion
Suspension (front): independent with swing axles and coil springs
Brakes: front/rear disc
Body construction: steel unibody
PRODUCTION DATA:
Sales: 18,432 sold in U.S. in 1964 (all types)
Manufacturer: Regie Nationale des Usines Renault,
Billancourt, France
Distributor: Renault Inc., New York, NY, U.S.A.
Serial number: R-10950059799
Engine number: Type 670-05 # 191 563
California license plate number: UOU 087
Vehicle ID Number: 0059799
(For R.R.V.)
Los Angeles, California
January 15, 2000
(Nr. 7)
2000
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

38
Model: 1964 Renault Dauphine-Four, R-1095.
Body type and seating: 4-dr sedan – 4 to 5 persons
Engine type: 14/52 Weight: 1397 lbs
Price: $1495,00 USD (original)
ENGINE DATA:
Base four: inline, overhead-valve four-cylinder
Cast iron block and aluminum head w/removable cylinder sleeves
Displacement: 51.5 cu. in. (845 oc.)
Bore and stroke: 2.28 x 3.15 in. (58 x 80 mm)
Compression ratio: 7.25:1
Brake horsepower: 32 (SAE) at 4200 rpm
Torque: 50 lbs at 2000 rpm, three main bearings
Solid valve lifters
Single downdraft carburetor
CHASSIS DATA:
Wheelbase: 89 in. Overall length: 155 in. Height: 57 in.
Width: 60 in. Front thread: 49 in. Rear thread: 48 in.
Standard Tires: 5.50 x 15 in.
TECHNICAL:
Layout: rear engine, rear drive
Transmission: four-speed manual
Steering: rack and pinion
Suspension (front): independent with swing axles and coil springs
Brakes: front/rear disc
Body construction: steel unibody
PRODUCTION DATA:
Sales: 18,432 sold in U.S. in 1964 (all types)
Manufacturer: Regie Nationale des Usines Renault,
Billancourt, France
Distributor: Renault Inc., New York, NY, U.S.A.
Serial number: R-10950059799
Engine number: Type 670-05 # 191 563
California license plate number: UOU 087
Vehicle ID Number: 0059799
(For R.R.V.)
Los Angeles, California
January 15, 2000
(Nr. 8)
2000
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

39
Model: 1964 Renault Dauphine-Four, R-1095.
Body type and seating: 4-dr sedan – 4 to 5 persons
Engine type: 14/52 Weight: 1397 lbs
Price: $1495,00 USD (original)
ENGINE DATA:
Base four: inline, overhead-valve four-cylinder
Cast iron block and aluminum head w/removable cylinder sleeves
Displacement: 51.5 cu. in. (845 oc.)
Bore and stroke: 2.28 x 3.15 in. (58 x 80 mm)
Compression ratio: 7.25:1
Brake horsepower: 32 (SAE) at 4200 rpm
Torque: 50 lbs at 2000 rpm, three main bearings
Solid valve lifters
Single downdraft carburetor
CHASSIS DATA:
Wheelbase: 89 in. Overall length: 155 in. Height: 57 in.
Width: 60 in. Front thread: 49 in. Rear thread: 48 in.
Standard Tires: 5.50 x 15 in.
TECHNICAL:
Layout: rear engine, rear drive
Transmission: four-speed manual
Steering: rack and pinion
Suspension (front): independent with swing axles and coil springs
Brakes: front/rear disc
Body construction: steel unibody
PRODUCTION DATA:
Sales: 18,432 sold in U.S. in 1964 (all types)
Manufacturer: Regie Nationale des Usines Renault,
Billancourt, France
Distributor: Renault Inc., New York, NY, U.S.A.
Serial number: R-10950059799
Engine number: Type 670-05 # 191 563
California license plate number: UOU 087
Vehicle ID Number: 0059799
(For R.R.V.)
Los Angeles, California
January 15, 2000
(Nr. 9)
2000
gelatin silver print
edition of 10, #5
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

40
Punta Hicacos, Varadero, Cuba
February 14, 2000
2000
c-print
edition of 10

280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

41
AGFA Color (oversaturated)
Negative film: OPTIMA 100 Professional Daylight
Converted to tungsten balance with Kodak Wratten lter 80A
Process C-41
Printed on: Agfacolor RA-4 Paper
Process RA4
March 10, 2000
2000
c-print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

42
FUJI Color
Negative Film: FUJI NPL 160T Process C-41
Printed on: Fujicolor Professional Crystal Archive
RA4-4 Color Paper Type C, Glossy Process RA-4
March 10, 2000
2000
c-print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

43
Kodak Color
PORTA 100T (PRT) Process C-41
Printed on: Ultra III paper, process RA-4 Surface F, glossy
March 10, 2000
2000
c-print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

44
Erratum
AGFA Color (oversaturated)
Camera: Robertson Process Model 31 580 Serial #F97–116
Lens: Apo Nikkor 455 mm stopped down to f90
Lighting: 16.000 Watts Tungsten 3200 degrees kelvin
Film: Kodak Plus-X Pan ASA 125
Kodak Pan Masking for contrast and colour correction
Film developer: Kodak HC 110 Dilution B (1:7)
used @ 68 degrees Fahrenheit
Exposure and development times (in minutes):

Exposure	*Development*
Red Filter Kodak Wratten PM25	*2'30*	*4'40*
Green Filter Kodak Wratten PM61	*10'20*	*3'30*
Blue Filter Kodak Wratten PM 47B	*7'00*	*7'00*

Paper: Fujicolor Crystal Archive Type C Glossy
Chemistry: Kodak RA-4
Processor: Tray
Exposure and development times (in seconds):

Exposure	*Development*
Red Filter Kodak Wratten #29		*8*
Green Filter Kodak Wratten #99	*15'5*	*1'10*
@ 92 degrees Fahrenheit		
Blue Filter Kodak Wratten #98	*30'5*	

October 7, 2000
2000
contact print
edition of 10
381 x 350, 762 x 660 framed
courtesy of Margo Leavin Gallery, Los Angeles

45
Poesin måste göras av alla! Förandra världen!
Poetry must be made by all! Transform the world!
(Concept of the exhibition:) Ronald Hunt,
(Curators:) Pontus Hultén, Katja Waldén
Stockholm, 1969. 112 pages, 125 black and white illustrations
Text in Swedish and English
26 x 20 cm, perfect-bound brochure,
hanged in a four times grooved cover
Cover picture, 2-coloured printing
The book block consists of two sorts of paper:
text and quotes (introduction of the chapters) on green woodpulp
paper, chapters on white art paper
Previous owner's name in ink on title page and bookseller's
adhesive sticker affixed to back interior wrap
otherwise very fine
2000
gelatin silver print
edition of 10
280 x 355, 660 x 762 framed
courtesy of Margo Leavin Gallery, Los Angeles

CHRISTOPHER WILLIAMS

Selected biography

Born 1956 in Los Angeles, California
Lives and works in Los Angeles

Education

1981
Master of Fine Arts, California Institute of the Arts, Valencia, California

1979
Bachelor of Fine Arts, California Institute of the Arts, Valencia, California

One-person exhibitions

2000
For Example: Die Welt ist schön (Revision 23), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Wako Works of Art, Tokyo, Japan
For Example: Die Welt ist schön (Revision 22), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Haus Lange – Haus Esters, Krefeld, Germany
For Example: Die Welt ist schön (Revision 21), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Galerie Gisela Capitain, Cologne, Germany
For Example: Die Welt ist schön (Revision 20), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Le Magasin, Centre National d'Art Contemporain de Grenoble, France
For Example: Die Welt ist schön (Revision 19), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Galerie Kienzle & Gmeiner, Berlin, Germany
For Example: Die Welt ist schön (Revision 18), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Esther Freund Gallery, Vienna, Austria
For Example: Die Welt ist schön (Revision 17), Couleur Européene, Couleur Soviétique, Couleur Chinoise, David Zwirner Gallery, New York, USA

1999
For Example: Die Welt ist schön (Revision 16), Couleur Européene, Couleur Soviétique, Couleur Chinoise, Galerie Marian Goodman, Paris, France

1998
For Example: Die Welt ist schön (Revision 15), Transform the World! Poetry Must be Made by All!, Margo Leavin Gallery, Los Angeles, USA
Video Supplement 96, lecture and video screening, Stadtkino, Basel, Switzerland
For Example: Die Welt ist schön (Revision 14), Transform the World! Poetry Must be Made by All!, Galerie Gisela Capitain, Cologne, Germany
For Example: Die Welt ist schön (Revision 13), Transform the World! Poetry Must be Made by All!, Luhring Augustine Gallery, New York, USA

1997
For Example: Die Welt ist schön (Revision 12), A retrospective from the first draft to the final draft, Kunstverein, Hamburg, Germany
For Example: Die Welt ist schön (Revision 11), Galleria Lia Rumma, Naples, Italy
For Example: Die Welt ist schön (Revision 10), A retrospective from the first draft to the final draft, Kuntshalle Basel, Basel, Switzerland
For Example: Die Welt ist schön (Final Draft), Museum Bojimans Van Beuningen, Rotterdam, The Netherlands

For Example: Die Welt ist schön (Revision 9), Wako Works of Art, Tokyo, Japan

1996
For Example: Die Welt ist schön (Revision 8), Galerie Gisela Capitain, Cologne, Germany
For Example: Die Welt ist schön (Revision 7), Margo Leavin Gallery, Los Angeles, USA
For Example: Die Welt ist schön (Revision 6), Patrick Painter Editions, Vancouver, Canada

1995
Film Screening by Christopher Williams, The Museum of Modern Art, Syros, Greece
For Example: Die Welt ist schön (Revision 5), Oehlen Williams 95, Wexner Center for the Arts, The Ohio State University, Columbus, Ohio, USA

1994
For Example: Die Welt ist schön (Revision 4), Galerie Borgmann-Capitain, Cologne, Germany
For Example: Die Welt ist schön (Revision 3), Margo Leavin Gallery, Los Angeles, USA

1993
Room Tomoyo Kawai, Room 401, Casa de Verde, Tokyo; Japan Person's Weekend Museum, Tokyo, Japan
For Example: Die Welt ist Schön (Revision 2), Luhring Augustine Gallery, New York, USA
For Example: Die Welt ist Schön (First Draft), Kunstverein München, Munich, Germany

1992
Luhring Augustine Gallery (with Sophie Calle), New York, USA
Two Evenings of Film, Film Festival Köln (with Albert Oehlen), Germany
Luhring Augustine (Viewing Room), New York, USA
Galerie Gisela Capitain, Cologne, Germany

1991
Galerie Max Hetzler, Cologne, Germany
Galerie Crousel-Robelin/BAMA, Paris, France
Galerie Nelson, Lyon, France

1990
Luhring Augustine Hetzler, Santa Monica, USA

1989
Shedhalle, Zürich, Switzerland
Galerie Crousel-Robelin/BAMA, Paris, France
Luhring Augustine Gallery, New York, USA

1985
Selections from ADWEEK: Western Advertising News, Vol. XXXIV, No. 20, April 30, 1984, Programmed with Herbert Gold, Beyond Baroque Literary Arts Center, Venice, USA

1982
Source, The Photographic Archive, John F. Kennedy Library, Jancar/Kuhlenschmidt Gallery, Los Angeles, USA

1981
M.F.A. Exhibition, California Institute of the Arts, Valencia, USA

1980
Christopher Williams, Mezzanine Gallery, California Institute of the Arts, Valencia, USA

1979
One Film (Approximately 3-1/2 minutes in length) will be shown, rewound, and shown again, Bijou Theatre, California Institute of the Arts, Valencia, USA
3 Films, California Institute of the Arts, Valencia, USA

Group exhibitions

2001
In Between: Art and Architecture, MAK Center for Art and Architecture, Los Angeles, USA

2000
Library, Margo Leavin Gallery, Los Angeles, USA
The work shown in this space is a response to the existing conditions and /or work previously shown within the space 3, Neugeriemschneider, Berlin, Germany
Rotterdam Biennale, Rotterdam, The Netherlands

1999
The Museum as Muse, The Museum of Modern Art, New York, USA
Summer Group Show, Margo Leavin Gallery, Los Angeles, USA
Gallery Artists Summer Group Show, David Zwirner Gallery, New York
Art/Journalism, Rosamund Felsen Gallery, Santa Monica, USA

1998
Places that are elsewhere, David Zwirner Gallery, New York, USA
Travel & Leisure, Paula Cooper Gallery, New York, USA
TransFiction I: Point Blank, Charim Klocker, Vienna, Austria,
90069, Margo Leavin Gallery, Los Angeles, USA
At the End of the Century: One Hundred Years of Architecture, Museum of Contemporary Art, Tokyo, Japan. Travelled to: Colegio de San Ildefonso, Mexico City, Mexico; Museum Ludwig, Cologne, Germany; Museum of Contemporary Art, Chicago, USA; Museum of Contemporary Art, Los Angeles, USA
Someone Else with My Fingerprints, Die Photographische Sammlung, SK Stiftung Köln, Cologne, Germany

1997
At One Remove, Henry Moore Institute, Leeds, Great Britain
Wechselstrom, Galerie Ulrich Fiedler, Cologne, Germany
Sunshine & Noir: Art in L.A. 1960–1997, Louisiana Museum of Modern Art, Humlebaek, Denmark. Travelled to Kunstmuseum Wolfsburg, Germany; Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy; UCLA at the Armand Hammer Museum and Cultural Center, Los Angeles, USA
Someone Else with My Fingerprints, David Zwirner Gallery, New York, USA

1996
Nature Redux: Photographs by Ten Artists, Santa Barbara County Arts Commission at Channing Peake Gallery, Santa Barbara. Travelled to Harris Art Gallery, University of La Verne, La Verne, California, USA
Roy Arden, Dan Graham, Ed Ruscha, Christopher Williams, Blum & Poe, Santa Monica, USA
Nobuyoshi Arakai, Larry Clark, Thomas Struth, Christopher Williams, Kunsthalle Basel, Switzerland

1995
Dark Memories Hovering Below the Transparent Screen of the Present will Project Images of Reality in Sharp Silhouette to Create the Pleasurable Effect of a Double World, Marc Foxx Gallery, Santa Monica, USA, organised by Larry Johnson
The Museum of Modern Art Syros, Syros-Cyclades, Greece
25 Years: An Exhibition of Selected Works, Margo Leavin Gallery, Los Angeles, USA
Untitled (Reading Room), Margo Leavin Gallery, Los Angeles, USA
People (Stephan Balkenhol, Marlene Dumas, Thomas Ruff, Thomas Struth, Christopher Williams), Monica de Cardenas Gallery, Milan, Italy
Das Ende der Avantgarde: Kunst als Dienstleistung, Kunsthalle der Hypo-Kultur-stiftung, Munich, Germany

1994
In the Field: Landscape in Recent Photography, Margo Leavin Gallery, Los Angeles, USA
Notational Photographs, Metro Pictures and Petzel Borgman Gallery, New York, USA
Forum Stadtpark, Graz, Austria
Labor and Leisure, John Michael Kohler Arts Center, Sheboygan, Wisconsin
Radical Scavenger(s): The Conceptual Vernacular in Recent American Art, Museum of Contemporary Art, Chicago, USA
The Archive, Forum Stadtpark, Graz, Austria
Temporary Translation(s), Sammlung Schürmann, Kunst der Gegenwart Und Fotografie, Deichtorhallen Hamburg, Germany
Die Orte de Kunst, Sprengel Museum, Hanover, Germany
Installations: Selection from the Permanent Collection, Part One, The Museum of Contemporary Art, Los Angeles, USA

1993
Other Places: Clegg & Guttmann, Stephen Prina, Thomas Ruff, Christopher Williams, Margo Leavin Gallery, Los Angeles, USA
LA Stories, Jack Rutberg Fine Arts, Los Angeles, USA
A Complete Hand of One Suit, Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, USA
Drawing Quotation: Collective Works in Photography, Sprengel Museum, Hanover, Germany
Fragments and Forms: Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles, USA
Konstruktion Zitat: Kollektive Bilder in der Fotografie, Sprengel Museum, Hanover, Germany
Kontextualismum, Neue Galerie, Graz, Austria
Utopian Art – Artificial Utopia, Friedrichshof, Austria

1992
Hollywood Hollywood, Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, California, USA, curated by Fred Fehlau
Felix Gonzalez-Torres, Albert Oehlen, Christopher Williams, Margo Leavin Gallery, Los Angeles, USA
Jack Hanley Gallery, San Francisco, USA
American Fine Arts, New York, USA
Knowledge: Aspects of Conceptual Art, University Art Museum, Santa Barbara. Travelled to Santa Monica Art Museum, USA
Dirty Data: The Collection of Wilhelm Schürmann, Ludwig Forum für internationale Kunst, Aachen, Germany
Autoren von Texte zur Kunst Halten Reden u.a. auf der documenta 9, Horsaal der Gesamthochuschule, Kassel, Germany
Mehr Licht, Galerie Crousel-Robelin, Paris, France

1991
Lynn Cohen, Thomas Struth, Christopher Williams, Galerie Saouma, Paris, France

The Legacy of Karl Blossfeldt, Jan Turner Gallery, Los Angeles, USA
51st Carnegie International, The Carnegie Museum of Art, Pittsburgh, USA
Fassbinder-Oehlen-Prina (slide presentation), Castello di Rivara, Torino, Italy
Facing the Finish: Some Recent California Art, San Francisco Museum of Modern Art, USA
Rodney Graham, Stephen Prina, Christopher Williams, S.L. Simpson Gallery, Toronto, Canada
Gulliver's Travels, Galerie Sophia Ungers, Cologne, Germany
Enclosure, Los Angeles Municipal Art Gallery, USA
Vanitas, Galerie Crousel-Robelin, Paris, France
JFK in Memoriam: Myth and Denial, Renee Fotouhi Fine Art East, East Hampton, New York, USA

1990
De Aftsand, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands
Artedomani: 1990/Point of View, Galleria Communale d'Arte Moderna, Spoleto, Italy
Drawings, Luhring Augustine Hetzler, Santa Monica, USA
Prints and Multiples, Luhring Augustine Hetzler, Santa Monica, USA. Travelled to Galerie Ursula Schurr, Stuttgart, Germany

1989
Wittgenstein and the Art of the 20th Century, The Vienna Secession, Vienna, September. Travelled to Palais des Beaux-Arts, Brussels, Belgium
Galerie Ursula Schurr, Stuttgart, Germany
Constructing a History: A Focus on MOCA's Permanent Collection, The Museum of Contemporary Art, Los Angeles, USA
Une Autre Affaire, Espace Fonds Régional d'Art Contemporain, Dijon, France
Group Exhibition, Robbin Lockett Gallery, Chicago, USA
Materiality, CEPA, Buffalo, New York, USA
A Forest of Signs: Art in the Crisis of Representation, The Museum of Contemporary Art, Los Angeles, USA
Group Show, Schmidt/Markow Gallery 1709, St. Louis, Missouri, USA

1988
Material Ethics, Milford Gallery, New York, USA
Galerie Crousel-Robelin/BAMA, Paris, France

1987
Tim Ebner, John L. Graham, Stephen Prina, Christopher Williams, Kuhlenschmidt/Simon, Los Angeles, USA
Nothing Sacred, Margo Leavin Gallery, Los Angeles, USA
The Castle, Documenta 8, Kassel, Germany, curated by Group Material
CalArts: Skeptical Belief(s), The Renaissance Society at the University of Chicago, Chicago, USA
L.A.: Hot & Cool: The Eighties, List Visual Arts Center, MIT, Cambridge, USA

1986
Rooted Rhetoric, Una Tradizione nell' Arte Americana, Castel dell Ovo, Naples, Italy
Foundation De Appel, Amsterdam, The Netherlands
Mandelzomm, Castello di Vulci, Rome, Italy
TV Generations, Los Angeles Contemporary Exhibition, Los Angeles, USA

1985
The Art of Memory, The Loss of History, The New Museum of Contemporary Art, New York, USA
Prina, Stahl, Williams, Marian Goodman Gallery, New York, USA

1984
Jenny Holzer, Stephen Prina, Mark Stahl, Christopher Williams, Galerie Crousel-Hussenot, Paris. Travelled to Gewad, Ghent, Foundation De Appel, Amsterdam, The Netherlands

1983
Unclaimed: 1 Pkg. Photos, 88 lbs., Identification Number 085-65950006, in association with Mark Stahl, U.S. Customs, Terminal Island, California, USA

1982
Group Show, Jancar/Kuhlenschmidt Gallery, Los Angeles, USA
74th American Exhibition, The Art Institute of Chicago, Chicago, USA

1981
Public Speaking Work, with Mark Stahl, California Institute of the Arts, Valencia, USA
5 International Biennale, Erweiterte Fotografie, Weiner Secession, Vienna, Austria

1979
Group Exhibition of Some CalArts Works and Other People Who Have Passed Through, Vancouver School of Art, Vancouver, Canada
Addison Gallery of American Art, Phillips Academy, Andover; University of Hartford, Hartford, USA

1978
Approximately One-Half Hour of Dance Activity (An Unrehearsed Situation), California Institute of the Arts, Valencia, USA

Bibliography

2000
Müller, Sabine. "Entlarvende Idylle." *Kölner Stadtanzeiger,* 24 June 2000.
Banks, Eric C. "Preview: Christopher Williams, CNAC-Magasin." *Artforum,* May 2000, 59, illus.
Kempkes, Anke. "Drei Farben Auto." *TAZ,* 2 June 2000.
Haus Lange Haus Esters, Krefeld, Germany. *Christopher Williams: Couleur Européenne, Couleur Soviétique, Couleur Chinoise,* 2000.

1999
Crow, Thomas. "The Museum as Muse Artists Reflect." *Artforum,* Summer 1999, 145–147.
Rickels, Laurence A. "Art/Journalism." *X-TRA,* Summer 1999, 11–18.
Felsenvilla, Baden, Austria. *Sharawadgl.* 1999. Edited by Mathias Poledna.

1998
Guercio, Gabriele. "Christopher Williams." Exhibition review, *Artforum,* March 1998, 108–109.
Volkart, Yvonne. "Christopher Williams. For Example: Die Welt ist schön (Final Draft)." *Springer,* February 1998, 33.

1997
Harvey, Doug. "Christopher Williams." Exhibition review, *Art issues,* January/February 1997, 37.
Louisiana Museum of Modern Art, Humlebaek, Denmark. *Sunshine & Noir: Art in L.A. 1960–1997.* Exhibition catalogue, 1997.
Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; Kunsthalle Basel, Basel, Switzerland. *Christopher Williams. For Example: Die Welt ist schön (Final Draft).* Exhibition catalogue, 1997. Texts by Timothy Martin, Richard J. Neutra and Karel Schampers.

1996
Crowder, Joan. "A Landscape of L.A. Photographers." *Santa Barbara News-Press/Saturday,* 14 December 1996, sec. D, 1, 14.
Crow, Thomas. *Modern Art in the Common Culture.* New Haven, CT: Yale University Press, 1996.
Kuntshalle Basel. *Nobuyoshi Araki, Larry Clark, Thomas Struth, Christopher Williams.* 1996.
Kunsthalle der Hypo-Kulterstiftung, Munich, Germany. *Das Ende der Avantgarde: Kunst als Dienstleistung,* 1996.

1995
Hall, Jacqueline. "Complex works enigmatic but engaging." *The Columbus Dispatch,* 19 February 1995.
Feran, Tom. "Parallel sensibilities segue into shared exhibition." *The Columbus Dispatch,* 14 February 1995.
Wexner Center for the Arts, Columbus, Ohio. *Oehlen Williams 95.* Exhibition catalogue, 1995. Texts by Thomas Crow, Diedrich Diederichsen, Timothy Martin, et al.
Coutard, Raoul. "Light of Day." *Camera Austria* 51/52 (1995): 126 – 132.
Kunsthalle der Hypo-Kulturstiftung, Munich. *Das Ende der Avantgarde: Kunst als Dienstleistung,* Exhibition catalogue, 1995.
Verlag Pakesch and Schlebrügge, Vienna. *Fama & Fortune,* 1995. Texts by Helmut Draxler and Timothy Martin.

1994
Hegewisch, Katharina. "Christopher Williams: eine Schule des Sehens." *Kritik,* Winter 1994, 46–49.
Greene, David. "Land Escape." *Los Angeles Reader,* 11 November 1994, 11–13.
Kandel, Susan. "Beautiful Photographs of a Beautiful World." *Los Angeles Times,* 23 June 1994, sec. F, 4.
Kuspit, Donald. "Christopher Williams at Luhring Augustine Gallery." *Artforum,* March 1994, 84.
Metzger, Rainer. "Christopher Williams / Kunstverein." *Flash Art* 27, March/April 1994, 110–111.
Graw, Isabelle. "Die Referenz in der Kunst am Beispiel von Christopher Williams." *Artis/Switzerland,* February/March 1994, 28–33.
Museum of Contemporary Art, Chicago. *Radical Scavenger(s): The Conceptual Vernacular in Recent American Art.* 1994. Texts by Richard Francis, Kathryn Hixson, Joseph Rykwert.
Sprengel Museum, Hanover, Germany. *Die Orte der Kunst,* 1994. Texts by Dietmar Elger and Anna Messeure.
Diechtorhallen, Hamburg, Germany. *Temporary Translation(s): Sammlung Schürmann,* 1994. Text by Zdenek Felix.

1993
Crow, Thomas. "The Simple Life: Pastoralism and Persistence of Genre in Recent Art." *October* 63, Winter 1993, 41–67.
Bellers, Peter. "Finding the message behind the flowers." *Asahi Evening News,* 25 April 1993.
Heyler, Joanne. Exhibition review, *Flash Art,* January/February 1993, 130.
Hazan, Paris. *Photographie d'une Collection: oeuvres photographiques de la Caisse des dé pôts et consignations.* 1993.
Kaihatsu, Chie. "As We Look at the Films of Godard." *Studio Voice,* August 1993.
Neue Galerie, Graz, Austria. *Kontextualismus,* 1993.
Person's Weekend Museum, Tokyo. *Christopher Williams.* 1993. Essay by Raoul Coutard.
Sprengel Museum, Hanover, Germany. *Konstruktion Zitat: Kollektive Bilder in der Fotografie,* 1993. Text by Thomas Weski.

1992
Bonami, Francesco. "Köln Film Festival." *Flash Art,* October 1992, 118.
Kandel, Susan. "Three for the Show." *The Los Angeles Times,* 15 October 1992.
Knight, Christopher. "An Ambitious Collection of Conceptualism." *The Los Angeles Times,* January 1992.
Saltz, Jerry. "The Carnegie International." *Galeries Magazines,* December 1991/January 1992, 62–65, 130.
Cologne Film Festival, Cologne, Germany. *Two Evenings of Film,* 1992. Texts by Gert Gerghoff and Dieter Thomas.
Hörsaal der Gesamthochschule, Kassel, Germany. *Autoren von Texte zur Kunst halten Reden u.a. auf der Documenta 9,* 1992.
Art Center College of Design, Pasadena, California. *Hollywood: Identity under the Guise of Celebrity,* Exhibition catalogue, 1992. Texts by Fred Fehlau, Anne Friedberg, Michael Lassell, et al.
University Art Museum, Santa Barbara, CA, *Knowledge: Aspects of Conceptual Art,* 1992. Texts by Francis Colpitt and Phyllis Plous.

1991
San Francisco Museum of Modern Art. *Facing The Finish: Some Recent California Art.* September 1991.
Gardner, Colin. "Christopher Williams and The Loss Of History." *Artspace,* Fall 1991, 68–70.
S.L. Simpson Gallery. *Rodney Graham, Stephen Prina, Christopher Williams.* June–July 1991.
Relyea, Lane. "Buzz Spector at Roy Boyd Gallery." Exhibition review, *Artforum,* June 1991, 124.
Gardner, Colin. "Christopher Williams at Luhring Augustine Hetzler." *Art Issues,* February/March 1991, 33.
Gipe, Lawrence. "Christopher Williams at Luhring Augustine Hetzler." *Art Issues,* February/March 1991, 33.
Kandel, Susan. "Christopher Williams." *Arts Magazine,* January 1991, 110.
Knight, Christopher. "An Ambitious Collection of Conceptualism." *The Los Angeles Times,* January 1991.
Carnegie Museum of Art, Pittsburgh. *51st Carnegie International.* Exhibition catalogue, 1991. Texts by Lynne Cooke, Mark Francis and Fumio Nanjo.
Castello di Rivara. Exhibition catalogue, September 1991.
Dirty Data: The Collection of Wilhelm Schürmann, Aachen, Exhibition catalogue, 1991.
Galerie Max Hetzler. *Bouquet,* 1991.

1990
Williams, Christopher. Artist's supplement, *Artscribe,* November/December 1990, 56.
Weissman, Benjamin. "Christopher Williams' Dark Green Thumb." Exhibition review, *Artforum,* March 1990, 132–136.
Gipe, Lawrence. "Christopher Williams at Luhring Augustine Hetzler." *Flash Art,* January/February 1990, 136–137.
Incontri Internazionali d'Arte, Rome and Galleria Communale d'Arte Moderna, Spoleto. *Artedomani: 1990/Punta de Vista.* Exhibition catalogue, 1990. Texts by Casorati, Cecilia, Cornelia Lauf and Tatjana Salzirn.
Witte de With Center for Contemporary Art, Rotterdam. *De Afstand.* Exhibition catalogue, 1990. Text by Jean-Francois Chevrier.

1989
Caley, Shaun. "A Forest of Signs: One is ushered into a wonderland of banality." *Flash Art,* November/December 1989, 134.
Adams, Brooks. "Into the Words: Thoughts on a Forest of Signs." *Visions,* Winter 1989, 20–22.
Gookin, Kirby. "Christopher Williams at Luhring Augustine Gallery." *Artforum,* September 1989.
Smith, Richard. "MOCA Navigates 'A Forest of Signs'." *New Art Examiner,* Summer 1989.
Grout, Catherine. *Art Press* 134, March 1989.
Angola to Vietnam. Artist's book published by Imschootk, Uitgevers for IC, Ghent, Belgium, 1989.
Shedhalle Zurich, Zurich, Switzerland. *Christopher Williams,* 1989. Texts by Harm Lux and David Deitcher.
The Museum of Contemporary Art, Los Angeles. *A Forest of Signs: Art in the Crisis of Representation.* Exhibition catalogue, 1989. Texts by Ann Goldstein, Anne Rorimer and Howard Singerman.
The Museum of Contemporary Art, Los Angeles. *Constructing a History: A Focus on MOCA's Permanent Collection.* Exhibition catalogue, 1989.
Wiener Secession, Vienna, Austria; Palais des Beaux-Arts, Brussels, Belgium. *Wittgenstein and the Art of the 20th Century,* 1989. Texts by Chris Bezzel, Gabriele Hammel-Haider, Joseph Kosuth, et al.

1988
Isaac, JoAnne. "Documenta 8." *Parachute* 49, December 1987/January/February 1988.
Deitcher, David. "Unnatural Selection." *Visions,* December 1988.

1987
Gardner, Colin. "Stephen Prina & Christopher Williams." *Artforum,* December 1987.
Fehlau, Fred. "Tim Ebner, John L. Graham, Stephen Prina, Christopher Williams." *Flash Art,* November/December 1987.
Boehme, Marj. "Graham's photo crashes gallery in Los Angeles." *News Review,* 15 October 1987.
Donahue, Marlena. "The Art Galleries." *The Los Angeles Times,* 9 October 1987.
Knight, Christopher. "Sixties Sculpture Relieves Summer Doldrums." *Los Angeles Herald Tribune,* 17 July 1987.

Newport Harbor Art Museum, Newport Beach. *CalArts: Skeptical Belief(s).* Travelled to: The Renaissance Society, Chicago. Exhibition catalogue, 1987.
Solomon Godeau, Abigail. "Living with contradictions: critical practices in the age of supply-side aesthetics." *Screen* 50, 1987.
List Visual Arts Center, Massachusetts Institute of Technology. *L.A.: Hot and Cool.* Exhibition catalogue, 1987. Text by Dana Friis-Hansen.

1986
Nickas, Robert. "Stephen Prina, Mark Stahl, Christopher Williams." *Video & The Arts* 11, Winter 1986.
Indiana, Gary. "Rooted Rhetoric." *Flash Art* 130, October/November 1986.
Indiana, Gary. "Castle to Castle." *The Village Voice,* 19 August 1986.
Rooted Rhetoric, *Una Tradizione nell'Arte Americana.* Exhibition catalogue, 1986. Edited by Guida Editori, Naples, Text by Gabriele Guercio.
TV Generations. Los Angeles Contemporary Exhibitions. Exhibition catalogue, 1986. Texts by John Baldessari and Bruce Yonemoto.

1985
Indiana, Gary. "Memories are made of this." *The Village Voice,* 10 December 1985.
"What is Political Art . . . Now?" *The Village Voice,* 15 October 1985.
Dagen, Phillipe. "Prina, Stahl, Williams." *Art Press* 91, April 1985.
Williams, Christopher and Stephen Prina, "A Conversation with Lynne Tillman and Sheila McLaughlin." *Journal,* Spring 1985, 40–45.
New Museum of Contemporary Art, New York. *The Art of Memory, The Loss of History.* Exhibition catalogue, 1985. Texts by William Olander, David Deitcher and Abigail Solomon-Godeau.
Gibbs, Michael. "Deferral of Meaning." *De Appel, Ete.*

1984
Foundation De Appel, Amsterdam, The Netherlands; Gewad, Ghent, Belgium. *Jenny Holzer, Stephen Prina, Mark Stahl, Christopher Williams.* Exhibition catalogue, 1984. Text by Coosje van Bruggen.

1982
Norklun, Kathi. "Pick of the Week." *L.A. Weekly,* 18 November 1982.
Kirshner, Judith Russi. "74th American Exhibition, The Art Institute of Chicago." *Artforum,* October 1982.
Art Institute, Chicago. *74th American Exhibition.* Exhibition catalogue, 1982. Text by Anne Rorimer.
"Fifth International Biennale, Extended Photography." Vienna, 1982. Text by Anne Auer and Peter Weibel.

CONTENTS

Plates 3

Gregory Burke
Out of time: displacement in the work of Christopher Williams 27

Thomas Crow
Nomads: objects and images in the work of Christopher Williams 33

List of plates 41

Works in the exhibition 45

Selected biography 55

Published by the Govett-Brewster Art Gallery on the occasion of the exhibition
Poesin måste göras av alla! Transform the world! Förandra världen! Poetry must be made by all! Christopher Williams
Govett-Brewster Art Gallery 28 April–17 June, 2001

Govett-Brewster Art Gallery, Queen Street PO Box 647, New Plymouth, New Zealand, www.govettbrewster.org.nz

ISBN: 0-908848-41-2

Editor/Curator: Gregory Burke
Researchers: Catherine Anderson, Hanna Scott, Margo Leavin Gallery
Design: Christopher Williams, Luke Wood at Eyework Design + Production Limited

Titles set in 44pt Knockout Full Bantamweight, and 12pt Helvetica 55. Body text set in 8pt Helvetica 55. Cover screenprinted on Evergreen Willow 216gsm. Text printed offset on Munken Pure Cream 130gsm. Plates printed offset on New Silk Matt 170gsm. Offset printing: PrintLink, Wellington, New Zealand. Screenprinting: Display Promotions Ultra Screen, Wellington, New Zealand.

PUBLICATIONS GOVETT-BREWSTER ART GALLERY

CHARTWELL TRUST
JENNY GIBBS TRUST
MARGO LEAVIN GALLERY
STELLA ARTOIS

ISBN: 0-9088848-41-2