

Capitain Petzel

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

- 2026 *The Game. Christopher Williams: Provisional Props and Blocking Templates*, American Academy of Arts and Letters, New York, NY
MODEL (High Line Billboard, 18th Street and 10th Avenue, New York, 10011), High Line, New York, NY
KÜCHENBEDARF + ARBEITSSCHUHE, Architecture Books, Los Angeles, CA
The Pedagogical Prop, A Product Placement, FMP1, Berlin, Germany
- 2025 *Christopher Williams / Kochgeschirr Schuhwaren. Pedagogical Prop. 12-Inch Single 45 RPM. FMP S7*, Ca'Buccari, Venice, Italy
CHRISTOPHER WILLIAMS: Hand Painted Signs. Photographs. Long Play Vinyl. Audiophile Bar.
Printed Matter, The Perimeter, London, UK
Christopher Williams: Blocking Templates, haubrok foundation, FAHRBEREITSCHAFT, Berlin, Germany
Christopher Williams: A Choreographed Display Of Quality Framing Materials, Kabinett für aktuelle Kunst, Bremerhaven, Germany
- 2024 *Radio / Rohfaser / 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, Triennale di Milano, Milan, Italy
Open Letter: The Family Drama Refunctioned? (From the Point of View of Production), David Zwirner, London, UK
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 (travelling to The Museum of Modern Art, New York, NY; Whitechapel Gallery, London, UK; MAMCO, Geneva, Switzerland)

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- 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 1), 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-Brewster 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

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- 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 Chinoise*, 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, Théâtre-Vérité, Variétés, Couleur Européenne, 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 Institute of the Arts, Valencia, CA

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- 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

- 2026 *Hardcore. The Exhibition*, haubrok foundation, Berlin, Germany
40 Years Galerie Gisela Capitain, Galerie Gisela Capitain, Cologne, Germany
Once Upon a Time, Pavilhão Julião Sarmento, Lisboa, Portugal
Klassenverhältnisse – Die Zweite Staffel, Kunsthau NRW Kornelimünster, Germany
- 2025 *Consider Listening*, haubrok foundation, Berlin, Germany
Drawing, Painting, Sculpture, Photography, Film, Video, Sound: Ringier Collection 1995 – 2025, curated by Beatrix Ruff and Wade Guyton, Langen Foundation, Neuss, Germany
Im Land der Motive brennt kein Licht mehr / No more Light burns in the Land of Motifs, Sammlung Grässlin, Germany
Seriously., Sprüth Magers, London
- 2024 *Sweet Sixteen*, Capitain Petzel, Berlin, Germany
Cameron Rowland, Tiffany Sia, Christopher Williams, Maxwell Graham, New York, NY
203: Post-Atomic Abstraction, Museum of Modern Art (MoMA), 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, Kunsthau Graz, Austria
room 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,

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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, Brüssel, Belgium

You Are Looking At Something That Never Occurred, Zabłudowicz 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, Portland, 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)

Capitain Petzel

and Matt Mullican)

1984-1999: *The Decade*, Centre Pompidou- Metz, Metz, France

Darren Bader: *Photographs I Like*, Andrew Kreps Gallery, New York, NY

Love Story: *The Anne and Wolfgang 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, Kunsthau 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, haubrookshows, 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

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- 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, Metropolitan 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 Paulo, 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

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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, Ottawa, Canada

In Between: Art and Architecture, MAK Center, West Hollywood, CA

Alternating 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*

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- 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

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- 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), Auditorium 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

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- 1985 *Rooted Rhetoric: Una Tradizione nell' Arte Americana*, Castel dell Ovo, Naples, Italy
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/Kuhlen Schmidt 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

PUBLIC COLLECTIONS

Art Institute of Chicago, IL
Buffalo AKG Art Museum, Buffalo, New York
Boijmans Van Beuningen Museum, Rotterdam, The Netherlands
The Broad, Los Angeles, CA
Carnegie Museum of Art, Pittsburgh, PA
Centre Pompidou, Paris, France
Centre national des arts plastiques, Puteaux, France
Dallas Museum of Art, TX
Fonds régional d'art contemporain (FRAC) Bretagne, Rennes, France
Fotomuseum Winterthur, Switzerland
Fundación "la Caixa," Barcelona, Spain
Glenstone Museum, Potomac, Maryland, MD
Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany
Hamburger Kunsthalle, Germany
Hammer Museum, Los Angeles, CA
Hirshhorn Museum and Sculpture Garden, Washington, DC, WA
The Metropolitan Museum of Art, New York, NY
Museo d'Arte Moderna di Bologna (MAMbo), Italy
Museu de Arte Contemporânea de Serralves, Porto, Portugal
Museum of Contemporary Art, Chicago, IL
Museum of Contemporary Art, Los Angeles, CA
Museum Ludwig, Cologne, Germany
The Museum of Modern Art, New York, NY
Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
Rennie Museum, Vancouver, Canada
Rockbund Art Museum, Shanghai, China
Sammlung Gundlach, Hamburg, Germany
Sammlung Haubrok, Berlin, Germany
San Francisco Museum of Modern Art, CA
Solomon R. Guggenheim Museum, New York, NY

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Stiftung Museum Kunstpalast, Düsseldorf – Dauerleihgabe der Stadtparkasse Düsseldorf, Germany
Tate, UK
Vanmoerkerke Collection, Ostend, Belgium
Wadsworth Athenaeum Museum of Art, Hartford, Connecticut, CT
Walker Art Center, Minneapolis, Minnesota, MN
Whitney Museum of American Art, New York, NY

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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

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Walther König, Cologne, 2015

Designed by Petra Hollenbach

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Designed by Petra Hollenbach

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372 pages

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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

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Christopher Williams: Program. The Production Line of Happiness

Text by Mark Fisher

David Zwirner, 2013

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4 pages

Christopher Williams: Program. The Production Line of Happiness Songbook

Lyrics by Léo Ferré. Poem by Bertolt Brecht

Galerie Gisela Capitain, 2013

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Text by Daniel Buren and Bertold Brecht

Kabinett für aktuelle Kunst, 2012

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Christopher Williams: Program. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 15)

Text by Mark von Schlegell

Museum Morsbroich, Leverkusen, 2011

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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

JRPIRingier, Zurich, Switzerland, 2007

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24 pages

Konrad Klapheck: Paintings from 1955 to 1998

Text by Andrew Breton.

Steidl / Zwirner & Wirth, 2007

133 pages

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Wiener Secession, Vienna, Austria Walther König, Cologne, 2007

96 pages

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Edited by Karola Grässlin, Text by Helmut Draxler

Kunstverein Braunschweig, Braunschweig, Sternberg Press, New York/Berlin, 2006

21 x 27 cm

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Contemporary Art Gallery, Vancouver, Australia, 2005

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47 pages

Corporare Communications - Ringier Annual Report 2003

JRPIRingier, Zurich, Switzerland, 2004

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John Hope Franklin Center, Duke University, Durham, NC, 2004

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PKM Gallery, Seoul, South Korea

84 pages

Christopher Williams: Poetry must be made my all

Govett-Brewster Art Gallery, New Plymouth, Australia

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Texts by Karel Schampers, Richard J. Neutra and Timothy Martin

Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, 1997

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Wexner Center for the Arts, 1995

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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

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Shedhalle Zürich, Zürich, Switzerland, 1989

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2016 *L'image Volée/The Stolen Picture*, Fondazione Prada, Milan

2015 *Akademie X: Lessons in Art + Life*. Phaidon Press, London

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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

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Confusion in the Vault, Museo Jumex, Mexico City

Life with Pop: A Reproduction of Capitalist Realism. Verlag der Buchhandlung Walther König, Cologne

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Modernologies, Museu D'Art Contemporani de Barcelona, Sabine Breitwieser (ed.), Barcelona, Spain, pp. 216-221.

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

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- 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 Biennial, Extend Photography, Vienna, Austria

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