

WERBUNG

**MODEL**

Staging

Films  
Printed matter  
Radio  
Wall coverings

*MODEL (David Zwirner,  
34 East 69th Street,  
New York, NY, 10021), 2020  
Enamel paint, glass, aluminum,  
and felt  
22 1/2 × 60 3/8 × 1/2 inches  
57.1 × 153.3 × 1.4 cm  
Edition of 6, 2 AP*



Frühstück Rodenkirchen, Uferstraße  
Bärbel Schiller, Benjamin H.D. Buchloh, Michael Oppitz und Isa Genzken  
Photographie Candida Höfer, 1973

107

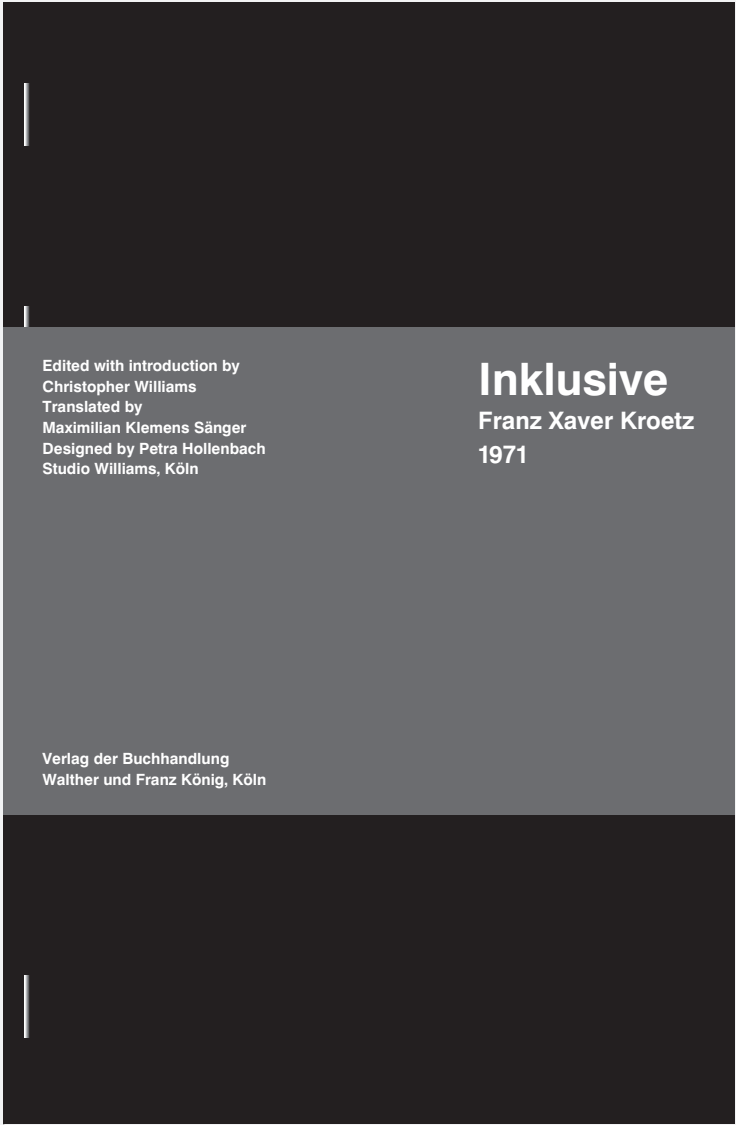


Kiebelayout, hochtransparentes Zeichenpapier entfernt  
Duration: 31m:50s | Resolution: 6880x5168 | Aspect ratio: 1.33:1 | Frame rate: 23.976 FPS  
File type: HEVC, MPEG-4 | Audio: AAC, Stereo 48kHz, 320kbps  
Christopher Williams, 2020  
Format: 267 x 267mm Grundlage: Schöllerhammer 4G (Reinzeichnungskarton) Kopierpapier:  
Office Basic Multifunktionspapier 80 g/m2 Zeichenpapier: Schöllerhammer Glama Microdraft Hoch-  
transparent 80/85 g/m2 Fotoabzug: Kodak Moments Schrift: Helvetica Inserat LT, 55pt, 16pt; Avenir  
Medium 16pt, 9pt; ZA 4mm Werkzeuge: Fixogumm, Bleistift 2 HB, Pigmentliner 0,2, Radiergummi,  
Cutter, Skalpell, Typometer, Schneidelineal, Schneidematte, Rechenscheibe  
Grafikdesign: Petra Hollenbach Druckvorlagenhersteller: Susanne Nöllgen, GrafikBüro Berlin  
Artforum Druckspezifikationen für eine ganzseitige Anzeige: B 267mm x H 267mm Endformat  
High End Cruse Scan LTLA: LUP-AG Digitale Kunsthandwerker | Filzengraben 15-17 | 50676 Köln  
Schnitt: Harkeerat Mangat | Assistenz: Maximilian Klemens Sänger | Beratung: Thomas Spallek  
Christopher Williams, 2020

Provisional Prop

Pedagogical Prop

Frühstück Rodenkirchen 1973, Cruse Scan LTLA (Texture)  
Duration: 31m:30s | Resolution: 6880x5168 | Aspect ratio: 1.33:1 | Frame rate: 23.976 FPS  
File type: HEVC, MPEG-4 | Audio: AAC, Stereo 48kHz, 320kbps  
Williamsklasse | Kunstakademie Düsseldorf | Eiskellerstraße 1 | D - 40213 Düsseldorf  
Christopher Williams, 2019  
Photograph © Candida Höfer of Bärbel Schiller, Benjamin H.D. Buchloh, Michael Oppitz and  
Isa Genzken | (Frühstück Rodenkirchen, Uferstraße, 1973). Page from Volume 54: Michael Oppitz.  
Mythical Landscapes (Kolumba, 2018).  
High End Cruse Scan LTLA provided by LUP-AG | Digitale Kunsthandwerker  
Filzengraben 15-17 | 50676 Köln  
Editing by Harkeerat Mangat | Further assistance by Maximilian Klemens Sänger  
Christopher Williams, 2019



Title: Inklusive | ISBN: 978-3-96098-912-7 | Edited by: Christopher Williams  
Texts by: Christopher Williams, Franz Xaver Kroetz  
Format (width x height cm): 150 x 230 mm | Pages: 40  
Amount of illustrations: 1 b/w  
Binding (Softcover): Softcover, staple binding  
Language: englisch/deutsch | print run: 650

Translation



Title: Inklusive | ISBN: 978-3-96098-912-7 | Edited by: Christopher Williams  
Texts by: Christopher Williams, Franz Xaver Kroetz  
Format (width x height cm): 150 x 230 mm | Pages: 40  
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Playscript

David Zwirner  
34 East 69th Street  
New York, NY 10021

Köln, February 27, 2020

Dear Andrea Cashman,

The official title of this exhibition is *Footwear (Adapted for Use)*. Three additional titles – *How German Is It, One American Photograph*, and *Standard Men's Insoles (Adapted for Use)* – can be introduced as “mistakes” into the system of information distribution regarding the exhibition.

Production notes for Models 2745, 1542, and 1316:

6 pillows, 552.00 € (BRD); 6 linen pillowcases, 192.00 € (DDR); 3 linen sheets, 432.00 € (DDR); 3 duvets, 567.00 € (BRD); 2 linen duvet covers, 492.00 € (DDR); 2 yak-hair blankets, 772.00 € (BRD); 3 sets of pyjamas, 247.16 € (DDR); Model No. 2745 (Son) 3 days/9 hours,<sup>1</sup> 1,232.84 €; Model No. 1542 (Mother), 3 days/24 hours, 3,852.62 €; Model No. 1316 (Father), 3 days/24 hours, 3,852.62 €.

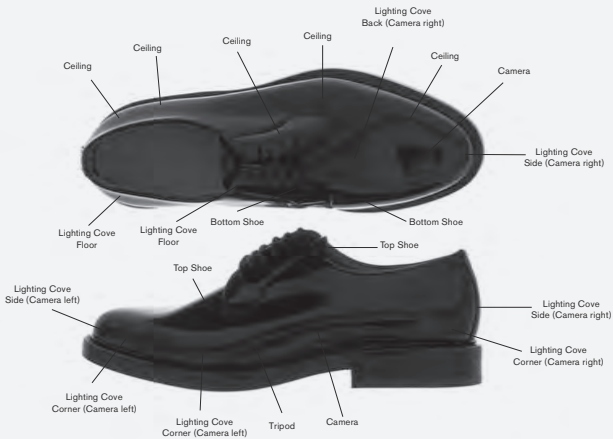
The family picture is organized around three focal planes. This is a family of professionals, lifestyle models skilled in the art of producing the appearance of sleep. Each model is calibrating their performance to correspond to their specific position as it relates to the three planes of focus. To feign the visible conditions of sleep for hours, remaining motionless, with eyes closed, while a team of technicians calibrate lighting, adjust camera settings, maintain hair and makeup, and arrange set and wardrobe details for continuity and blocking, requires a great deal of discipline. In this “production play”, in this Cold War drama, the cloak of labor provides cover for dreaming. The son, Model No. 2745, is positioned 105.5 cm away from the lens, and, unlike the mother and father,<sup>2</sup> is in sharp focus. Although he is a model, producing an image of sleep for the camera, and although his sleepwear has been pressed and prepared for this production, his garment appears to be several sizes larger than necessary. While this is readily apparent to anyone looking at the photograph, what is not so obvious is a detail that becomes clear upon the examination of the garment label: HANOI TOCONTAP VIETNAM 48. The sleepwear was rented from Adlershofer Fundus Kostüm- & Requisitenverleih in Berlin, a prop house specializing in props and costumes for period film and theater productions set in former East Germany. But what about the mother and father? To focus is to assert a preference for one surface over another. What value or significance is assigned to this focus and why is it privileged? What are the ideological implications of depth of field? What does the son's isolation mean? To speak of one thing, it is necessary to remain silent in regard to another. A model is a representation of a system.

Please note that the text “Is every sentence containing the word ‘worker’ a socialist sentence? Is every picture in which a worker is depicted a socialist picture?” should instead read: “Vietnam as Subject. Vietnam as Form. Vietnam as Genre.” There are 54 characters in this quote, 4,721 characters in this letter, and 6 to 8 framed photographs, 6 hand-painted signs, 6 vitrines with archival materials, 2 digital videos, 2 monitors, 2 constructed walls, 2 Franz West sofas, 1 poster, 1 publication, 1,017.37 sq. ft. yards of East German wallpaper, 3 507.3 sq. ft. of West German wallpaper, and 997.63 sq. ft. of seed pearl paint in this exhibition.

Amicably,

Christopher Williams

Focus point to lens:



next page:  
Model  
*Kochgeschirr Adapted for Use*  
David Zwirner, Frieze, New York,  
Booth 25  
2019  
Offset print  
6 pages  
Folded 190 × 250 mm;  
Unfolded 570 × 250 mm



#### PRODUCTION

Photographic printer: Marc Valesella  
 Silkscreen printing: Powerhouse Arts, Brooklyn, NY  
 (Printing: John Bartolo, Luther Davis, Leslie Diuguid, Chris Kinsler)  
 Framing: Downing Frames, New York, NY  
 (Design: Katherine Wilson; Welding/Aluminum  
 Fabrication: SmallCorp, Greenfield, MA;  
 Hinging/Matting: Cedar Kirwin, Megan Russell;  
 Frame Fitting/Matting: Tom Ashby,  
 Austin Ballard, Christina Pumo, Luca Spano;  
 Prepping Materials: Henry Ross; Woodshop:  
 Mensur Bodja, Trevor Denman, Anthony Desarle)  
 Production management: Mary Howard,  
 Stephanie Stockbridge, Lauren Wolchik  
 Set designer: Greg Lulay  
 Set building: Platform International, New York, NY  
 Set dressers: Kyle Combs, Joel Dugan, Joel Fennell,  
 Jay Pluck  
 Stage manager: Erin Rother  
 Stage coordinator: Jessica Pappadio  
 Production stills: Dan Bradica

Booth dimensions: 31'6" (w) x 44' (d) x 12'1" (h),  
 960.1 cm (w) x 1341.1 cm (d) x 368.3 cm (h)  
 Location: David Zwirner, Frieze, Booth 25,  
 Randall's Island, New York, NY

WERBUNG

**MODEL**

Staging

Photographs  
Picture frames  
Arrangements  
Wall coverings

*MODEL (David Zwirner,  
34 East 69th Street,  
New York, NY, 10021), 2020  
Enamel paint, glass, aluminum,  
and felt  
22 1/2 × 60 3/8 × 1/2 inches  
57.1 × 153.3 × 1.4 cm  
Edition of 6, 2 AP*



Display

PROTOKOLL: The eight paintings in Room 02.15 of the Haubrich Collection were adjusted as follows: a) Height lowered 10 cm, b) Moved left 10 cm. Published in Williams, Christopher, *Program: Wir nennen das Ludwig. Das Museum wird 40!*, pub. Museum Ludwig, Köln, 2016.



Adjustments

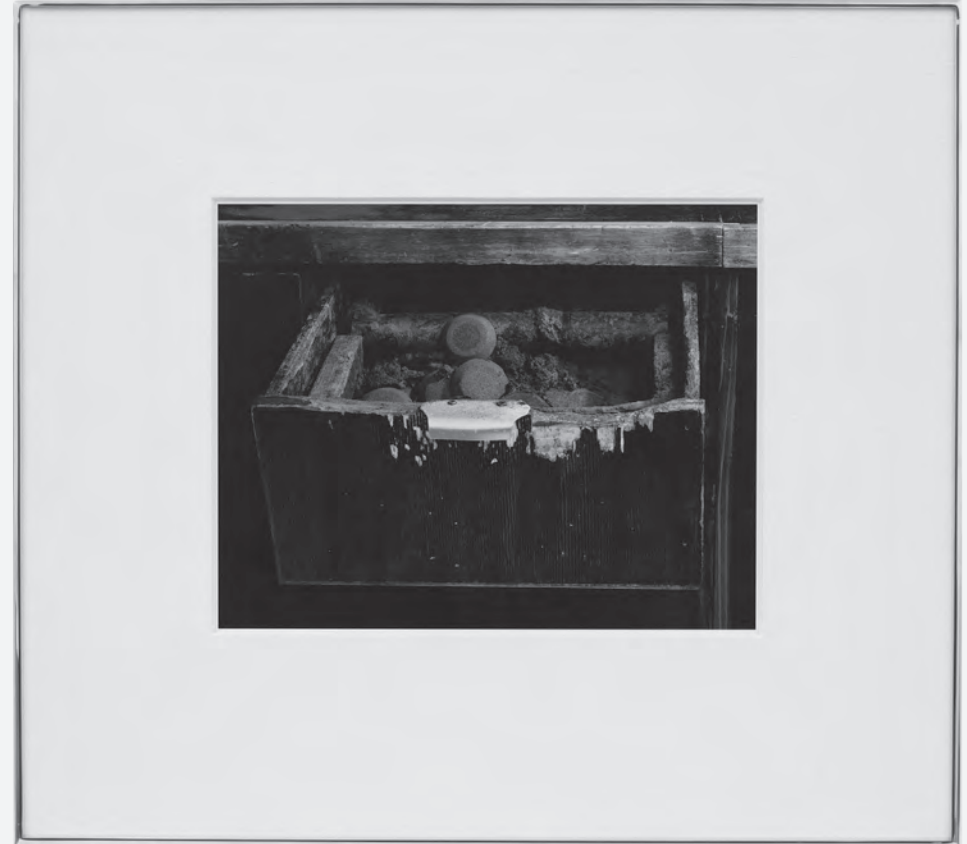
PROTOKOLL: The eight paintings in Room 02.15 of the Haubrich Collection were adjusted as follows: a) Height lowered 10 cm, b) Moved left 10 cm. Published in Williams, Christopher, *Program: Wir nennen das Ludwig. Das Museum wird 40!*, pub. Museum Ludwig, Köln, 2016.





*Untitled (standard men's insole) | BÚFALO NATURE ALLROUND 46 | 2 Lagen | Echtes Leder  
Feuchtigkeitsbindend | Inhalt: 1 Paar | Art. 4035 | BNS Bergal Nico & Solitaire Vertriebs GmbH,  
Rheinallee 96, Mainz, Germany | 4035-BUF-1301 | Studio Thomas Borho, Oberkasseler Str. 39,  
Düsseldorf, Germany | October 3, 2019  
2020 | Archival pigment print | Print: 16 x 19 3/4 inches | 40.6 x 50.2 cm  
Framed: 29 1/2 x 33 x 1 1/4 inches | 74.9 x 83.8 x 3.2 cm*

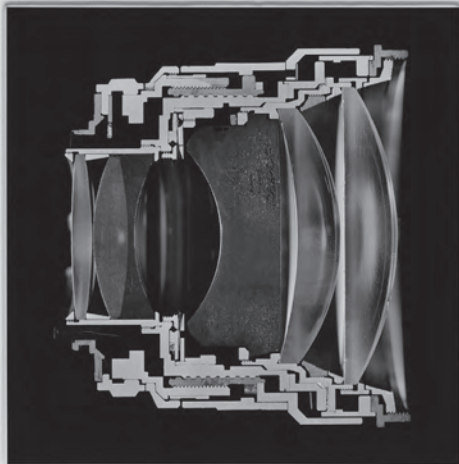
Pictorial Type



*Knockbox, 14 gram spent puck accumulator, Kaffee + Kuchen | Vendor Str. 19, 50672 Köln, Germany  
Studio Thomas Borho | Oberkasseler Str. 39, Düsseldorf, Germany | October 13, 2019  
2020 | Archival pigment print | Print: 17 x 21 inches | 43.2 x 53.3 cm  
Framed: 30 x 33 1/2 x 1 1/4 inches | 76.2 x 85.1 x 3.2 cm*

Accumulation





Adapted For Use: Untitled | Focal length: 210mm | Aperture: f/11 | Image ratio: 2.41:1 | Distance lens to focal plane: 29.7cm | Distance film layer to focal plane: 101cm | Bellows extension: 50.6cm | Depth of field: 1.289mm | Studio Rhein Verlag, Düsseldorf | November 20, 2016 2019 | Gelatin silver print | Print: 19 7/8 x 16 inches | 40.6 x 50.5 cm  
Framed: 29 1/4 x 28 3/4 x 1 1/4 inches | 74.3 x 73 x 3.2 cm

Demonstration object



Adapted For Use: Hand Carved Songye Kifwebe Mask 22" – DR Congo African Art | Overall Condition: Wear and tear – shown in photos. This mask could easily be partially restored. It has been left alone to give buyer that option. | Was: US \$375.00 | You save: \$187.50 (50% off) | Price: US \$187.50 | Shipping: \$30.00 Standard Shipping | Item location: Clackamas, Oregon, United States | Ships to: Worldwide | Returns: Seller does not accept returns | Seller: tribaltruth16 (79) | Seller Notes: "This item is in good condition with imperfections and possible cracking or previous repairs. See photos or inquire for specific details." | Type of Object: Kifwebe Mask on Custom Stand | Country of Origin: DRC | Ethnicity: Songye Materials: Wood, Pigment | Approximate Age: Unknown | Height (Inches): 22" | Width (Inches): 7.5" Depth (Inches): 13" | Weight (Pounds): 2.5lbs | Keywords: Songye, Shaba, Lualaba, DRC, Democratic Republic of Congo, Zaire, Mask, Kifwebe | ID# 1000496 | ©1995-2019 eBay Inc., 2145 Hamilton Avenue, San Jose, CA 95125 | Studio Thomas Bohro, Düsseldorf | February 20, 2019 2019 | Gelatin silver print | Paper: 19 3/4 x 15 3/4 inches | 50.2 x 40 cm  
Framed: 30 3/4 x 28 3/4 x 1 1/4 inches | 77.2 x 73.3 x 3.2 cm

Redistribution



Model No. 2745 (Son) | Distance to lens: 105.5 cm | Garment label: HANOI TOCONTAP VIETNAM 48  
 Model No. 1542 (Mother) | Distance to lens: 159 cm | Garment label: VEB Wäschekonfektion m94  
 Obercrinitz 40° | Model No. 1316 (Father) | Distance to lens: 231 cm | Garment label: Dreiklang 60 2450 60°  
 Sleepware courtesy of Adlershofer Fundus Kostüm- & Requisitenverleih, Ernst-Augustin-Str. 7,  
 Berlin-Adlershof, Germany (fmr. DDR) | Pillows manufactured by Heinrich Häussling GmbH & Co.,  
 Branchweilerhofstraße 200, Neustadt an der Weinstraße, Germany (fmr. DDR) | Bedding manufactured by  
 Oberlausitzer Leinen, Hoffmann GmbH & Co. KG, Zittauer Straße 23, Neukirch/Lausitz, Germany (fmr. DDR)  
 Studio Thomas Borho, Oberkasseler Str. 39, Düsseldorf, Germany | October 7, 2019  
 2020 | Archival pigment print | Print: 16 x 19 3/8 inches | 40.6 x 49.2 cm  
 Framed: 29 x 32 x 1 1/4 inches | 73.7 x 81.3 x 3.2 cm

Family Composition

Galerie Gisela Capitain GmbH | St. Apern Str. 26 | D-50667 Köln  
 David Zwirner | 537 West 20th Street | New York, NY 10011

Verlag der Buchhandlung  
Walther König  
Ehrenstr. 4  
5000 Köln 1  
TEL. 0221/25 55 99

FOR IMMEDIATE RELEASE

Kochgeschirr Adapted. Kochgeschirr Adapted for Use  
In Italy it is 25% cheaper than at home.

KÖLN, NRW, March 2021 - Verlag der Buchhandlung Walther König announces the new publication Stage Play, focusing on the theatrical work by Christopher Williams.

"In Stage Play", writes art historian McDonough, "we encounter a postwar façade, in all its Wirtschaftswunder banality, whose window opens onto the display of four large stockpots, objects that perform their inappropriateness for the newly reestablished domestic life of the moment and contribute to the peculiarly 'unhinged' or 'unmoored' relation to time palpable in the work."

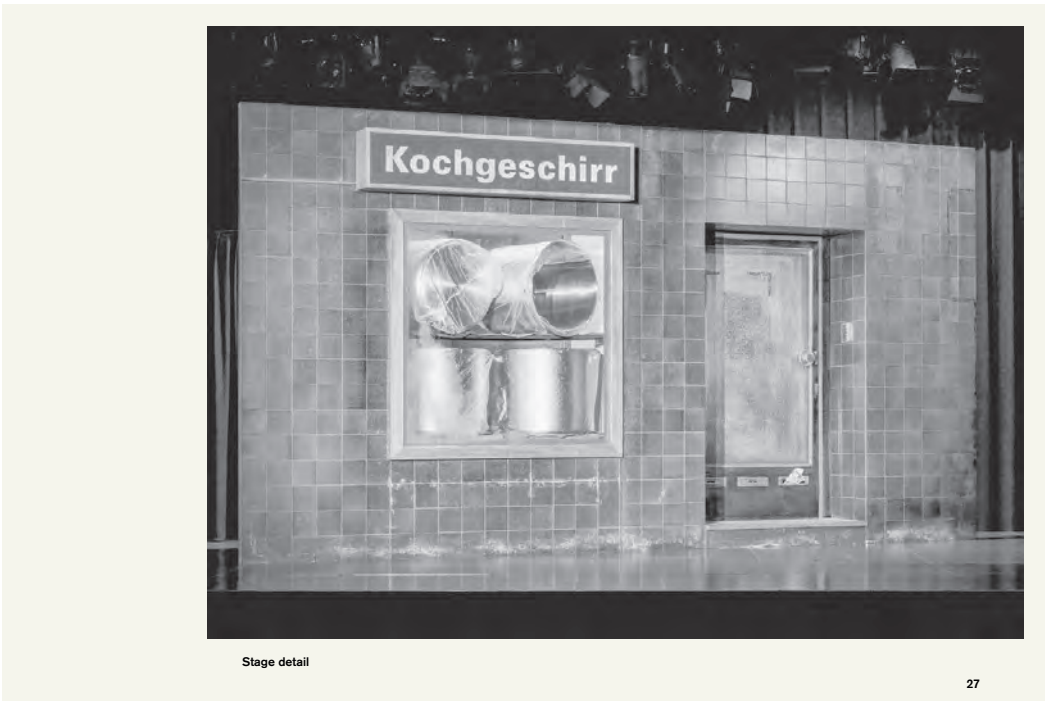
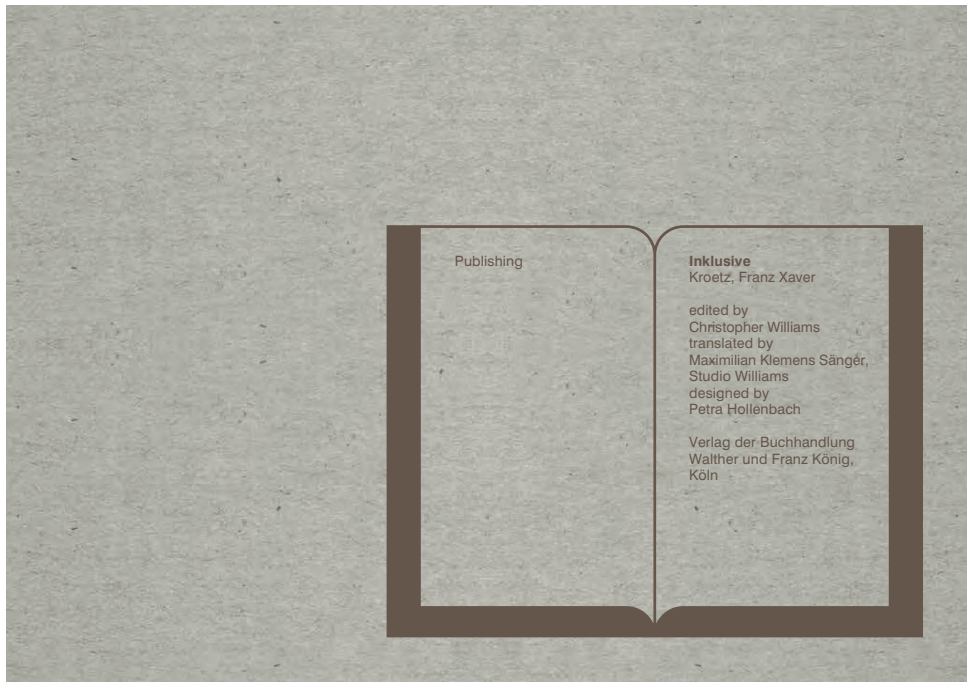
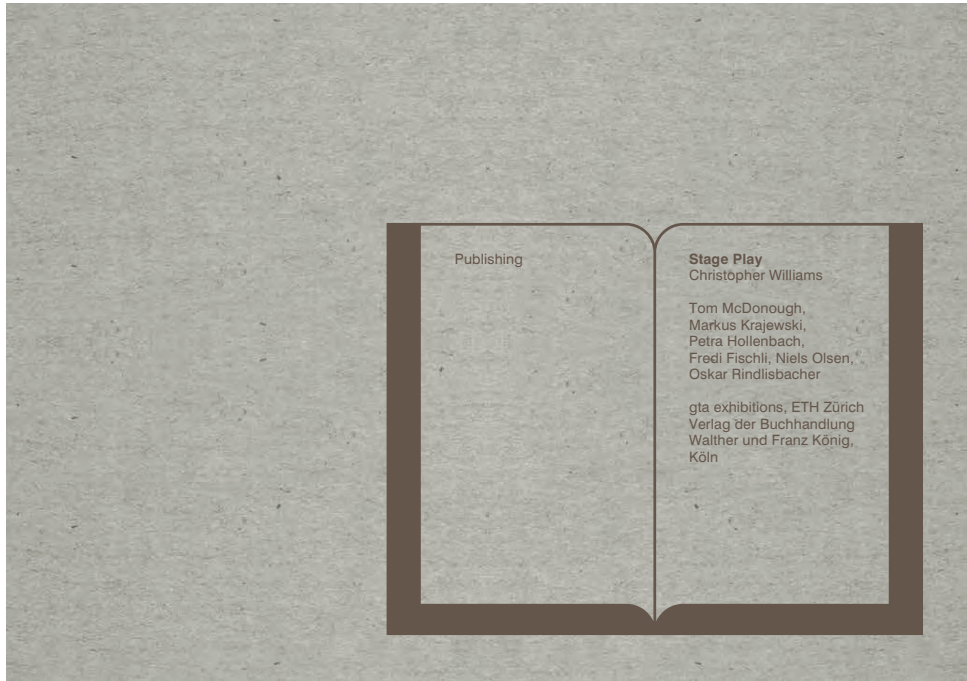
This four-volume set of publications focuses on Christopher Williams' theatrical work Stage Play, first presented in 2017 at Miller's Studio in Zürich. Housed in a slipcase, it contains documentation and the playscript for his eponymous play, related publicity and research documents, the artist's series of open letters, and a related interview he conducted with historian Markus Krajewski on the ceramic tile façades of post-war architecture in Cologne. In addition to two critical essays by McDonough, this publication is largest collection to date of Williams' writing.

Christopher Williams (1956-) is a Los Angeles-born artist who lives and works in Cologne and is professor of photography at the Kunstakademie Düsseldorf.

Title: Stage Play | ISBN: 978-3-96098-982-0 | Edited by: Fredi Fischli and Niels Olsen | Texts by: Markus Krajewski, Tom McDonough, Christopher Williams | Format (width · height cm): 16,0 · 23,9 | Pages: 236 | Number of illustrations: 45 (7 colour, 38 b/w) | Binding: Slipcase, thread binding | Language: English | Print run: 650

+++

MODEL





Essays / Interview

Open Letters

Supplementary Visual Material

Playscript

Verlag der Buchhandlung  
Walther König  
Ehrenstr. 4  
5000 Köln 1  
TEL. 0221/25 55 99

FOR IMMEDIATE RELEASE

INKLUSIVE BY FRANZ XAVER KROETZ, AVAILABLE IN ENGLISH FOR THE FIRST TIME.  
EVERYTHING IS INCLUDED IN THE PRICE.  
In Italy it is 25% cheaper than at home.

KÖLN, NRW, December 2020 - Verlag der Buchhandlung Walther König announces a new publication of the first English-language translation of German playwright Franz Xaver Kroetz's 1971 playscript Inklusive. The playscript, printed in both English translation by Maximilian Klemens Säger and the original German, is accompanied by an introductory text by Christopher Williams.

Inklusive is part of a trilogy of radio plays, all from 1971, titled Trilogie Münchener Lebens. It was first broadcast on radio in 1972 and was produced as a television film with two additional scenes later that year under the title Herzliche Grüße aus Grado. The first time it was produced as a stage play, again as Herzliche Grüße aus Grado, was in 1976. The playscript was first published in East Germany in Kroetz, Franz Xaver, Weitere Aussichten Neue Texte, Henschelverlag Kunst und Gesellschaft, Berlin, 1976 and in West Germany as Kroetz, Franz Xaver, Weitere Aussichten ... Ein Lesebuch, Kiepenheuer & Witsch, Cologne, 1976.

Franz Xaver Kroetz (1946-) is a playwright, actor, and director from Munich. Having authored over 50 plays, he is one of Germany's most prolific and celebrated playwrights. Christopher Williams (1956-) is a Los Angeles-born artist who lives and works in Cologne and is professor of photography at the Kunstakademie Düsseldorf. Maximilian Klemens Säger (1986-) is an artist and filmmaker based in Düsseldorf.

Title: Inklusive | ISBN: 978-3-96098-912-7 | Edited by: Christopher Williams  
| Texts by: Christopher Williams, Franz Xaver Kroetz | Format (width x height cm): 15 . 23 | Pages: 40 | Number of illustrations: 1 b/w | Binding: Softcover, staple binding | Language: English/deutsch | Print run: 750

+++

MODEL

Edited with introduction by  
Christopher Williams  
Translated by  
Maximilian Klemens Sanger  
Designed by Petra Hollenbach  
Studio Williams, Koln

# Inklusive

Franz Xaver Kroetz  
1971

Verlag der Buchhandlung  
Walther und Franz Konig, Koln



OPENING REMARKS FOR  
'WERBUNG (ADAPTED FOR USE)',  
haubrok foundation,  
29. 04 - 26. 06. 2021

#### Stand In

A few empty Coca-Cola bottles were left for the sweepers.

This is Beaumont Newhall's recollection. Walker Evans left behind a few empty Coca-Cola bottles and some slivers of prints for the sweepers—and, perhaps, for Newhall. The photographer had asked the librarian to provide him with a large worktable and a paper cutter. These were the tools that he would need to prepare American Photographs, the first monographic exhibition of photography at New York's Museum of Modern Art. It was September 1938. There was no Department of Photography at the Modern. The librarian was in charge, sort of.

Evans left behind scraps of his work: the edges of his prints as well as the evidence of their handling. Several of the one hundred photographs that he had selected for the exhibition were mounted on boards, cropped at the edges, and glued directly to the wall. The photographer disliked showing his photographs under glass. This is Helen Levitt's recollection. Evans's darkroom assistant at the time, Levitt also recalled that the photographer washed his prints in the bathtub, leaving them on the side to dry.

The Coca-Cola bottles are not important; the need to recount them is. By recounting them, they become like the slivers of paper. They announce Evans's presence. Or, more to the point, they stand in its place, like an empty pair of shoes.

\*\*\*

Recollections make the record. They help to produce the silences that allow the record to speak—allow for histories of photography to be written such that Walker Evans is guaranteed a prominent place in them. Evans's handling of his prints is unorthodox if an orthodoxy needs to be established. And it will, over and over again. It will be crafted from the stuff that is left behind for the sweepers and the librarians.

\*\*\*

Few recall that the idea for a book of "American photographs" came first, even though this makes sense. Preparing photographs for pages was what Evans had been doing since the early 1930s. By 1938, he had already travelled to Alabama with James Agee for Fortune, and his photographs of Communist campers had been printed like a strip of film down the outer edge of a page in that business magazine.

The exhibition was not the main event. It was publicity for the printed matter—the eighty-seven photographs laid out one after another on the pages of American Photographs. This story does not dislocate the institution—push it out of the frame. It dislocates the need for one story. This is also the lesson of Evans's work, of his pages: the story told by and about any sequence of photographs is provisional.

There is matter: scraps, anecdotes, recollections, strings of words and dates, some of which are wrong.

There is the stuff that is left behind. Once bound or boxed up, it is ready to be opened.

Welcome.

Stephanie Schwartz, April 2021

34

	Kegel	abc auf 6 Cicero	abc auf 7 Cicero	abc auf 20 Cicero
6	22	25	71	
7	20	23	66	
8	18	22	62	
9	16	19	54	
10	15	17	49	
12	13	15	43	
14	11	13	37	
16	9	12	33	
20	7	10	27	
24	6	9	24	
28	5	7	19	
36	4	5	14	
48	3	4	11	

Super Grotesk Regular, Medium, Bold

Arno Drescher

Schriftguß KG (Dresden)

Bühnenbild

Bühnenmaler

Bühnenbauer

Bi

48

Bi

36

Bi

28

Bi

24

Bi

20

Bi

16

Bi

14

Bi

12

Bi

10

Bi

9

Bi

7

Bi

6

34

	Kegel	abc auf 6 Cicero	abc auf 7 Cicero	abc auf 20 Cicero
6	22	25	71	
7	20	23	66	
8	18	22	62	
9	16	19	54	
10	15	17	49	
12	13	15	43	
14	11	13	37	
16	9	12	33	
20	7	10	27	
24	6	9	24	
28	5	7	19	
36	4	5	14	
48	3	4	11	

Super Grotesk Regular, Medium, Bold

Arno Drescher

Schriftguß KG (Dresden)

Bühnenbild

Bühnenmaler

Bühnenbauer

Bi

48

Bi

36

Bi

28

Bi

24

Bi

20

Bi

16

Bi

14

Bi

12

Bi

10

Bi

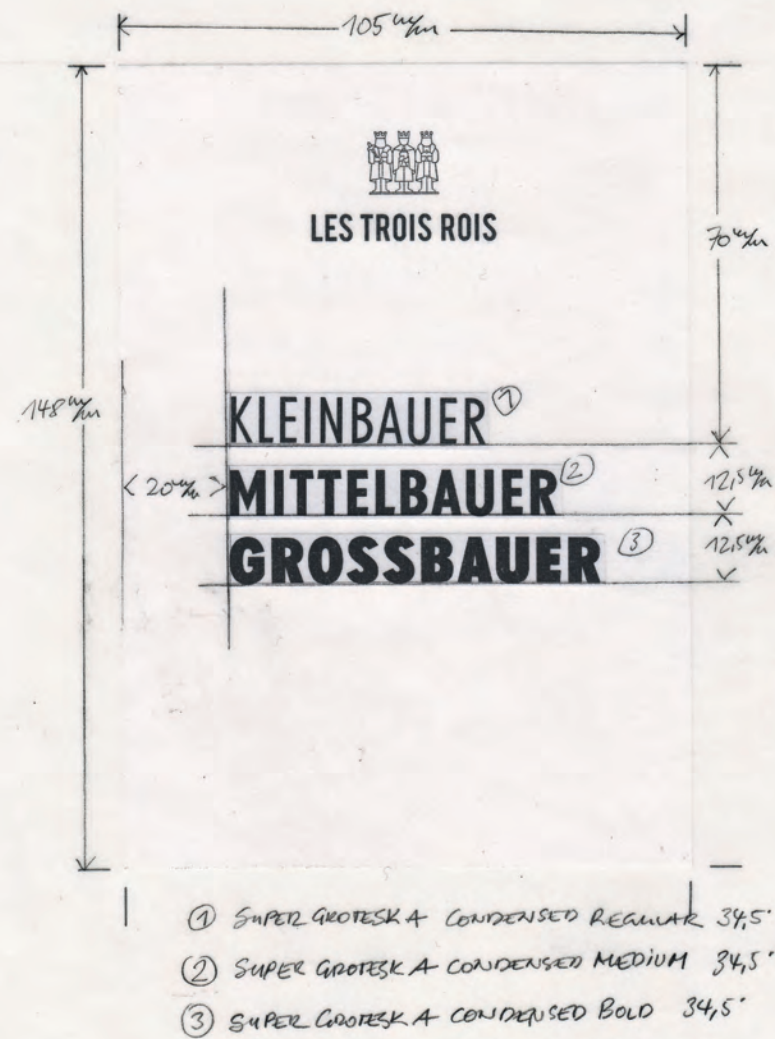
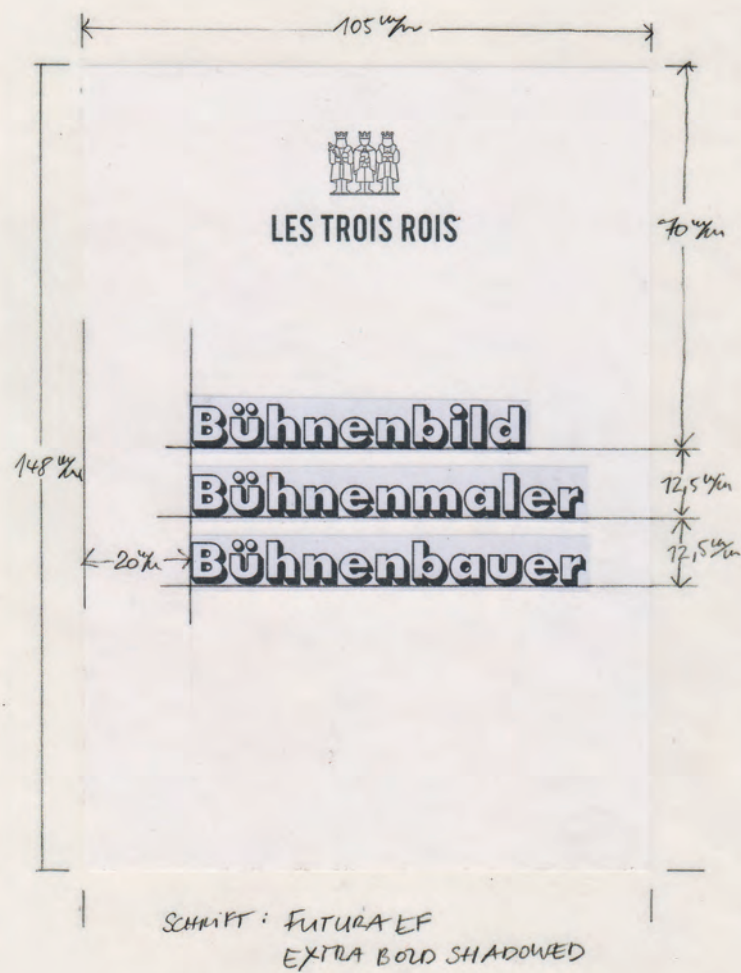
9

Bi

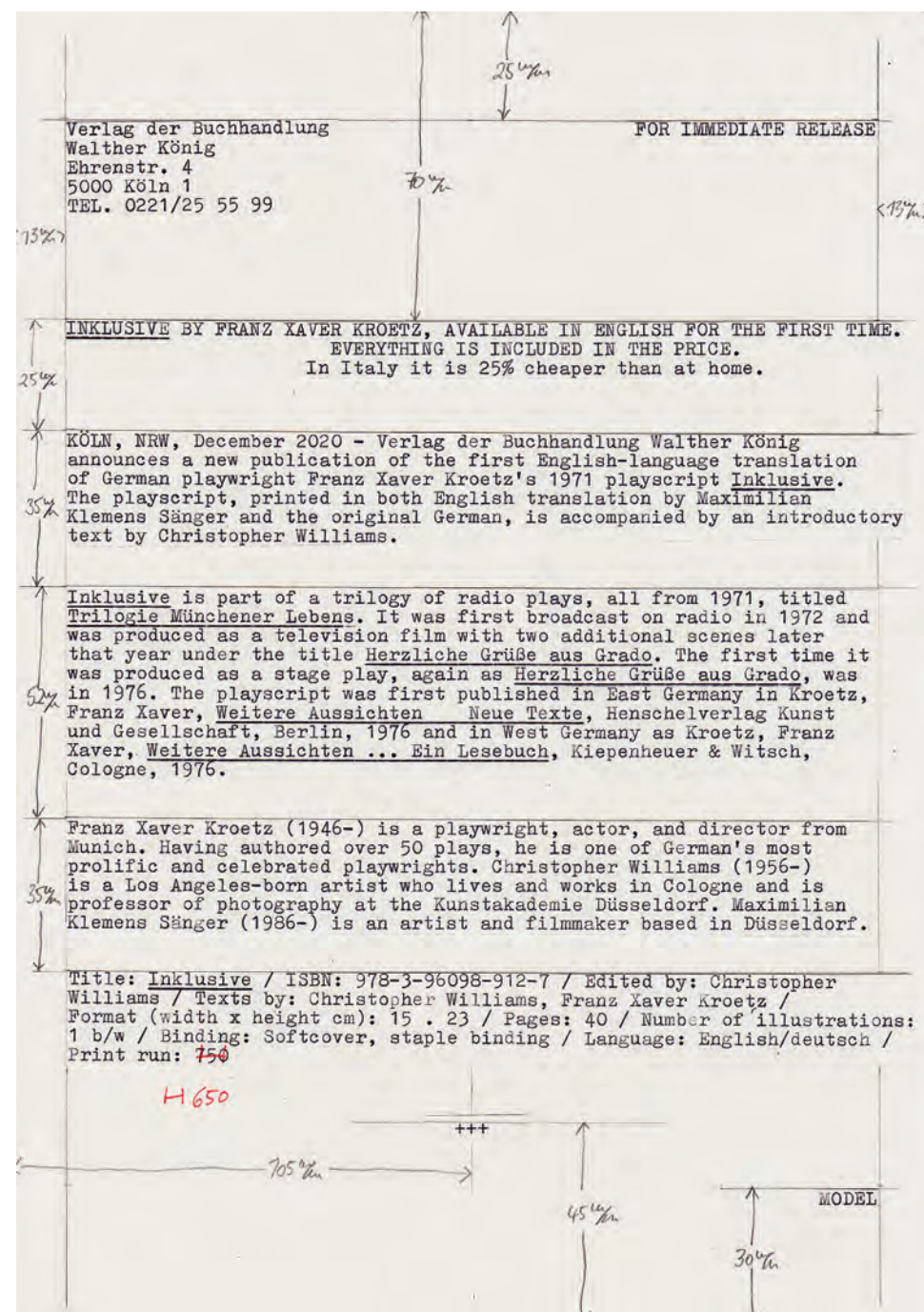
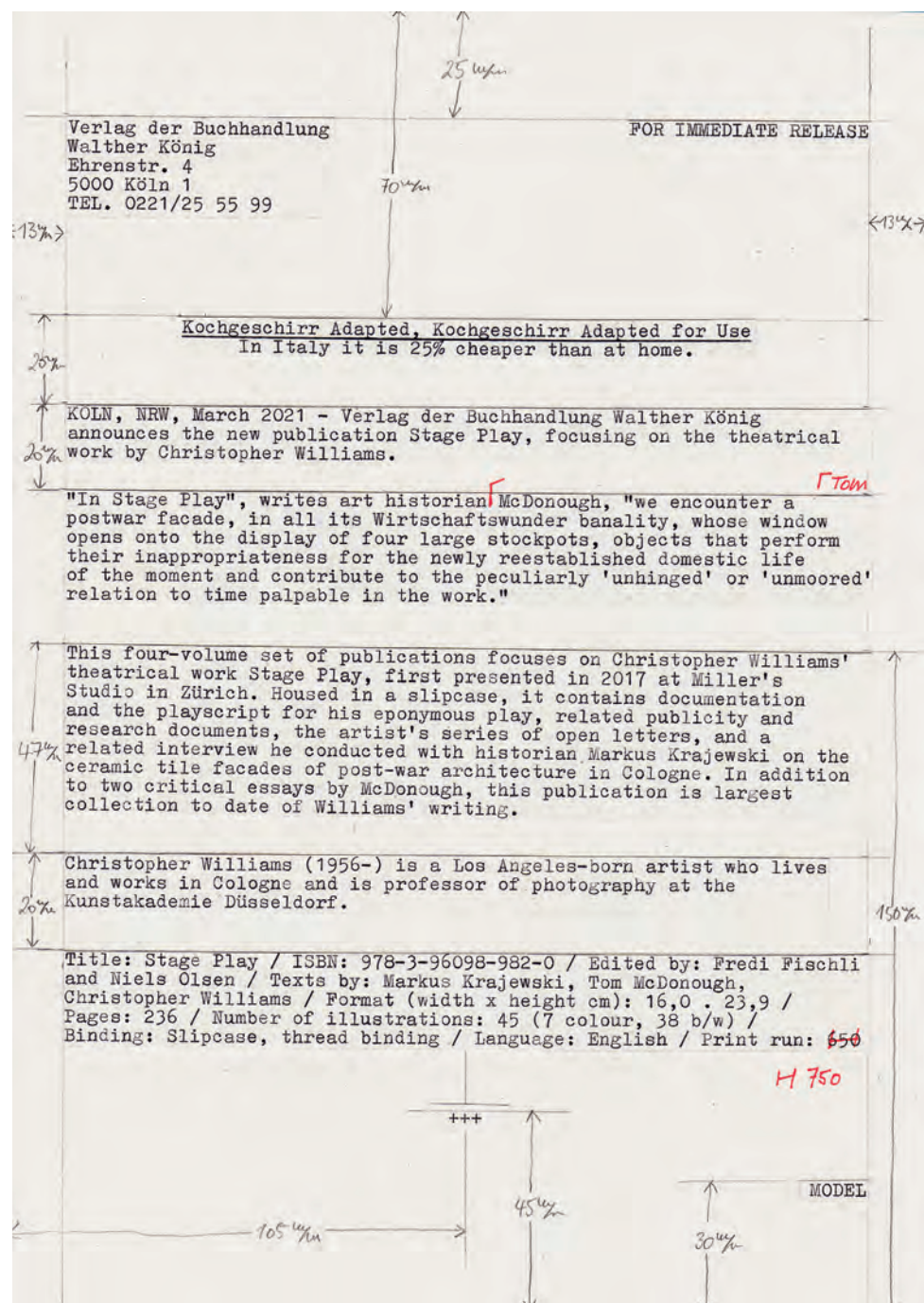
7

Bi

6







**WALL COVERINGS**

**RADIO**

**PRINTED MATTER**

**PICTURE FRAMES**

**PHOTOGRAPHS**

**FILMS**

**ARRANGEMENTS**



**WALL COVERINGS**

**RADIO**

**PRINTED MATTER**

**FILMS**

**WALL COVERINGS**

**PICTURE FRAMES**

**PHOTOGRAPHS**

**ARRANGEMENTS**





# MODEL

**WALL COVERINGS  
RADIO  
PRINTED MATTER  
  
FILMS**

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RADIO  
PRINTED MATTER  
PICTURE FRAMES  
PHOTOGRAPHS  
FILMS  
ARRANGEMENTS**

**WALL COVERINGS  
  
PICTURE FRAMES  
PHOTOGRAPHS  
  
ARRANGEMENTS**

Publishing  
Krusch, Franz Xaver  
Inklusive  
Edited by Christopher Williams  
Köln: Verlag der Buchhandlung  
Walther König, 2020  
  
Williams, Christopher  
Stage Play  
Köln: Verlag der Buchhandlung  
Walther König, 2021

Television  
Captain Petzel  
Karl-Marx-Allee 45  
10243 Berlin  
28 April - 5 June, 2021  
  
Radio  
habrook foundation  
Straussberger Platz 19  
10243 Berlin  
29 April - 26 June, 2021  
  
Werbung  
Kino International  
Karl-Marx-Allee 33  
10178 Berlin  
28 May, 2021, 17h30