

For Immediate Release: January 29, 2008

Christopher Williams: *For Example: Dix Huits Leçons Sur La Société Industrielle (Revision 7)*

February 14 - March 29, 2008

Reception: Thursday, February 14, 2008, 6 - 8 pm



How to start? A door opens. A cash register opens. A can of sardines is opened. A mouth opens. An unzipped zipper opens up a view. Four bottles of beer are opened, with a bottle opener...

That's good but it's not our story. Let's try again.

How to read a tire sidewall? Ratio of height to width (aspect ratio). Width of tire in millimeters. Maximum cold inflation and load limit. Load index and speed symbol. Tire ply composition and materials used.

The Michelin rubber plantation at Dau Tieng, Vietnam was opened in 1925. The Michelin manufacturing plant in Saigon, Vietnam was closed in 1971. 75% of the tires used in the city of Paris in 1968 were composed of Vietnamese rubber...

OK that's too specific. Let's try again.

"Williams prefers to distance himself from the gestures typically associated with professional photographers, relocating his practice across a complex series of citations and diversions of modern photographic knowledge. Every camera predicts its user, who is already included in its program. So Williams goes to work on the program itself, confronting it with the potential of his own joblessness..."
-John Kelsey

OK. Let's try again.

One of 406 Ceiling Panels (23 3/4 x 23 3/4 inches each) Covered on the back with striped paper (green and white) Each Stripe is 8.7 cm. From "Frost and Defrost: A Work In Situ By Daniel Buren" Otis Art Institute Gallery, 2401 Wilshire Boulevard, Los Angeles, California January 28 - March 4, 1979 Hal Glicksman, Gallery Director; Christopher D'arcangelo,

Assistant to Daniel Buren Douglas M. Parker Studio, Los Angeles, California May 4, 2006

Let's try again and again.

A camera opens. A cash register opens.

Open the door. Begin your descent down the ramp. To your right there are four shelves with approximately 40 catalogues representing the work of gallery artists. To your left you see the receptionist (Alexis) and the intern (Silva). As you approach the desk, you are greeted with smiles. On the desk, along with other printed materials, you find a press release, announcement card, etc. On the back of the announcement card for the present exhibition, you find a list, which reads as follows:

1. Kodak three point reflection guide ©1968 Eastman Kodak Company, 1968
2. Release
3. Release
4. Archäologie
5. Michelin XZ, Plaubel, Makina 67
6. Ethnographie
7. Théâtre Verité
8. Varieties
9. Mozambique
10. Tokyo
11. La Palma
12. Bruxelles, van Laack
13. Release
14. Release
15. Release
16. Westkunst, Dziga-Vertov Group, Konrad Klapheck, Turkish moon, Kapitalistischer Realismus
17. The photographic industry that programmed the camera
18. The industrial complex that programmed the photographic industry
19. The socio-economic system that programmed the industrial complex
20. Christopher Williams
21. Couleur Européenne
22. Couleur Soviétique
23. Couleur Chinoise
24. Cartridge Replacement
25. Release
26. Release
27. Program: Views according to which this device and the various theories framing it will function for the artistic production the same way as the artistic production functions as advertising for the order under which it is produced. There will be no other space than this view according to which etc...
28. Cartridge Replacement
29. Release
30. Release
31. Release
32. Release
33. Release
34. Release
35. Release
36. Release
37. Reread this program again and again, become its author, correct and repeat it, distribute it, and when we are all its author, the old world will crumble to make way for...
38. Release
39. Release
- 40, 69, 70, 71, 72...

This will be Christopher Williams' fourth solo exhibition at the gallery. In 2007, Williams was the focus of one-person exhibitions at Kunsthalle Zürich, Zürich, Switzerland and Galleria d'Arte Moderna, Bologna, Italy. He will have a solo exhibition at Kunstverein Bonn, Bonn, Germany in 2008 and will also be included in the upcoming group exhibitions *Color Chart: Reinventing Color, 1950 to Today*, The Museum of Modern Art, New York, NY and *Photography on Photography: Reflections on the Medium since 1960*, The Metropolitan Museum of Art, New York, NY.

Press preview with the artist, February 14 at 5 pm. For information contact julia@davidzwirner.com