

Pg. 2-6

Untitled (Werbung Pamphlet no. 1), 2020
offset print, 80 g/qm Resaoffset/ Circle Offset White,
210 × 297 mm

Pg. 7-11

Untitled (Werbung Pamphlet no. 2), 2020
offset print, 80 g/qm Resaoffset/ Circle Offset White,
210 × 297 mm

Pg. 12

Prototype for Typographic Primer, 2021
laserjet print, 70g Steinbeiss Classic White Recycling, 210 × 297
mm

Pg. 13

Typographic Poem (Press Release: Stage Play), 2021
laserjet print, 190g RecyStar Polar, 210 × 210 mm
Note: not in exhibition

Pg. 14 (left)

Typographic Poem (Book Launch Promotional)
offset print, 300g Graupappe, 210 × 148 mm

Pg. 14 (right)

Tearsheets from Stage Play, 2021, Verlag der Buchhandlung
Walther und Franz König, Köln

Pg. 15

Bookcovers Stage Play, 2021, Verlag der Buchhandlung
Walther und Franz König, Köln
offset print, silkscreen, 120 g/300g Munken Pure Rough,
100g Gmund Colors 87/27/37/25, 160 × 239 mm and
239 × 160 mm

Pg. 16

Typographic Poem (Press Release: Inklusive), 2021
laserjet print, 70g Steinbeiss Classic White Recycling,
210 × 297 mm

Pg. 17

Bookcover Inklusive, 2020, Verlag der Buchhandlung
Walther und Franz König, Köln
offset print, 250 g Caribic schwarz, 115 g Profibulk 1.1,
115 g Fly schneeweiß 150 × 230 mm

Pg. 18

Typographic Poem (Public Address), 2021
laserjet print, 70g Steinbeiss Classic White Recycling,
210 × 297 mm

Pg. 19

Prototype for Typographic Primer, 2021
paste-up, stationary Les Trois Rois, Schöllerhammer 4G,
80g Office Basik Multifunktionspapier, 80g Schöllerhammer
Glama Microdraft Hochtransparent, 175 × 240 mm

Pg. 20

Typographic Poem (Press Release Paste-Up: Stage Play), 2021
Typographic Poem (Press Release Paste-Up: Inklusive), 2021
paste-up, 70g Steinbeiss Classic White Recycling, 210 × 297 mm

Pg. 21/22

Typographic Poem (Promotional Poster), 2021
offset print, 80 g Resaoffset/ Circle Offset White, 835 × 350 mm

Pg. 23

Insert Typographic Poem (Promotional Poster), 2021
laserjet print, 80g Canon Recycling Classic, 280 × 350 mm

Pg. 24

Untitled (Provisional Prop no. 1), 2021
enamel paint, glass, aluminum, and felt, 571 × 571 × 15 mm

Pg. 25

Untitled (Provisional Prop no. 2), 2021
enamel paint, glass, aluminum, and felt, 571 × 571 × 15 mm

Pg. 26

Untitled (Provisional Prop no. 3), 2021
enamel paint, glass, aluminum, and felt, 571 × 571 × 15 mm

Pg. 27

MODEL (David Zwirner, 34 East 69th Street, New York,
NY, 10021), 2020
enamel paint, glass, aluminium, and felt, 1527 × 565 × 11 mm

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

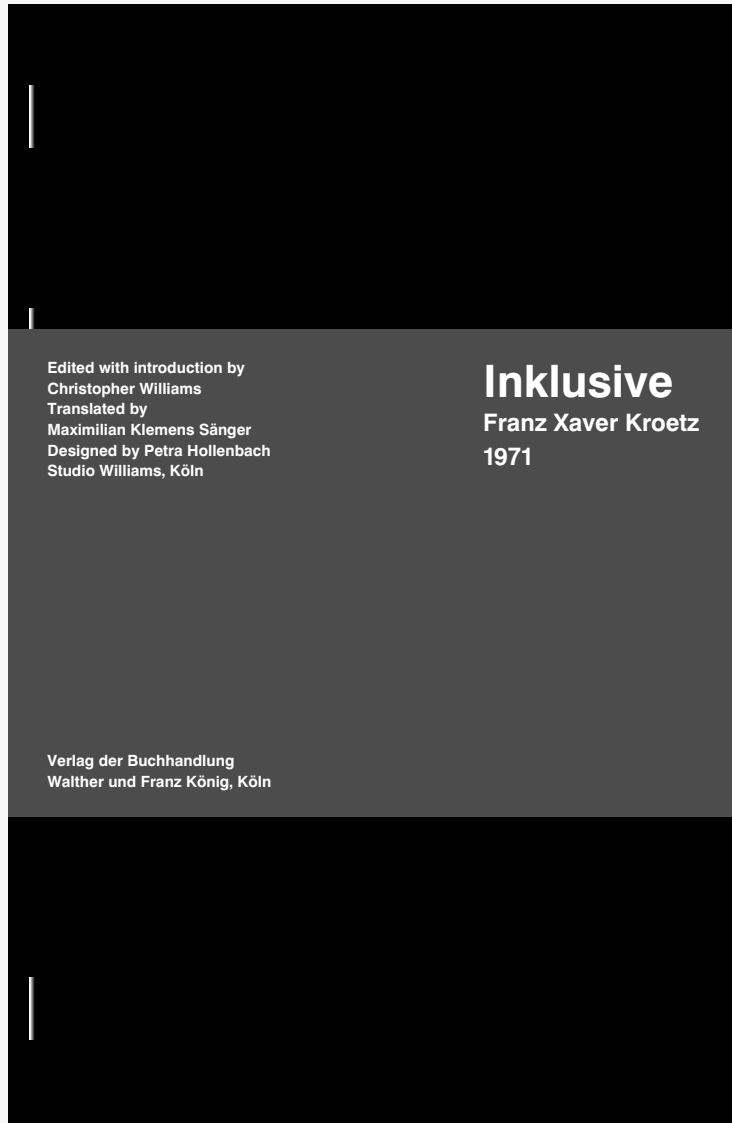
Frühstück Rodenkirchen 1973, Cruse Scan LTLA (Texture)
 Duration: 31m:30s | Resolution: 6880x5168 | Aspect ratio: 1.33:1 | Frame rate: 23.976 FPS
 File type: HEVC, MPEG-4 | Audio: AAC, Stereo 48kHz, 320kbps
 Williamsklasse | Kunstakademie Düsseldorf | Eiskellerstraße 1 | D - 40213 Düsseldorf
 Christopher 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

Pedagogical Prop



Provisional Prop

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



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

Playscript

Title: Inklusive | ISBN: 978-3-96098-912-7 | Edited by: Christopher Williams
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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 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, 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 €.

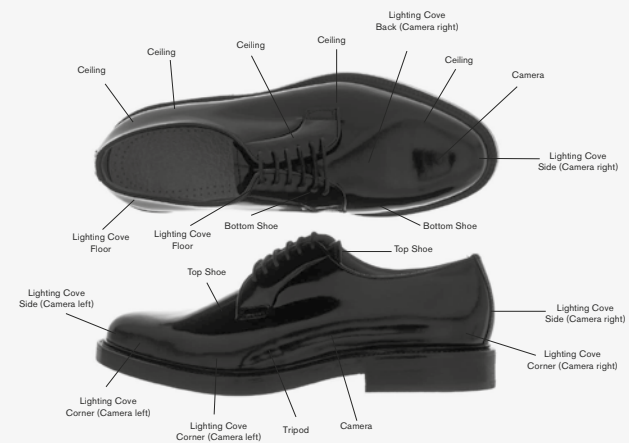
The family picture is organized around three focal planes. This is a family of professionals, lifestyle models skilled in the art of producing the appearance of sleep. Each model is calibrating their performance to correspond to their specific position as it relates to the three planes of focus. To feign 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,² 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

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.



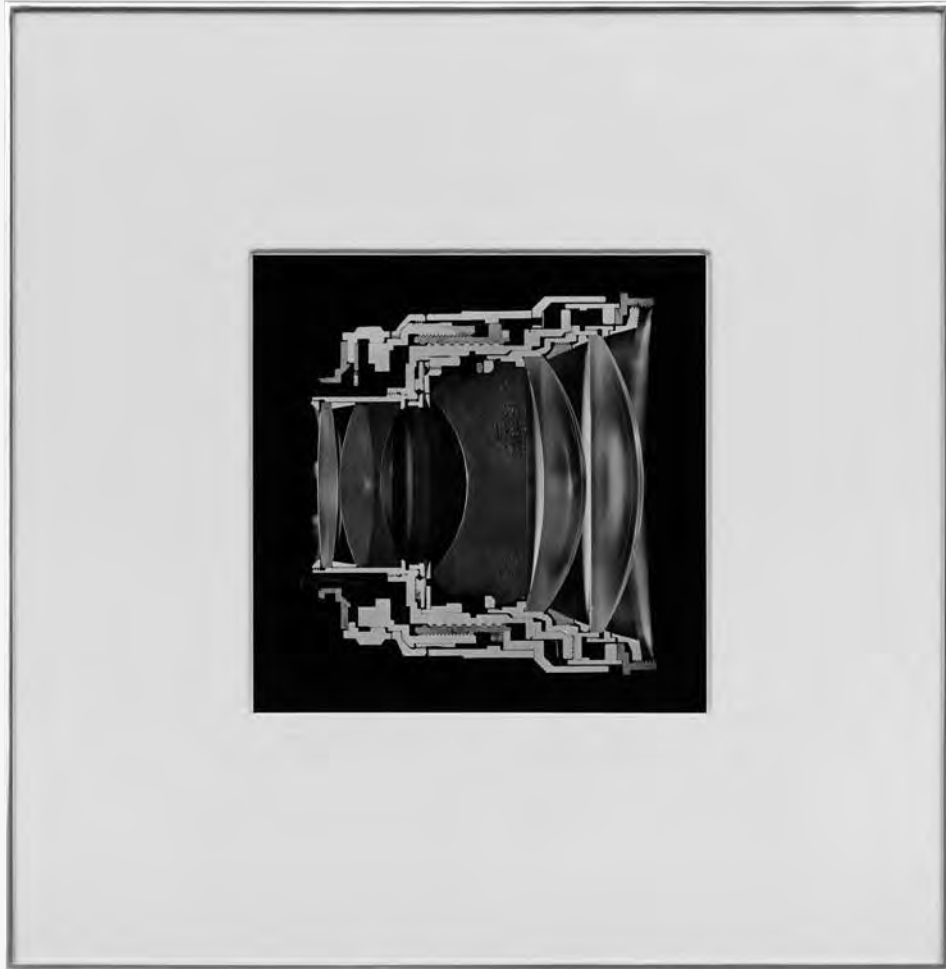
*Untitled (standard men's insole) | BÚFALO NATURE ALLROUND 46 | 2 Lagen | Echtes Leder
Feuchtigkeitsbindend | Inhalt: 1 Paar | Art. 4035 | BNS Bergal Nico & Solitaire Vertriebs GmbH,
Rheinallee 96, Mainz, Germany | 4035-BUF-1301 | Studio Thomas Borho, Oberkasseler Str. 39,
Düsseldorf, Germany | October 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: tribalthruth16 (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 7/8 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

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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



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



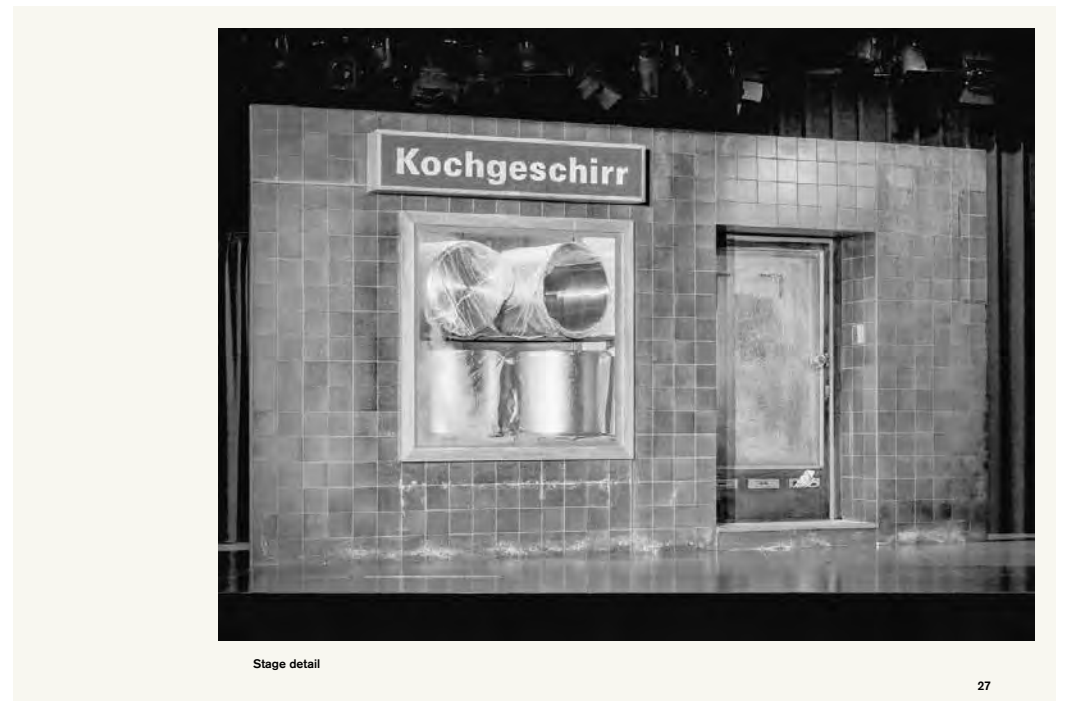
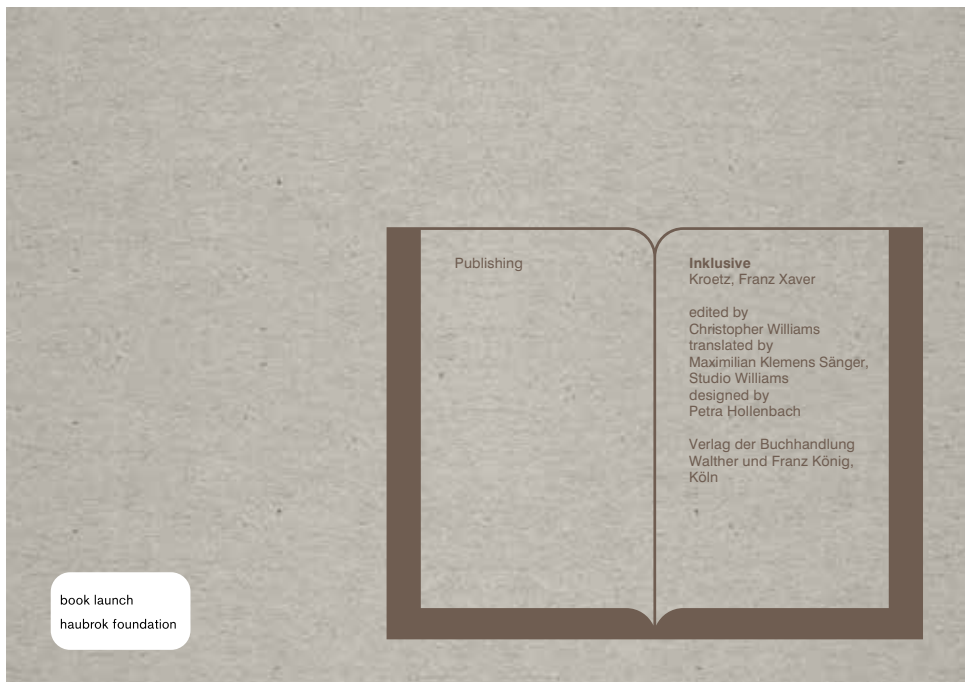
34

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Arno Drescher
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Bühnenbild
Bühnenmaler
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Bi 48
Bi 36
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Bi 16
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Bi 12
Bi 10
Bi 9
Bi 7
Bi 6



Essays / Interview

Open Letters

Supplementary Visual Material

Playscript

Verlag der Buchhandlung
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INKLUSIVE BY FRANZ XAVER KROETZ, AVAILABLE IN ENGLISH FOR THE FIRST TIME.
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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



SCHRIFT: FUTURA EF
EXTRA BOLD SHADOWED



- ① SUPER GROTESK A CONDENSED REGULAR 34,5'
- ② SUPER GROTESK A CONDENSED MEDIUM 34,5'
- ③ SUPER GROTESK A CONDENSED BOLD 34,5'

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H 750

MODEL

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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 German'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 Kunatakademie 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

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Kunze, Franz Xaver
Inklusive
Edited by Christopher Williams
Köln: Verlag der Buchhandlung
Walther König, 2020

Williams, Christopher
Sagei, Flor
Köln: Verlag der Buchhandlung
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Television
Captain Pezzer
Karl-Marx-Allee 45
10243 Berlin
28 April - 5 June, 2021

Radio
haubrock foundation
Straussberger Platz 79
10243 Berlin
29 April - 26 June, 2021

Werbung
Kino International
Karl-Marx-Allee 33
10178 Berlin
28 May, 2021, 17h30

**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

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