

Taz, 2.Juni 2000

Three colors car

The Crashtest photographer and the long travel on the ideological overhauling trace: Kienzle& Gmeiner shows Christopher Williams exhibition "Couleur Europeenne Couleur Sovietique Couleur Chinoise"

Christopher Williams is already a classical author of the conceptual photography. Beside Stephen Prina, Sharon Lockhardt and David LaPlata he affected considerably a recent generation of artists, who give an international boom since several time Los Angeles as art location.

Artists such as Williams and Prina began to solve and with new contents fill at the beginning of the 80's year-parallel to New Yorker positions such as Jenny Holzer and Barbara Kruger he the concept art from their formalistic rigidity. While Holzer and Kruger occupy the means of the concept art agitatorisch, the Kalifornier in the gallery or institution area remained and measured in fine steps the relationship of structure and representation.

Until today Williams works on few course-pointed motives, which entrenched themselves into the contemporary art memory. Belonged to the conceptual dissociation measures of the artist, its motives photograph makes too more leave thereby the production conditions of the medium the topic. The industrial color plaques of Kodak, Fuji and Agfa emerge on a prettily arranged plastic table-ware in a dishwasher, in other pictures go it around the ideological constructions in the motive: around the documentary, around voyeur and colonialism. If the photographic picture was only statistic information for concept artists of the first hour, then the function mode of the image stands in the center for Williams. It gets it out from that produced eventuality of the concept art, which still believed to be able to be able to quiet-put the representative logic of a picture structurally. Williams creates icons of the everyday life, those is always somewhat added states on over the beauty of industrieller of products, over the self-sufficiency of an object opposite meaning connection to consolidate over its magic, impressions of a whole time age. The artist coming into the years and looks back: It travels to Cuba and sets its "Mao phase" a monument. In the exhibition "Couleur Europeenne Couleur Sovietique Couleur Chinoise" in the gallery Kienzle& Gmeiner dips now four times the black-and-white photo of a umgestuerzten 64er Renaults from the model causes memories to May 68 into Paris, where the parade car of the rising middle class became a popular object for the building of blockades. The tilted shining Renault on the empty grandstand is an artistic emblem, in which the past political riot appears likewise like the marketableness of disaster, hedonistischem protest and spare time. Tom Holert pointed out that the picture of the umgestuertzen car could not be occupied any more than subversive Smybol, since it comes up long in the everyday picture and stock exchange logic of the "Crashes". Williams' motive takes measure of this Grenzheteriken of art, Massenkultur and politics. It selects accurately paging of 68 as fulcrum for its work, when itself many artists in view of the Viet Nam war, which discharged citizen right and emancipation movements and anti-colonial fights of the autonomy thinking of the art of the 50's and 60's-years. Characteristically of this transition the euphoric exhibition concept "Poetry was must

larva by all! Transform the World!" in Stockholm, where
the curators embraced one today thatful left racist work Levi
bunch goes Pop aesthetics.

In its exhibition shows Williams a photo the mono chrome white
back of the catalog of these 69er show. Here thus a connection