



*Interior Worlds*, hidden (interior) and public (exterior) views, commissioned by Bury St. Edmunds City Art Gallery, UK, 2004

## FICTIONAL NEIGHBORS GERARD WILLIAMS

MARCH 2 – APRIL 2, 2007

GALLERY HOURS: FRI TO MON 1 TO 7 PM

**OPENING RECEPTION: FRIDAY MARCH 2, 6 TO 9 PM**

Parker's Box is proud to present: *Fictional Neighbors*, an exhibition of a new body of works by British artist, **Gerard Williams**.

When the artist gained early acclaim for solo shows in commercial galleries in London, his work most often dealt with evocative encounters of found objects (or ready-made components), with purpose-built, crafted elements that Williams produced using a diversity of furniture-making, carpentry, and upholstery techniques, for example.

Williams's practice rapidly evolved away from the gallery context. His preoccupations migrated towards more conceptual, site-specific, often monumental works, made with a variety of materials and conceptual intentions, and produced for a range of alternative venues, art centers and museums. In Münster, the artist proposed a large-scale structure that was a three dimensional rendering of a shape made by taking the average conception of the citizens' plan of the city. In a similar way, for the exhibition, *Taking Form* at the Fruitmarket Gallery in Edinburgh, Williams used stretched fabric to create a curtain reconstructing the Scottish border at a scale allowing it to fit into the exhibition space. Most recently, for *Beacon* in the Lincolnshire countryside, medieval, roofless South Kyme Tower was given a vast bright red lining, transforming the experience of visiting the building.

Over the last three years, Williams has focused a good deal of his attention on *Interior Worlds*, a series of ongoing site-specific installations commissioned for a touring exhibition by museums in the United Kingdom as well as by the Kaunas Biennial in Lithuania. The *Interior Worlds* installations are created behind existing, mostly domestic, vacant windows, usually in close proximity to the hosting museum. In these works, Williams "dresses" the windows with fabric, curtains and found objects, in order to indicate the fictional presence of unknown inhabitants, apparently living in these previously unoccupied spaces. The artist is particularly interested, here, in the discretion of an almost subliminal intervention in the public urban context, challenging preconceptions through the exploration of a few of the still uncharted stretches of the no-man's-land between art and life.

For his exhibition at Parker's Box, Gerard Williams has reformulated these interests specifically for the gallery setting, and in so doing, reunites with some of his earliest concerns. In *Fictional Neighbors*, the artist has made a new series of "windows", floating with even stronger ambiguity between what the artist has fabricated, found, modified, transformed, or simply acquired "off the shelf" from a supplier. In this way, Williams's recipe for this new series of works mixes sculptural trompe l'oeil with the ready-made, appropriation with subtly incorporated fine craftsmanship, as well as artistic license with what could even be seen as stirrings of a kind of social super-realism. This mixture is sprinkled with a good deal of poetry and humor and held together by an intriguing subtext of partly ironic inquiry into the nature of wall-based, "gallery art", and its history.

Gerard Williams's work has been presented by numerous well-known international dealers such as Anthony d'Offay, Maureen Paley, Giorgio Persano, Franz Paludetto, Tanja Grunert...and he has exhibited projects at numerous international venues such as: Castello di Rivara, Turin; Ileana Toynta Contemporary Art Center, Athens; Fruitmarket Gallery, Edinburgh; Städtische Ausstellungshalle, Münster; Soros Center for Contemporary Art, Kiev, Ukraine; Volksbühne Theater, Berlin; Henry Moore Institute, Leeds; and most recently in the UK at The Showroom, London, Stoke-on-Trent Potteries Museum (2006); Handel Street Projects, London, Rugby Museum and Art Gallery, Artsway, Hampshire (2005); Bury St. Edmunds Art Gallery, Edinburgh City Art Gallery, medievalmodern, London (2004). His work is represented in numerous important private and public collections including The Sandretto Re Rebaudengo Foundation, Turin; The Arts Council of England Collection; The Contemporary Art Society, London; Castello di Rivara Collection, Turin...

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