CHRISTOPHER WILLIAMS

Born in 1956, Los Angeles, CA

EDUCATION & TEACHING

2008 - Professor at Kunstakademie Düsseldorf, Germany
1981 M.F.A. California Institute of Arts, Valencia, CA
1979 B.F.A. California Institute of Arts, Valencia, CA

Lives and works in Chicago, IL, Cologne, Germany and Los Angeles, CA

SOLO EXHIBITIONS

2025 *CHRISTOPHER WILLIAMS: Hand Painted Signs. Photographs. Long Play Vinyl. Audiophile Bar. Printed Matter*, The Perimeter, London
Christopher Williams: Blocking Templates, haubrok foundation, FAHRBEREITSCHAFT, Berlin, Germany
2024 *Radio / Rauhfaser / Television,* Neubauer Collegium for Culture and Society, Chicago, IL
2023 *Heimarbeit Adapted for use IKEA Küchen Ensemble*, Galerie Gisela Capitain, Cologne, Germany
Christopher Williams: R59C Keystone Shower Door — Chrome/Raindrop, David Zwirner, Hong Kong, China
Christopher Williams: Werbung. A 48 Hour Display of Quality Framing Materials, Maxwell Graham, New York, NY
2022 *Stephen Prina, Christopher Williams*, Galerie Gisela Capitain, Cologne, Germany
2021 *Werbung: Adapted for Use*, Haubrok Foundation, Berlin, Germany
Kochgeschirr (Adapted for use), Capitain Petzel, Berlin Germany
2020 *Footwear (Adapted for Use)*, David Zwirner, New York, NY
2019 *MODEL: Kochgeschirre, Kinder, Viet Nam (Angepasst zum Benutzen)*, C/O Berlin, Germany
2018 *Christopher Williams: Normative Models*, Kestner Gesellschaft, Hanover, Germany
2017 *Books plus,* Archiv, Zurich
Stage Play. Supplements, Models, Prototypes, ETH Zurich, Zurich, Switzerland
Supplements, Models, Prototypes, gta exhibitions, ETH Zurich, Zurich, Switzerland
Models, Open Letters, Prototypes, Supplements, Trienniale di Milano, Milan, Italy
Open Letter: The Family Drama Refunctioned? (From the Point of View of Production), David Zwirner, London
Supplements, Models, Prototypes, Corbett vs. Dempsey, Chicago, IL
2016 *Open Letter to Model No. 1740*, Capitain Petzel, Berlin, Germany
2015 *The Production Line of Happiness*, Whitechapel Gallery, London, UK
The Production Line of Happiness, Galerie Mezzanin Karin Handlbauer, Geneva, Switzerland
2014 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 19)*, David Zwirner, New York, NY
The Production Line of Happiness, The Art Institute of Chicago, Chicago, IL (travellling to The Museum of Modern Art, New York, NY; Whitechapel Gallery, London, UK; MAMCO, Geneva, Switzerland)
2013 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 18),* David Zwirner, London, UK Volker Bradtke, Düsseldorf, Germany
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 17), Galerie Gisela Capitain, Cologne, Germany
The Production Line of Happiness, Galerie Gisela Capitain, Cologne, Germany
2012 *The Production Line of Happiness,* Kabinett für aktuelle Kunst, Bremerhaven, Germany
Rochade. Christopher Williams au Paris Bar, Paris Bar, Berlin, Germany (organized by Haubrokshows)
2011 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 15)*, Museum Morsbroich, Leverkusen, Germany

For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 14), House of Art, Budweis, Czech Republic
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 13), Museum Dhondt-Dhaenens, Deurle, Belgium
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 12), David Zwirner, New York, NY

2010 *Andrea Fraser and Christopher Williams*, Galerie Christian Nagel, Antwerp, Belgium
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 11), Kunsthalle Baden-Baden, Baden-Baden, Germany

For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 10), Bergen Kunsthall, Bergen, Germany

2009 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 9)*, Galerie Gisela Capitain, Cologne, Germany
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 8), Capitain Petzel, Berlin, Germany
Mathias Poledna / Christopher Williams, Kunstverein Bonn, Bonn, Germany

2008 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 7)*, David Zwirner, New York, NY

2007 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 6)*, Kunsthalle Zürich, Zurich, Switzerland
Christopher Williams, Haubrokshows, Axel Haubrok Collection, Berlin, Germany
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 5), Galleria d'Arte Moderna, Bologna, Italy

2006 *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 4)*, Museu Serralves, Porto, Portugal
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 3), Galerie David Zwirner, New York, NY

2005 *Christopher Williams. De Rijke / De Rooij*, Wiener Secession, Vienna, Austria
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 2), Galerie Gisela Capitain, Cologne, Germany
For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision I), Kunstverein Braunschweig, Braunschweig, Germany
For Example: Dix-Huit Leçons sur la Société Industrielle (Draft 2), Contemporary Art Gallery, Vancouver, Canada
Christopher Williams Supplement 04 332´17", DVD (2004), Paula Cooper Gallery, New York

2004 *332 Min 17 Sec*, Galerie Gisela Capitain, Cologne, Germany

2003 *Wako Works of Art*, Tokyo, Japan

2002 *Christopher Williams Théâtre-Vérité*, Galerie David Zwirner, New York, NY
Galerie Gisela Capitain, Cologne, Germany

2001 *For Example: Die Welt ist schön (Revision 24), Couleur Européenne, Couleur Soviétique, Couleur Chinoise*, Govett-Brewater Art Gallery, New Plymouth, New Zealand

2000 *For Example: Die Welt ist schön (Revision 23), Couleur Européenne, Couleur Soviétique, Couleur Chinoise*, Wako Works of Art, Tokyo, Japan
For Example: Die Welt ist schön (Revision 22), Couleur Européenne, Couleur Soviétique, Couleur Chinoise, Museum Haus Lange - Haus Esthers, Krefeld, Germany
For Example: Die Welt ist schön (Revision 21), Couleur Européenne, Couleur Soviétique, Couleur Chinoise, Galerie Gisela Capitain, Cologne, Germany
For Example: Die Welt ist schön (Revision 20), Le Magasin, Centre National d'art contemporain, Grenoble, France
For Example: Die Welt ist schön (Revision 19), *Couleur Européenne, Couleur Soviétique, Couleur Chinoise*, Galerie Kienzle & Gmeiner, Berlin, Germany
*For Example: Die Welt ist schön (Revision 18), Couleur Européenne, Couleur Soviétique, Couleur Chinois*e, Galerie Ester Freund, Vienna, Austria
For Example: Die Welt ist schön (Revision 17), Couleur Européenne, Couleur Soviétique, Couleur Chinoise, David Zwirner Gallery, New York, NY

1999 *For Example: Die Welt ist schön (Revision 16), Archéologie, Beaux-Arts, Ethnographie, Théatre-Vérité,*

Variétés, 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, CA
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), Luhring Augustine Gallery, New York, NY

1997 *For Example: Die Welt ist schön (Revision 12), A retrospective from first draft to final draft*, Kunstverein Hamburg, 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 first draft to final draft, Kunsthalle Basel, Basel, Switzerland
For Example: Die Welt ist schön (Revision 9), A retrospective from first draft to final draft, Museum Boijmans Van Beuningen, Netherlands

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, CA
For Example: Die Welt ist schön (Revision 6), Painter Editions, Vancouver, Canada

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

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, CA

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

1992 *Archäologie, Beaux Arts, Ethnographie, Varietes*, Galerie Gisela Capitain, Cologne, Germany
Luhring Augustine, New York, NY (with Sophie Calle)
Two Evenings of Film, Film Festival Cologne, Cologne, Germany (with Albert Oehlen)
Felix Gonzales-Torres and Albert Oehlen, Margo Leavin Gallery, New York, NY (curated by Christopher Williams)
Luhring Augustine (Viewing Room), New York, NY

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

1991 Galerie Nelson, Lyon, France

1990 Luhring Augustine Hetzler, Santa Monica, CA

1989 Christopher Williams, Shedhalle Zürich, Zurich, Switzerland
Galerie Crousel-Robelin/BAMA, Paris, France
Luhring Augustine, New York, NY

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

1982 *Christopher Williams*, Jancar/Kuhlenschmidt Gallery, Los Angeles, CA
Source: The Photographic Archive, John F. Kennedy Library, Jancar/Kuhlenschmidt Gallery, Los Angeles, CA

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

1980 Mezzanine Gallery, California Institue of the Arts, Valencia, CA

1979 *One Film (Approximately 3,5 minutes in length) will be shown, rewound, and shown again*, Bijou Theatre, California Institute of the Arts, Valencia, CA
3 Films, California Institute of the Arts, Valencia, CA

GROUP EXHIBITIONS

2025 *Consider Listening*, haubrok foundation, Berlin, Germany
Drawing, Painting, Sculpture, Photographpy, Film, Video, Sound: Ringier Collection 1995 –

Capitain Petzel

2025, curated by Beatrix Ruff and Wade Guyton, Langen Foundation, Neuss, Germany

2024 *Sweet Sixteen*, Capitain Petzel, Berlin, Germany
Cameron Rowland, Tiffany Sia, Christopher Williams, Maxwell Graham, New York, NY
David Zwirner: 30 Years, David Zwirner, Los Angeles, CA
Everyone Loves Picabia, David Lewis Gallery, New York, NY
film, haubrok foundation, Berlin, Germany
Form Matters, Matter Forms: From Readymade to Product Fetish, Kunst Museum Winterthur, Switzerland
Hupcap Diamond Star Halo: Corbett vs. Dempsey at Twenty, Corbett vs. Dempsey, Chicago, IL
Tabula Rasa, Paula Cooper Gallery, New York, NY

2023 *The Collection*, FAHRBEREITSCHAFT, Berlin, Germany
Figuration Program, Karma International, Zurich
Holly Village II, Derosia, New York, and GEMS, New York, NY
Junkyard of Dreams, Bortolami, New York, NY

2022 *Metamorfosi*, Zweigstelle Capitain II, Rome, Italy
True Pictures?, Museum der Moderne, Salzburg, Austria
Fear of Property, Renaissance Society, Chicago, IL
Joan Didion: What She Means, Hammer Museum, Los Angeles, CA
Lawrence Weiner: Stars Don't Stand Still in the Sky, Regen Projects, Los Angeles, CA

2021 *Enjoy – the mumok Collection in Change*, mumok – Museum moderner Kunst Stiftung Ludwig, Vienna, Austria
True Pictures?, Sprengel Museum, Hannover, Germany
Werden/Becoming. From Michelangelo to, organized by L'Accademia delle arti del disegno and Kunstakademie Düsseldorf, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria

2020 *Ice and Fire: A benefit exhibition in three parts*, The Kitchen, New York, NY
Not made, not chose, not presented. By Emilio Prini, ML Fine Arts, London, UK
Facetten, Städtische, Galerie Ostfildern, Germany
during the exhibition, haubrok foundation, Berlin , Germany
Wo Kunst geschehen kann. Die frühen Jahre des CalArts, curated by Philipp Kaiser and Christina Végh, Kunsthaus Graz, Austria
r*oom enough for former teasers*, curated by Marcel Hiller, Christof Lötscher and Marco Zeppenfeld, Galerie Gisela Capitain, Cologne, Germany
The Lives and Loves of Images, Biennale für aktuelle Fotografie 2020, Heidelberg, Ludwigshafen, and Mannheim, Germany
Between Art and Commerce, curated by David Campany, Biennale für aktuelle Fotografie, Port25 – Raum für Gegenwartskunst, Mannheim, Germany
Out Of Order: Works From The Haubrok Collection, Part 2, Neues Museum Nürnberg, Germany
Retail Apocalypse, curated by Fredi Fischli, Niels Olsen and Mark Lee, ETH Zürich, Hönggerberg, Switzerland
Sichtweisen. Die neue Sammlung Fotografie, curated by Linda Conzen, Kunstpalast, Düsseldorf, Germany

2019 *Capitain Petzel at Galerie Mezzanin*, Galerie Mezzanin, Geneva, Switzerland
Celebration of Our Enemies: Selections from the Hammer Contemporary Collection, Hammer Museum, Los Angeles, CA
Contemporary photography from a private collection, Nicolas Krupp, Basel, Switzerland
The Crisis of Representation as Illustrated with Plants and Flowers, LAXART, Los Angeles, CA
"la Caixa" Collection of Contemporary Art: Selected by Maria Fusco, Whitechapel Gallery, London, UK
The Vision Board, Paul Kopeikin Gallery, Los Angeles, CA
Where Art Might Happen: The Early Years of CalArts, Kestner Gesellschaft, Hannover, Germany
Out Of Order: Works From The Haubrok Collection, Part 1, Neues Museum Nürnberg, Germany

2018 *25 Years! Shared Histories, Shared Stories*, Fotomuseum Winterthur, Winterthur, Switzerland
Kleine Geschichte(n) der Fotografie/Small Story(s) of Photography, Sprengel Museum, Hannover, Germany
Picture Industry: A Provisional History of the Technical Image, 1844-2018, Luma Foundation,

Arles, France
Still Life: Obstinacy of Things, Kunst Haus Wien, Vienna, Austria
Surface Matters, Mutina for Art, Fiorano Modenese, Italy

2017 *Darren Bader (@mined_oud)*, Museo d'Arte Contemporanea Donnaregina Napoli (MADRE), Naples, Italy
I am you, you are too, Walker Art Center, Minneapolis, MN
Jump into the Future: Art from the 90's and 2000's. The Borgmann Donation, Stedelijk Museum, Amsterdam, The Netherlands
Perfectly Concocted Context by Jonathan Monk, Cherry and Martin, Los Angeles, CA
The Absent Museum, WIELS, Contemporary Art Centre, Brüssles, Belgium
You Are Looking At Something That Never Occurred, Zabludowicz Collection, London, UK

2016 *Albert Oehlen*, The Cleveland Museum of Art, Cleveland, OH
California and the West: Photography from the Campaign for Art, San Francisco Museum of Modern Art, San Francisco, CA
L'image Volée/The Stolen Picture, Fondazione Prada, Milan, Italy
Mit anderen Augen/With Other Eyes, Kunstmuseum Bonn, Bonn, Germany; Kunsthalle Nürnberg, Nuremberg, Germany
Ordinary Pictures, Walker Art Center, Minneapolis, MN
We Call It Ludwig, Museum Ludwig, Cologne, Germany

2015 *America Is Hard To See*, Whitney Museum of American Art, New York, NY
Anatomies de l'automate, La Panacée, Montpellier, France
Chalet Dallas, Nasher Sculpture Center, Dallas, TX
Display Show, Temple Bar Gallery, Dublin, Ireland [itinerary: Eastside Projects, Birmingham, England; Stroom Den Haag, The Netherlands]
Everything Must Go: Art and the Market, Lewis Glucksman Gallery, University College Cork, Ireland
It's Obvious, Collection Vanmoerkerke, Ostend, Belgium
Le Souffleur: Schürmann meets Ludwig, Ludwig Forum Aachen, Germany
Open This End: Contemporary Art from the Collection of Blake Bryne, Nasher Museum of Art at Duke University, Durham, NC (travelling to The Ohio State University Urban Arts Space, Columbus, OH; Miriam and Ira D. Wallach Art Gallery, Columbia University, NY; Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portlamd, OR)
Perfect Likeness: Photography and Composition, Hammer Museum, Los Angeles, CA
Under the Clouds: From Paranoia to the Digital Sublime, Museu Serralves, Porto, Portugal
We Are A Parasite On The Institution of Cinema, An Institution Of Parasites, 1st Studio for Propositional Cinema Film Festival, Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria

2014 *Bringing Light into a Windowless Room*, Capitain Petzel, Berlin, Germany (with Diango Hernández and Matt Mullican)
1984-1999: The Decade, Centre Pompidoi- Metz, Metz, France
Darren Bader: Photographs I Like, Andrew Kreps Gallery, New York, NY
Love Story: The Anne and Wolfagang Titze Collection, Winter Palace and 21er Haus, Belvedere, Vienna, Austria
A Machinery for Living, Petzel Gallery, New York, NY (organized by Walead Beshty)
(Mis)Understanding Photography: Works and Manifestos, Museum Folkwang, Essen, Germany
Propaganda for Reality, Museum Morsbroich, Leverkusen, Germany
Take It or Leave it: Institution, Image, Ideology, Hammer Museum, Los Angeles, CA
To do as one would, David Zwirner, New York, NY
What is a Photograph?, International Center of Photography, New York, NY

2013 55th Venice Biennale: *Il Palazzo Enciclopedico/The Encyclopedic Palace*, Venice, Italy
The Feverish Library (continued), Capitain Petzel, Berlin, Germany
Magnetic North, Ratio 3, San Francisco, CA
Life with Pop: A Reproduction of Capitalist Realism, Kunsthalle Düsseldorf, Düsseldorf, Germany
Magnetic North, Ratio 3, San Francisco, CA
Official Welcome - New works of the foundation for the acquisition of contemporary art,

Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany
Tradition. A selection from the Center for Research on Old Textiles (CSROT), Marres, Maastricht, The Netherlands (travelling to Grazer Kunstverein, Graz, Austria)

2012 *Ändere dich, Situation!*, Stadtgalerie Schwaz, Schwaz, Austria A Blind Spot, Haus der Kulturen der Welt (HKW), Berlin, Germany
The Deutsche Börse Photography Prize, The Photographers' Gallery, London, UK (travelling to Deutsche Börse, Frankfurt; C/O Berlin)
Fremde überall/Foreigners everywhere: Contemporary Art from the Pomeranz Collection, Jewish Museum, Vienna, Austria
Ghosts in the Machine, New Museum, New York, NY
Poule!, Fundación/Colección Jumex, Ecatepec, Mexico
Stand still like the hummingbird, David Zwirner, New York, NY
This Will Have Been: Art, Love & Politics in the 1980s, Museum of Contemporary Art Chicago, Chicago, IL (travelling to Walker Art Center, Minneapolis, Minnesota ,MN; Institute of Contemporary Art/Boston, Boston, MA)

2011 *PHOTOGRAPHY CALLING! Sammlung Wilhelm und Gaby Schürmann*, Sprengel Museum Hannover, Hannover, Germany
thank you, haubrookshows, Berlin, Germany
Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo, Artist Space, New York, NY
Moshe Ninio, Haim Steinbach and Christopher Williams, Dvir Gallery, Tel Aviv, Israel
Under the Big Black Sun: California Art 1974-1981, The Museum of Contemporary Art, Los Angeles, CA
The boy who robbed you a few minutes before arriving at the ball, Galerie Gisela Capitain, Cologne, Germany (curated by Regina Fiorito and Kelley Walker)
Heterotopien und Wissensräume in der Kunst, Kunsthaus Graz, Graz, Austria
After images, Musee Juif De Belgique, Brussels, Belgium
Buchumschläge von Hannes Jähn, Antiquariat Buchholz, Cologne, Germany (display window arranged by Christopher Williams)
Shapes, haubrokshows, Berlin, Germany

2010 *Atlas. How to Carry the World on One's Back*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (travelling to: ZKM, Karlsruhe, Germany; Sammlung Falckenberg, Hamburg, Germany)
Picture Industry (Good Bye To All That), Regen Projects II, Los Angeles, CA (organized by Walead Beshty)
Filmschönheit, Galerie Gisela Capitain, Cologne, Germany (curated by Albert Oehlen)
Endless Bummer / Surf Elsewhere, Blum & Poe, Los Angeles, CA (curated by Drew Heitzler)
Wunschzettel, im Rahmen der Ausstellung: Nur Papier, und doch die ganze Welt, Staatsgalerie Stuttgart, Germany
Swagger, Drag, Fit Together, Wallspace Gallery, New York, NY
Exhibition, Exhibition, Castello di Rivoli, Rivoli/Turin, Italy (curated by Adam Carr)
Filmschönheit, Galerie Mezzanin, Vienna, Austria (curated by Albert Oehlen)
Twenty Five, Luhring Augustine, New York, NY
Eight Gwangju Biennale, Gwangju, South Korea

2009 *Männer und Frauen*, Kunstraum Grässlin, St. Georgen, Germany
Das Gespinst, Museum Abteiberg, Mönchengladbach, Germany
Modernologies. Contemporary artists researching modernity and modernism, Museu d'Art Contemporani de Barcelona, Barcelona, Spain (curated by Sabine Breitwieser)
Then the work takes place. Zum Paradigma des Konzeptuellen in der zeitgenössischen Fotografie, Camera Austria, Kunsthaus Graz, Graz, Austria
Connected things collected, Haubrok Collection, Berlin, Germany
Walead Beshty, Kelly Walker and Christopher Williams, China Art Objects Galleries, Los Angeles, CA
An Unruly History of the Readymade, Fundación/Colección Jumex, Mexico City, Mexico

2008 Galerie Catherine Bastide & Dépendance, Brussels, Belgium
Choosing, Galerie Sfeir-Semler, Hamburg, Germany (curated by Robert Barry)
Quiet Politics, Zwirner & Wirth Gallery, New York, NY
Index: Conceptualism in California from the Permanent Collection, Museum of Contemporary Art,

Los Angeles, CA
Not So Subtle Subtitle, Casey Caplan, New York, NY
Re-Designed, Galleria Lia Rumma, Milan, Italy
Kavalierstart, 1978 – 1982 Aufbruch in die Kunst der 80er, Museum Morsbroich Leverkusen, Leverkusen, Germany
Photography on Photography: Reflections on the Medium since 1960, Metropolitain Museum of Art, New York, NY
Color Chart: Reinventing Color, 1950 to Today, The Museum of Modern Art, New York, NY
15 Years, Part III, Wako Works of Art, Tokyo, Japan

2007 *Been Up So Long it Looks Like Down to Me*, Presentation House Gallery, Vancouver, Canada
Brasil: desFocos [o olho de fora], Centro Cultural Banco Do Brasil, Rio de Janeiro; Paço das Artes, São Paolo, Brasil
Yäg, La Planta, Arte Contemporáneo Omnilife, Guadalajara, Spain
Ten Years, Emily Tsingou gallery, London, UK
15 Years, Early and New Works Part XX, Wako Works of Art, Tokyo, Japan
Angelegenheiten, die sich daraus ergeben, Künstlerhaus Bremen, Bremen, Germany
L.A. Desire, Galerie Dennis Kimmerich, Düsseldorf, Germany (curated by Wilhelm Schürmann)
Conditions of Display, The Moore Space, Miami, FL
Cross-border. Fotografie und Videokunst aus dem MUMOK Wien, Kunstmuseum Stuttgart, Stuttgart, Germany
What does the jellyfish want?, Museum Ludwig, Cologne, Germany
Die Wörter, Die Dinge, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
Les Temps moderne: Collection du Frac Bretagne, Centre d'Art Contemporain, Bignan, France
Tomorrowland: CalArts in Moving Pictures, Centre Pompidou, Paris, France

2006 *Motore Immobile*, Greene Naftali Gallery, New York, NY
Los Angeles – Paris, The Los Angeles Art Scene, 1955-1985, Centre Pompidou, Paris, France (curated by Catherine Grenier)
Whitney Biennial 2006: Day for Night, Whitney Museum of American Art, New York, NY
staged/unstaged, Emily Tsingou Gallery, London, UK
Make your own life: Artists in & out of Cologne, Institute of Contemporary Art - University of Pennsylvania, Pennsylvania, PA
Why Pictures Now, MUMOK Stiftung Ludwig, Vienna, Austria
The Swan is very peaceful... ,Richard Telles Fine Art, Los Angeles, CA
Surprise, Surprise, ICA London, London, UK
1,82, Haubrokshows, Berlin, Germany
Make Your Own Life: Artists In & Out of Cologne, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; The Power Plant, Toronto, Canada
Keep passing the open windows or Happiness, Galerie Gisela Capitain, Cologne, Germany (curated by Anke Kempkes)
Strange Drugs, Galerie Rodolphe Janssen, Brussels, Belgium
Into a Journey, Meyer-Riegger Galerie, Karlsruhe, Germany
Kunst aus Los Angeles der 60er bis 90er Jahre, Kunstverein Braunschweig, Braunschweig, Germany

2005 *bildwechsel/01, Sammlung F.C. Gundlach*, Deichtorhallen Hamburg, Hamburg, Germany
L'estasi delle cose / The Ecstasy of Things / Im Rausch der Dinge, Spazio Oberdan, Milan, Italy; Museo di Fotografia Contemporanea, Cinisello Balsamo, Italy
It takes some time to open an oyster, Centro Cultural Andraxt, Mallorca, Spain (curated by Yilmaz Dziewor)
I really should..., Lisson Gallery, London, UK (curated by Stefan Kalmár)
Roe Etheridge, Zoe Leonard, Christopher Williams, Mai 36 Galerie, Zurich, Switzerland

2004 *Before the End*, Le Consortium, Dijon, France
Playing with Nature: Flowers Observed, Flowers Transformed, Andy Warhol Museum, Pittsburg, PA
Quodlibet (Teil 1), Galerie Daniel Buchholz, Cologne, Germany
Documentary Evidence, Galerie Chez Valentin, Paris, France (curated by Sophie Berrebi)
Artists' Favourites Act I, Institute of Contemporary Arts, London, UK
Das Kreuz der Venus- Feuer, Tod und Schönheit, Maximilianmuseum, Augsburg, Garten Eden,

Germany
Galerie Bärbel Grässlin, Frankfurt. Germany (curated by Doris Kettner)
Quodlibet (Teil 2), Galerie Daniel Buchholz, Cologne, Germany
Biennial Lodz, Lodz, Poland
Last One On is a Soft Jimmy, Paula Cooper Gallery, New York, NY
100 Artists See God, The Jewish Museum of San Francisco, San Francisco, CA (travelling to: Contemporary Arts Center of Virginia, Virginia Beach, VA; ICA Institute of Contemporary Arts, London, UK)
Im Rausch der Dinge, Fotomuseum Winterthur, Winterthur, Switzerland

2003 *Re-Production 2*, Georg Kargl, Vienna, Austria
100 Artists See God, Independent Curators International, New York, NY
Unreal Estate Opportunities, PKM Gallery, Seoul, Korea
Raid the Icebox, Margo Leavin Gallery, Los Angeles, CA
Society for Contemporary Art: Acquisition Selections, Art Institute of Chicago, Chicago. IL
Adorno. Die Möglichkeit des Unmöglichen, Frankfurter Kunstverein, Frankfurt, Germany
fast forward – Media Art. Sammlung Goetz, ZKM, Karlsruhe, Germany

2002 *Prophets of boom. Werke aus der Sammlung Schürmann*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
Transform the World 2002, Wako Works of Art, Tokyo, Japan
Solitudes, Galerie Michel Rein, Paris, France
Rethinking Photography, Forum Stadtpark, Graz, Austria
Portrait Photography, Mai 36 Galerie, Zurich, Switzerland
La Chinoise, Baumgartner Gallery, New York, NY
ReProduktion, Galerie Bernhard Knaus, Mannheim, Germany

2001 *Vom Eindruck zum Ausdruck. Sammlung Grässlin*, Deichtorhallen Hamburg, Hamburg
"W", Musée des Beaux Arts, Dole, France (curated by Robert Nickas)
Mezzanin, Vienna, Austria
Detourism, The Renaissance Society, University of Chicago, Chicago, IL
Take Two/Reprise, The Ottawa Art Gallery, Ottowa, Canada
In Between: Art and Architecture, MAK Center, West Hollywood, CA
Alterning Current (Teil 2), Sammlung Hauser und Wirth, St. Gallen, Switzerland
Mobile Wall Systems, Museum Boijmans Van Beuningen, Rotterdam, Netherlands
I <3 NY, David Zwirner, New York, NY

1999 *The work shown in this space is a response to the existing conditions and/or work previously shown within the space III*, neugerriemschneider, Berlin, Germany
Gallery Artists Summer Show, David Zwirner, New York, NY
Summer Group Show, Margo Leavin Gallery, Los Angeles, CA
The Museum as Muse, Museum of Modern Art, New York, NY
Rotterdam Foto-Biennale, Rotterdam, Netherlands

1998 *Places that are elsewhere*, David Zwirner Gallery, New York, NY
TransFiction I: Point Blank, Charim Klocker, Vienna, Austria
Travel & Leisure, Paula Cooper Gallery, New York, NY
At the End of the Century: One Hundred Years of Contemporary Architecture, Museum of Contemporary Art, Tokyo, Japan (travelling to Colegio de San Ildefonso, Mexico City, Mexico; Museum Ludwig, Cologne, Germany; Museum of Contemporary Art, Los Angeles, CA)
90069, Margo Leavin Gallery, Los Angeles, CA

1997 *Someone else with my fingerprints*, Galerie David Zwirner, New York, NY (travelling to: Galerie Hauser & Wirth,Zurich, Switzerland; August Sander Archiv/SK Stiftung Kultur, Cologne, Germany; Kunstverein München, Munich, Germany; Kunsthaus Hamburg, Hamburg, Germany (curated by Wilhelm Schürmann)
Das Ende der Avantgarde: Kunst als Dienstleistung, Kunsthalle der Hypo-Kulturstiftung, Munich

Sunshine & Noir, Kunst in L.A. 1960-1997, Kunstmuseum Wolfsburg, Wolfsburg, Germany; Louisiana Museum, Humblebaek/Copenhagen, Denmark; Castello di Rivoli, Rivoli/Turin, Italy; UCLA at the Armand Hammer Museum and Cultural Center, Los Angeles, CA
Wechselstrom, Galerie Ulrich Fiedler, Cologne, Germany
At One Remove, Henry Moore Institute, Leeds, UK
Nature Redux: Photographs by Ten Artists, Harris Art Gallery, University of La Verne, La Verne, CA

1996 *Roy Arden, Dan Graham, Edward Ruscha, Christopher Williams*, Galerie Blum & Poe, Santa Monica, CA
Nobuyoshi Araki, Larry Clark, Thomas Struth, Christopher Williams, Kunsthalle Basel, Basel, Switzerland
Nature Redux: Photographs by Ten Artists, Santa Barbara Country Arts Commission at Channing Peake Gallery, Santa Barbara, CA

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, CA
People, Stephan Balkenhol, Marlene Dumas, Thomas Ruff, Thomas Struth, Christopher Williams, Monica de Cardenas Gallery, Milan, Italy
Untitled (Reading Room), Margo Leavin Gallery, Los Angeles, CA
Das Ende der Avantgarde, Kunst als Dienstleistung, Hypo-Kulturstiftung, Munich, Germany

1994 *Radical Scavenger(s): The Conceptual Vernacular in Recent American Art*, Museum of Contemporary Art, Chicago, IL
Die Orte der Kunst, Sprengel Museum, Hannover, Germany
In the Field. Landscape in Recent Photographie, Margo Leavin Gallery, Los Angeles, CA
notational photographs, Metro Pictures + Petzel Borgmann Gallery, New York, NY
Temporary Translation(s). Sammlung Schürmann, Kunst der Gegenwart und Fotografie, Deichtorhallen Hamburg, Hamburg, Germany
25 years: An exhibition of Selected Works, Margo Leavin Gallery, Los Angeles, CA
The Archive, Forum Stadtpark, Graz, Austria
Labor and Leisure, John Michael Kohler Arts Center, Sheboygan, WI
Installations: Selections from the Permanent Collection Part One, The Museum of Contemporary Art, Los Angeles, CA

1993 *A Complete Hand of One Suit, Donna Beam Fine Art Gallery*, University of Nevada, Las Vegas, NV
Fragments and Form: Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles, CA
Other Places, Margo Leavin Gallery, Los Angeles, CA
Konstruktion Zitat: Kollektive Bilder in der Fotografie, Sprengel Museum, Hannover, Germany
Utopian Art - Artificial Utopia, Friedrichshof, Austria
Kontextualismus, Neue Galerie, Graz, Austria
L.A. Stories, Jack Rutberg Fine Arts, Los Angeles. CA

1992 *American Fine Arts*, New York, NY
Various Artists, Margo Leavin Gallery, Los Angeles, CA (with Felix Gonzalez-Torres and Albert Oehlen, curated by Williams)
Knowledge: Aspects of Conceptual Art, University Art Museum, Santa Barbara; Santa Monica Art Museum, Santa Monica, CA
Dirty Data: The Collection of Wilhelm Schürmann, Ludwig Forum für Internationale Kunst, Aachen
Jack Hanley Gallery, San Francisco, CA
Hollywood, Hollywood, Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena
Mehr Licht, Galerie Crousel-Robelin, Paris, France
Autoren von Texte zur Kunst halten Reden u. a. auf der documenta 9 (Lecture), Auditory of the Gesamthochschule Kassel, Kassel, Germany

1991 *Vanitas*, Galerie Crousel-Robelin, Paris, France

Enclosure, Los Angeles Municipal Art Gallery, Los Angeles, CA
Gulliver's Travels, Galerie Sophia Ungers, Cologne, Germany
Rodney Graham, Stephen Prina, Christopher Williams, S.L. Simpson Gallery, Toronto, Canada
Fassbinder-Oehlen-Prina, Castello di Riviera, Turin, Italy (Slide presentation)
Facing the Finish: Some Recent California Art, San Francisco MOMA, San Francisco, CA
The Legacy of Karl Blossfeldt, Jan Turner Gallery, Los Angeles, CA
Carnegie International 1991, The Carnegie Museum of Art, Pittsburgh, PA
Lynn Cohen, Thomas Struth, Christopher Williams, Galerie Samia Samouma, Paris, France
The Museum Of Natural History, Galerie Barbara Farber, Amsterdam, Netherlands

1990 *Prints and Multiples*, Luhring Augustine Hetzler, Santa Monica, CA
Galerie Ursula Schurr, Stuttgart, Germany
Drawings, Luhring Augustine Hetzler, Santa Monica, CA
Arte domani: 1990/Point of View, Musei di Spoleto, Rome, Italy
De Afstand (Distance), Witte de With Center for Contemporary Art, Rotterdam, Netherlands

1989 Robin Lockett Gallery, Chicago, IL
Materiality, CEPA, Buffalo, NY
A Forest of SIGNS, The Museum of Contemporary Art, Los Angeles, CA
Schmidt/Markow Gallery 1709, St. Louis, MO
Wittgenstein and the Art of the 20th Century, Wiener Secession, Vienna; Palais des Beaux-Arts, Brussels, Belgium
Galerie Ursula Schurr, Stuttgart, Germany
Une Autre Affaire, Espace FRAC, Dijon, France
Constructing a History: A Focus on MOCA's Permanent Collection, Museum of Contemporary Art, Los Angeles, CA

1988 *Material Ethics*, Milford Gallery, New York, NY
Galerie Crousel-Robelin Bama, Paris, France

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

1986 Foundation De Appel, Amsterdam, Netherlands
Mandelzomm, Castello di Vulci, Rome, Italy
Rooted Rhetoric: Una Tradizione nell' Arte Americana, Castel dell Ovo, Naples, Italy

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

1984 *Jenny Holzer, Stephen Prina, Mark Stahl, Christopher Williams*, Galerie Crousel-Hussenot, Paris, France (travelling to: Gewad, Ghent, Belgium; Foundation De Appel, Amsterdam, Netherlands)

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

1982 *74th American Exhibition*, The Art Institute of Chicago, Chicago, IL
Jancar/Kuhlenschmidt Gallery, Los Angeles, CA

1981 5. International Biennale, Erweiterte Fotografie, Wiener Secession, Vienna, Austria
Public Speaking Work, California Institute of the Arts, Valencia, CA (in association with Mark Stahl)

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

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

The Broad, Los Angeles, CA
The Metropolitan Museum of Art, New York, NY
The Museum of Modern Art, New York, NY
Museum Moderner Kunst Stiftung Ludwig Wien, Austria
Solomon R. Guggenheim Museum, New York, NY
Whitney Museum of American Art, New York, NY

BIBLIOGRAPHY

MONOGRAPHIC PUBLICATIONS

Christopher Williams: Program. Open Letter to Model No. 1740
Capitain Petzel, 2016
Folder
9 x 12 3/4 in / 22.9 x 32.4 cm

Ordinary Pictures - Sherrie Levine, Wolfgang Tillmans, Christopher Williams
Texts by Thomas Beard, Eric Crosby, Lane Relyea, and Eva Respini
Walker Art Center, 2016
8 x 12 in / 20.3 x 30.5 cm
208 pages

Christopher Williams: Printed in Germany (Limited Edition)
Walther König, Cologne, 2015
Designed by Petra Hollenbach
8 1/4 x 10 3/4 in / 21 x 27.3 cm
372 pages

Christopher Williams: Printed in Germany
Walther König, Cologne, 2014
Designed by Petra Hollenbach
8 1/4 x 10 3/4 in / 21 x 27.3 cm
372 pages

Christopher Williams: The Production Line of Happiness
Text by Mark Godfrey, Roxana Marcoci, Christopher Williams, and Matthew S. Witkovsky
Art Institute of Chicago / Museum of Modern Art / Whitechapel Gallery, 2015
8 1/2 x 10 1/2 in / 21.6 x 26.7 cm
186 pages

Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 19)
Text by Josef Strau
David Zwirner Books, 2014
9 x 12 3/4 in / 22.9 x 32.4 cm

Christopher Williams: Program. The Production Line of Happiness
Text by Mark Fisher
David Zwirner, 2013
Folder
9 x 12 3/4 in / 22.9 x 32.4 cm
4 pages

Christopher Williams: Program. The Production Line of Happiness Songbook
Lyrics by Léo Ferré. Poem by Bertolt Brecht
Galerie Gisela Capitain, 2013
Folder
9 x 12 3/4 in / 22.9 x 32.4 cm

Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 16)
Text by Daniel Buren and Bertold Brecht
Kabinett für aktuelle Kunst, 2012
Folder
9 x 12 3/4 in / 22.9 x 32.4 cm

Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 15)
Text by Mark von Schlegell
Museum Morsbroich, Leverkusen, 2011
9 x 12 3/4 in / 22.9 x 32.4 cm

Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 11)
Foreword by Karola Kraus. Text by Mark Godfrey
Staatliche Kunsthalle, Baden-Baden, Cologne, Germany Walther König, Cologne, 2011
8 3/4 x 11 in / 22.2 x 27.9 cm

Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 10)
Texts by Diedrich Diederichsen, John Kelsey, and Christopher Williams
Bergen Kunsthall, Bergen, Norway, 2010
8 x 10 in / 20.3 x 25.4 cm
80 pages

*Christopher Williams: 97,5 Mhz**
Text by John Kelsey
JRP|Ringier, Zurich, Switzerland, 2007
12 3/4 x 9 1/4 in / 32.4 x 23.5 cm
24 pages

Konrad Klapheck: Paintings from 1955 to 1998
Text by Andrew Breton.
Steidl / Zwirner & Wirth, 2007
133 pages

Christopher Williams. Jeroen de Rijke & Willem de Rooij
Wiener Secession, Vienna, Austriam Walther König, Cologne, 2007
96 pages

Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision I)
Edited by Karola Grässlin, Text by Helmut Draxler
Kunstverein Braunschweig, Braunschweig, Sternberg Press, New Yoek/Berlin, 2006
21 x 27 cm
88 pages

Christopher Williams: Archäologie Beaux Arts Ethnography Theatre-Verite
Texts by Claudia Beck, John Miller, and Christina Ritchie
Contemporary Art Gallery, Vancouver, Australia, 2005
8 1/2 x 9 1/2 in / 21.6 x 24.1 cm
47 pages

Corporare Communications - Ringier Annual Report 2003
JRP|Ringier, Zurich, Switzerland, 2004

Christopher Williams: Works 1994-2000
John Hope Franklin Center, Duke University, Durham, NC, 2004

Unreal Estate Opportunities
PKM Gallery, Seoul, South Korea
84 pages

Christopher Williams: Poetry must be made my all
Govett-Brewster Art Gallery, New Plymouth, Australia

Christopher Williams - Couleur Européenne - Couleur Soviétique - Couleur Chinoise
Krefelder Kunstmuseen, Krefeld, Germany, 2000
59 pages

For Example: Die Welt ist schön
Texts by Karel Schampers, Richard J. Neutra and Timothy Martin
Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, 1997
120 pages with numerous duotone and four-color platesr
25.1 x 21.8 cm

Oehlen Williams 95 - Albert Oehlen and Christopher Williams
Wexner Center for the Arts, 1995
8 x 10 in / 20.3 x 25.4 cm
172 pages

Christopher Williams
Person's Weekend Museum, Tokyo, Japan, 1993

Two Evenings of Film
Cologne Film Festival, Cologne, Germany, 1992

Bouquet (for Bas Jan Ader and Christopher D'Arcangelo)
Galerie Max Hetzler, Cologne, Germany, 1991

Angola to Vietnam
Imschoot, Uitgevers voor IC, Gent, Belgium, 1989

Christopher Williams
Shedhalle Zürich, Zürich, Switzerland, 1989

SELECTED BOOKS & GROUP EXHIBITION CATALOGUES

2016 L'image Volée/The Stolen Picture, Fondazione Prada, Milan
2015 Akademie X: Lessons in Art + Life. Phaidon Press, London
Open This End: Contemporary Art from the Collection of Blake Byrne. Edited by Joseph R., The Skylark Foundation, Los Angeles
Perfect Likeness: Photography and Composition. Hammer Museum, Los Angeles
Whitney Museum of American Art: Handbook of the Collection, Whitney Museum of American Art, New York
Under the Clouds: From Paranoia to the Digital Sublime, Museu Serralves, Porto, Portugal
2014 1984-1999: The Decade, Centre Pompidou-Metz, Metz, France

Confusion in the Vault, Museo Jumex, Mexico City
Life with Pop: A Reproduction of Capitalist Realism. Verlag der Buchhandlung Walther König, Cologne
Love Story: The Anne and Wolfgang Titze Collection, Verlag für moderne Kunst Nürnberg, Nuremberg
(Mis)Understanding Photography: Works and Manifestos, Museum Folkwang, Essen, Germany and Steidl, Göttingen, Germany
Now Showing: A History of the Govett-Brewster Art Gallery, Govett-Brewster Art Gallery, New Plymouth, New Zealand
The Photograph as Contemporary Art, Thames & Hudson, London [revised and expanded third edition; originally published in 2004]
What is a Photograph?, International Center of Photography and DelMonico Books/Prestel Verlag, New York

2013 55th Venice Biennale: Il Palazzo Enciclopedico/The Encyclopedic Palace. Marsilio Editori, Venice

2012 Deutsche Börse Photography Prize 2012, The Photographers' Gallery, London, UK, pp. 97-122.

2011 Entre chien et loup / Works from the Meana Larrucea Collection, Guillermo Paneque (Ed.), Madrid, Spain, pp. 34-35, 38-43.
Collection Vanmoerkerke, Brussels, Belgium, pp. 282-285.
Vermessung der Welt / Measuring the World. Heterotopias and Knowledge Spaces in Art, Kunsthaus Graz Universalmuseum Johanneum, Katrin Bucher Trantow, Peter Pakesch (eds), Cologne 2011, pp. 107-108, 94-195.

2010 Atlas. ¿Cómo llevar el mundo a cuestas? / Atlas: How to Carry the World on One's Back?, Georges Didi-Huberman, (ed.), Madrid, Spain, p. 285.xhibition, Exhibition, Castello di Rivoli, Adam Carr (ed.), Milan, Italy, pp. 37, 45.
10,000 Lives. Gwangju Biennale 2010, Gwangju Biennale Foundation (ed.), Gwangju, South Korea, pp. 42- 45, 470- 471

2009 Cotton, Charlotte, The Photograph as Contemporary Art. New Edition, London, UK, pp. 223-224
Modernologies, Museu D'Art Contemporani de Barcelona, Sabine Breitwieser (ed.), Barcelona, Spain, pp. 216-221.

2008 Brasil: desFocos [o olho de fora], Pacodas Artes, Sao Paolo, Brasil
Color Chart, The Museum of Modern Art, New York, NY

2003 Unreal Estate Opportunities, PKM Gallery, Seoul, South Korea

2002 Prophets of Boom – Werke aus der Sammlung Schürmann, Staatliche Kunsthalle Baden-Baden, Baden - Baden, pp. 133-135.

2000 Positions Attitudes Actions, Foto Biennale Rotterdam, Rotterdam 2000.

1999 Sharawagdl, Felsenvilla Baden, Baden 1999.

1997 Sunshine & Noir: Art in L.A. 1960-1997, Louisiana Museum of Modern Art, Humlebaek 1997.

1996 Modern Art in the Common Cultur, Yale university Press, New Haven 1996.
NobuyoshiAraki. Larry Clark, Thomas Struth, Christopher Williams, Kunsthalle Basel, Basel 1996.

1994 Radical Scavenger(s): The Conceptual Vernacular in Recent American Art, Museum of Contemporary Art, Chicago, IL, pp. 60-63.
Die Orte der Kunst, Sprengel Museum Hannover, Hannover 1994.

1992 Dirty Data: The Collection of Wilhelm Schürmann, Ludwig Forum für Internationale Kunst Aachen, Aachen, Germany
Knowledge: Aspects of Conceptual Art, University Art Museum Santa Barbara, Santa Barbara 1992.

1991 51st Carnegie International, Carnegie Museum of Art, Pittsburgh 1991.
Rodney Graham, Stephen Prina, Christopher Williams, S.L. Simpson Gallery, Toronto 1991.
Fassbinder-Oehlen-Prina (slide presentation), Castello di Riviera, Turin 1991.

1990 De Afstand, Witte de With Center for Contemporary Art, Rotterdam 1990.

1989 A forest of Signs: Art in the Crisis of Representation, Museum of Contemporary Art Los Angeles, Los Angeles, CA
Wittgenstein and the Art of the 20th Century, Wiener Seccesion, Palais des Beaux-Arts Brüssel, Wien/ Brüssel, Belgium

1987 CalArts: Skeptical Belief(s), Newport Harbour Museum/ The Renaissance Society, Newport Beach/ Chicago, IL

1986 T.V.Generations, Los Angeles Contemporary Exhibitions, Los Angeles, CA
1985 The Art of Memory, the Loss Of History, The New Museum of Contemporary Art, New York, NY
1983 Jenny Holzer, Stepen Prina, Mark Stahl, Christopher Williams, Foundation De Appel/ Geward Genf, Amsterdam/Genf
1982 74th American Exhibition, The Art Institute of Chicago, Chicago, IL
1981 5th International Biennal, Extend Photography, Vienna, Austria

MAGAZINES AND NEWSPAPERS (SELECTION)

Pinaroli, Fabien, Christopher Williams: The Production Line of Happiness, Ciel Variable no. 102, p. 86
Williams, Christopher, Hilla Becher: 1934-2015, Artforum 54, no. 5 (January 2016), p. 53-58
Dougill, David, Christopher Williams, Whitechapel Gallery, The Sunday Times (April 12, 2015), p. 20-21
Luke, Ben, All about the look, The Evening Standard (April 30, 2015), p. 42
O'Hagan, Sean, Glossing modernity, The Guardian (April 29, 2015), pp. 18-19
Sherwin, Skye, Christopher Williams, The Guardian (April 25, 2015), p. 36
Archey, Karen, Christopher Williams's 'Industrielle (Revision 19).', art-agenda.com
Bakshani, Nikkitha, Photo Shopping, villagevoice.com (July 30, 2014), online
Baumgardner, Julie, Photographer Christopher Williams Blends an Advertising Aesthetic With Fine-Art Photography, nymag.com/thecut (July 28, 2014), online
Cascone, Sarah and Matthew Shen Goodman, The Brief: Standard Image, Art in America, (January 2014), p. 21
Christoph, Sara, Christopher Williams: The Production Line of Happiness, brooklynrail.org (September 14, 2014), online
Cotter, Holland, Like What You See? It May Be For Sale, The New York Times (July 20, 2014)
de Rooij, Willem, Christopher Williams: The Production Line of Happiness, Artforum 52, no. 5 (January 14, 2014), p. 144
Delgado, Kasia, Snapshot: 'Christopher Williams: The Production Line of Happiness,' MoMA, Financial Times (July 26, 2014), p. 18
Dollar, Steve, Carte Blanche: Christopher Williams, The Wall Street Journal (July 17, 2014), p. A18
Gefter, Philip, The Next Big Picture: With Cameras Optional, New Directions in Photography, The New York Times (January 23, 2014)
Gopnik, Blake, My Top 10 Shows of the Year, The Art Newspaper (December 2014), p. 53
Griffin, Tim, Best of 2014 'Christopher Williams: The Production Line of Happiness.', Artforum 53, no. 4 (December 2014), p. 280-283
Halle, Howard, Christopher Williams: The Production Line of Happiness., Time Out New York, (September 11-17, 2014), p. 34
Herbert, Martin, Christopher Williams, ArtReview (Summer 2014), p. 40
Indrisek, Scott, Christopher Williams Goes Label-Free at MoMA, artinfo.com (July 22, 2014), online
Indrisek, Scott, Christopher Williams Models the Chicken, Smashes a Car, artinfo.com, (November 6, 2014), online
Indrisek, Scott, Christopher Williams Stops Making Sense, artinfo.com (August 8, 2014), online
Indrisek, Scott, The Best Exhibitions of 2014, artinfo.com (December 23, 2014), online
Kadlec, Alexandra. Christopher Williams // The Production Line of Happiness, theseenjournal.org (February 7, 2014), online
Kelsey, Colleen, Sly Vision, Interview Magazine (August 2014), p. 45
Kino, Carol, Artists on Artists: Michelle Grabner on Christopher Williams's Vivid, Exacting Photographs, tmagazine.nytimes.com (May 9, 2014), online
Kohler, Michael, Schöner, falscher Schein, art Das Kunstmagazin (August 2014), p. 110-111
Laster, Paul, Q&A Christopher Williams: A former child of Hollywood takes a director's approach to photography, Time Out New York (July 31 - August 6, 2014), p. 31
Lawson, David Gregory, In Conversation: Christopher Williams with David Gregory Lawson, The Brooklyn Rail (October 3, 2014), p. 81
Martin, Lesley A., Photobook Awards Short List: Photography Catalogue of the Year." Aperture (December 2014),p. 104

Moss, Rebecca, Christopher Williams Imagines Advertising Without Photoshop, elle.com (July 29, 2014), online
Murg, Stephanie, Photographer Christopher Williams explores 'The Production Line of Happiness' at MoMA, New York, wallpaper.com (July 29, 2014), online
Myers, Terry R., Christopher Williams: The Production Line of Happiness." ArtReview, (March/April 2014), p. 114
Ou, Arthur, Christopher Williams: New York - Museum of Modern Art." Art in America (October 2014), pp. 169-170
Pollack, Maika, 'What is a Photograph?' at the International Center of Photography and 'A World of Its Own: Photographic Practices in the Studio' at the Museum of Modern Art., The New York Observer (February 17, 2014), p. B4
Rexer, Lyle, About The Cover, photograph (January/February 2014), p. 6
Russeth, Andrew, 1st: Seeing is Believing, W Magazine (August 2014), p. 80
Schjeldahl, Peter. "Sharp Focus: Christopher Williams's sophisticated pictures." The New Yorker (August 4, 2014) [ill.]
Schwendener, Martha. "Christopher Williams." The New York Times (November 13, 2014): C29 [ill.]
Smith, Roberta. "Kodak Moments, Deconstructed." The New York Times (August 1, 2014): C21, 24 [ill.]
Smith, Roberta. "Museum of Modern Art: 'Christopher Williams: Production Line of Happiness.'" The New York Times (October 10, 2014): C20 [ill.]
Smith, Roberta. "Perfecting the How as Well as the What." The New York Times (December 14, 2014): AR24 [ill.]
Snyder, Joel. "Christopher Williams." Artforum 52, no. 10 (Summer 2014): 354-357 [ill.] Staple, Polly. "Christopher Williams (Museum of Modern Art, New York; curated by Mark Godfrey, Roxana Marcoci, and Matthew S. Witkowsky, with Lucy Gallun)." Artforum 53, no. 4 (December 2014): 278 [ill.]
Taft, Catherine. "Christopher Williams." artforum.com (July 24, 2014) [ill.] [online] Taft, Catherine and David Andrew Tasman. "Christopher Williams: The 19th Draft." dismagazine.com (November 4, 2014) [ill.] [interview] [online]
Waxman, Lori. "Review: Christopher Williams retrospective at Art Institute." chicagotribune.com (February 19, 2014) [ill.] [online]
"Christopher Williams." The New Yorker (December 8, 2014): 24
"Christopher Williams, July 27 - November 2, 2014 at the Museum of Modern Art (MoMA) in New York, United Stated." wsimag.com (July 8, 2014) [ill.] [online] "Pop Chart: Branch Out." Time Magazine (February 24, 2014): 46 [ill.]
2013 Carey-Kent, Paul. "Christopher Williams - For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 18)." photomonitor.co.uk (June 6, 2013) [ill.] [online]
Císař, Karel. "Christopher Williams: Capitalist Realism." Fotograf 21, no. 12 (2013): 32-39 [ill.] Haubrok, Axel. "100 Meisterwerke: Christopher Williams." Monopol (December 2013): 50, 59 [ill.]
Lane, Mary M. "The Photo Perfectionist With a Yen to Provoke." The Wall Street Journal (May 18-19, 2013): C14 [ill.]
Witkovsky, Matthew S. "Christopher Williams." Aperture 210 (Spring 2013): 73-81 [cover] [ill.]

Raedecker, Michael, Optical Allusion. Tate Etc., issue 24, Sping 2012, 52-53
Wach, Alexandra, Lektionen aus der Dunkelkammer: Christopher Williams in Leverkusen, Monopol, February, p. 101
Die neue Eiszeit, Monopol, January 2012, 17
Christopher Williams: „For Example: Dix-Huit Leçons Sur La Societé Industrielle (Revision 15)", Monopol, January 2012, 120
Whitman-Salkin, Leah, Tips. Art/Institution. Bergen Kunsthall, Kaleidoskope, issue 11, Summer 2011, 124

Buddeus, Hana, Christopher Williams. Dům Umění – České Budějovice, Flash Art CZ/SK, no 21, September-November 2011, 58
Behrens, Katja, Ich stehe am liebsten neben der Kamera, K.West Das Kulturmagazin des Westens, no 12/01, December 2011 – January 2012, 70-73
Wach, Alexandra, Die reifen Früchte der Konzeptkunst. Der Fotograf als Auftraggeber – Christopher Williams im Museum Morsbroich, Kölner Stadt-Anzeiger, 2 December 2011, 27
Christopher Williams. For Example: Dix-Huit Leçons Sur La Societé Industrielle (Revision 15), Stadtzauber Kulturmagazin, December 2011, 22-23
Berrebi, Sophie, Christopher Williams. De wereld in 18 lessen, Metropolis M, No 2–2011, april/mai, 36-47, 115-117
Heiser, Jörg, As We Speak, frieze, Issue 134, October 2010, pp. 179 - 187
Meinhardt, Johannes, Christoher Williams. Richtig gedacht / richtig gemacht, Kunstforum, Bd. 203 Juli-September 2010, pp- 320-321
Lorch, Catrin, Kompassnadeln für die Welt, Süddeutsche Zeitung Nr. 165, 24 July, 2010, p. 15
Patzer, Georg, Dreckige Füße und der geklebte BH des Models, Stuttgarter Zeitung online, 22 June, 2010
Christopher Williams ist Brenner's Artist in Residence 2010, Boulevard Baden, 15 June, 2010
Fotografierter kalifornischer Humor – Christopher Williams, Nachtkultur / SWR.de, 11 June, 2010
Baier, Simon, Kameralistik, Spike 21, Wien & Berlin, Fall 2009, pp. 48-59
Lütticken, Sven, Gegen die Wand. Über Mathias Poledna und Christopher Williams im Bonner Kunstverein (Against the Wall. On Mathias Poledna and Christopher Williams at the Bonner Kunstverein), Texte zur Kunst, no 74, June 2009, 162-166, pp. 121-123
Williams, Christopher, What's That Hanging on My Bicycle?. Christopher Williams on Coosje van Bruggen (1942-2009), Artforum, Summer 2009, p. 67
Dziewior, Yilmaz, Bewegung in der Zelle. Mathias Poledna und Christopher Williams, in: Camera Austria. International, N. 106, 2009, p. 66
Luz, Kathrin, Mathias Poledna/Christopher Williams. Bonner Kunstverein, 7.2.-26.4.2009, in: Kunstforum Bd. 197, June-July 2009, pp. 359-360
Draxler, Helmut, Mathias Poledna und Christopher Williams at Bonner Kunstverein, kunstaspekte.de, January 31, 2009
Smolik, Noemi, Mathias Poledna/ Christopher Williams, in: Exit Express, #43 – April 2009
Mathias Poledna & Christopher Williams, Stadt Revue. Das Kölnmagazin, April 2009
Von Schoenebeck, Gudrun, Spuren einer Ausstellung im Bonner Kunstverein. Gemeinschaftsarbeit von Mathias Poledna und Christopher Williams, Generalanzeiger, 21./22. Februar 2009, 14.
Bonner Kunstverein. Mathias Poledna–Christopher Williams (7.02.-26.04.09), Kultur. Magazin der Theatergemeinde Bonn, Nr. 54, February2009
Mathias Poledna – Christopher Williams, bonner wirtschaftsgespraeche.de, 13.01.2010.
Aichinger, Eric, Das Formvollendete Gummirund. Christopher Williams bei Capitain Petzel, Berlin, artnet, 26 March, 2009
Frailey, Stephen, Christopher Williams. Textbook Example, pluk, Issue #36, Summer 2008, p. 62
Godfrey, Mark, Cameras, Corn, Christopher Williams and the Cold War, in: MIT Boston, October 2008, p. 115
Godfrey, Mark, Color Chart. The Museum of Modern Art, New York, USA, in: Frieze Issue 116, Summer2008, p. 226
Puvogel, Renate: Christopher Williams. „For Example: Dix-huit Leçons Sur la Société Industrielle, Revision 6", Kunsthalle Zürich, Kunstforum Bd. 189, Januar-Februar 2008, p. 377
Godfrey, Mark, Christopher Williams. Galleria d'Arte Moderna, Bologna, Italy, Artforum May 2007, p. 366
Pohlen, Annelie, Die Wörter, die Dinge, Kunstforum International – Düsseldorf, Bd. 185, Mai-Juni 2007, pp. 342-345
Cerozza, Luca, Christopher Williams, Frieze, April 2007
Tumlir, Jan, Sci-Fi Historicism, Flash Art, March/April 2007, pp. 102-105.
Costa, Chiara, Christopher Williams, Mousse, Intervista, Januar 2007, pp. 6-9
Prinzhorn, Martin, Territory Is Measured at the Borders, Afterall, Autumn/Winter 2007, p. 55