



ADRIAN WILLIAMS
recent work

AT HAND, EPISODE 1, 2010
MMK Museum für Moderne Kunst, Frankfurt am Main
New Frankfurt Internationals: Stories and Stages



This 50 minute performance involved: celesta, clarinet, percussion, Foley and narration. Narrated in the second person, this story portrays a fictional protagonist, whose luggage goes missing at the Frankfurt Airport and spans the process of attempting to retrieve it. At Hand, is based on the transcription of a six-part series conceived, narrated and performed in one-hour radio broadcasts in collaboration with composer and musician Theodor Köhler, over a six-month period in 2010. This is the first episode from that series.

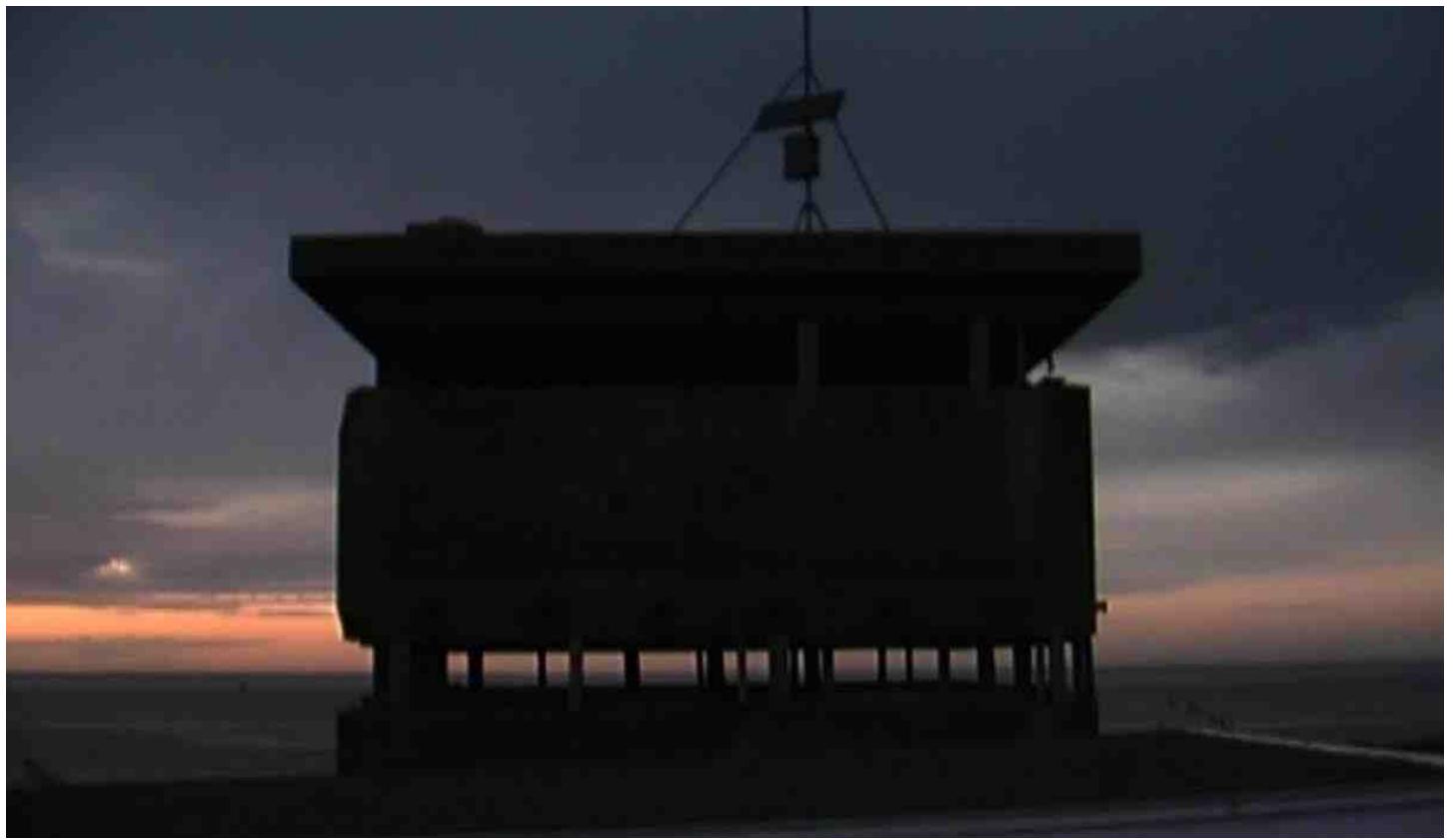
As research for this work, five lost luggage items were purchased at an auction with no knowledge of their contents. These five items were not opened or examined and are included by the artist as an edition for the New Frankfurt Internationals exhibition.





TACIT GROUNDS, 2010

Art Statements, Art Basel

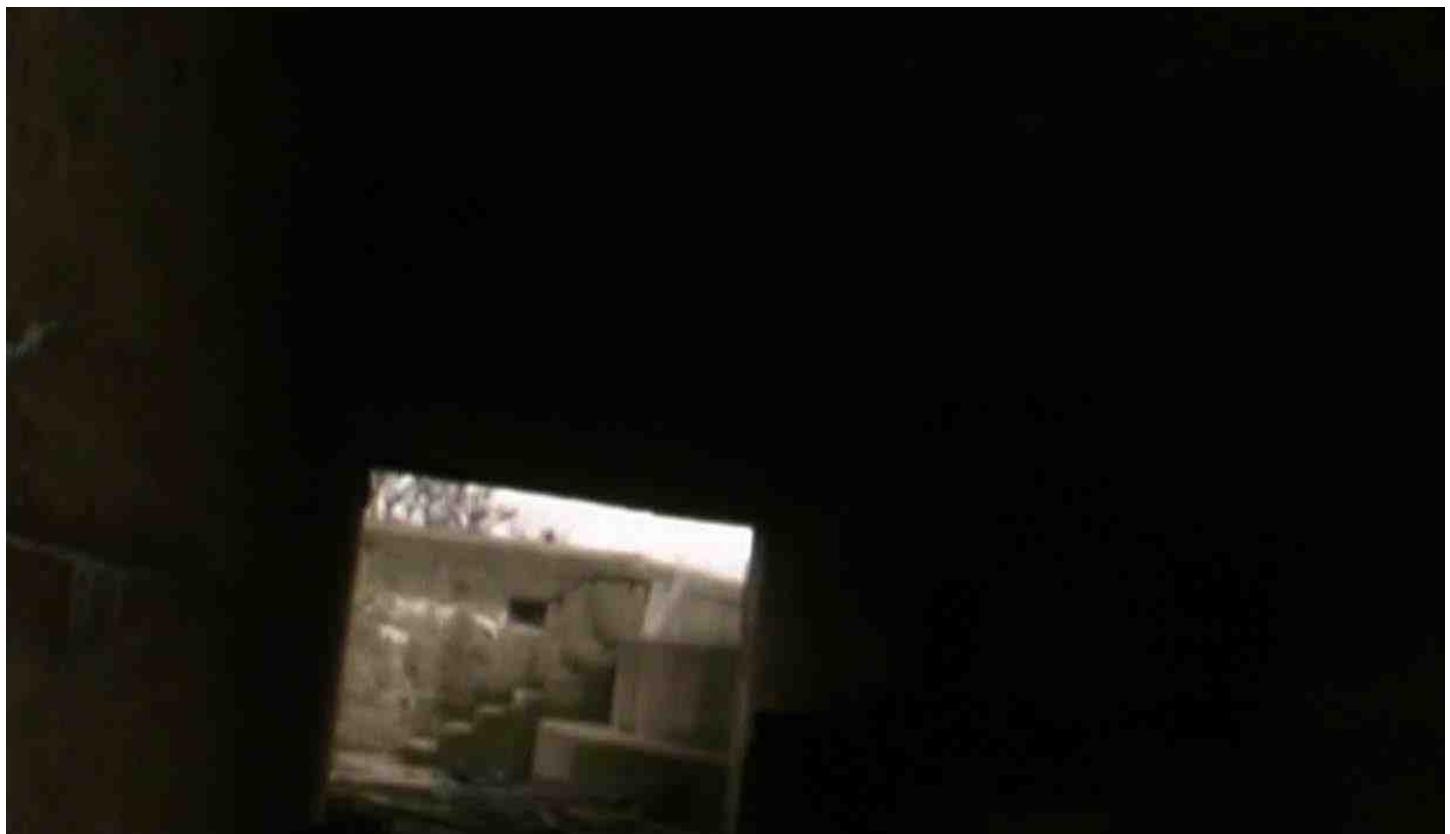


In Adrian Williams' conceptually narrative works, explorations of spaces both literal and fictitious are presented as performance, intervention, and film. The physical and symbolic use of sound has been both a tool for and a subject in her recent works.

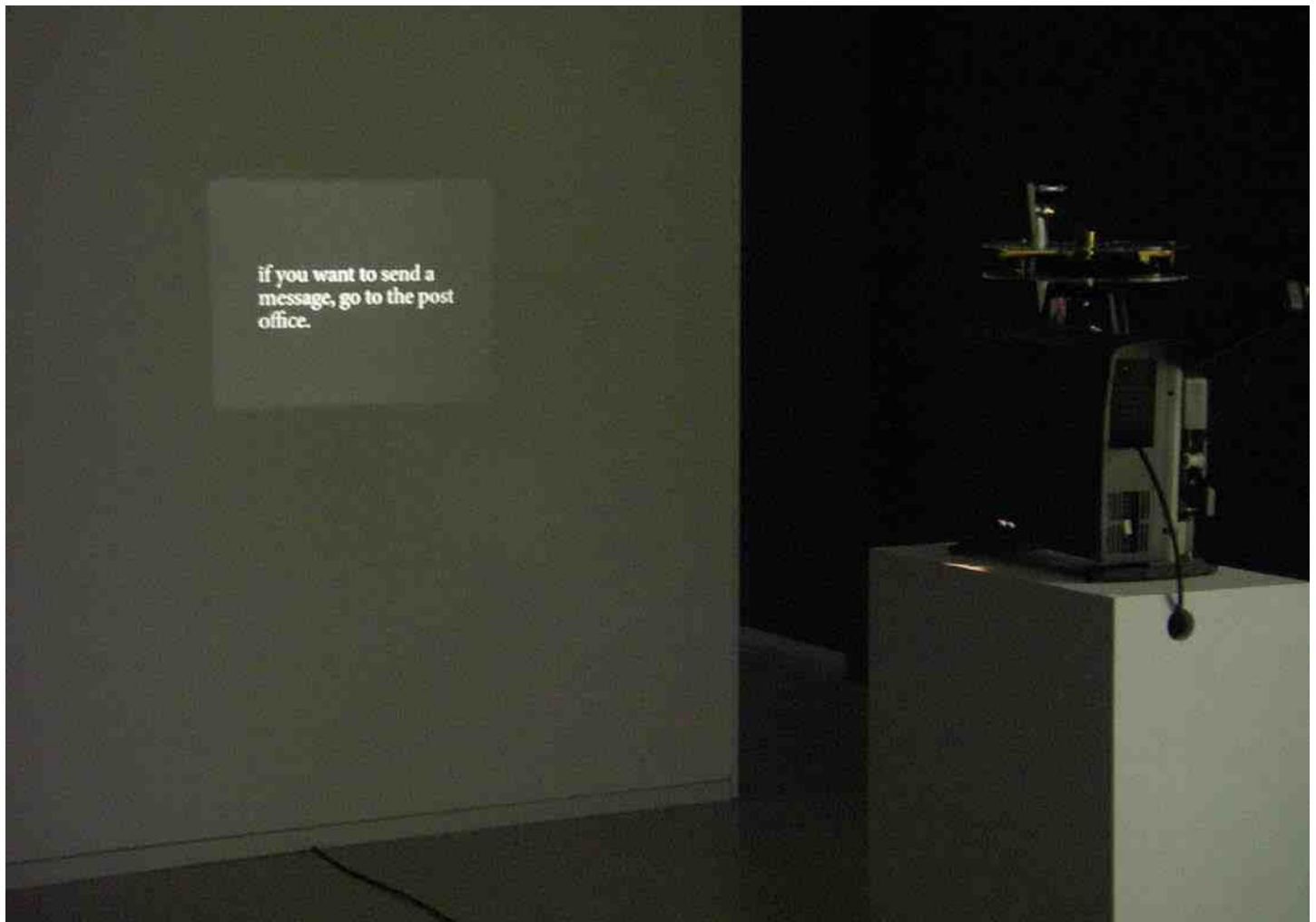
Williams' film *TACIT GROUNDS* is presented at ART STATEMENTS with the tactile construction of its soundtrack performed live. The 20-minute silent film, as performance, explores the possible illustration of silence through sound. The musical composition played by 2 to 4 trombones is integrated with sound objects: footsteps on gravel, tin foil, desk lamp, etc... that make up the analog tools utilized to produce unsynchronized sound-effects which accompany the film. The musical composition consists of numerous scored variations relating to each visual sequence. Score and sounds will be set in a specific order, and then re-combined again for every performance.

The film was shot off the coast of Connecticut, on Great Gull Island, a former military defense post, currently a sanctuary for migratory terns.

Iris Kadel







1 minute, 16mm film looped
Four quoted quotes from artists about artists in the third person.

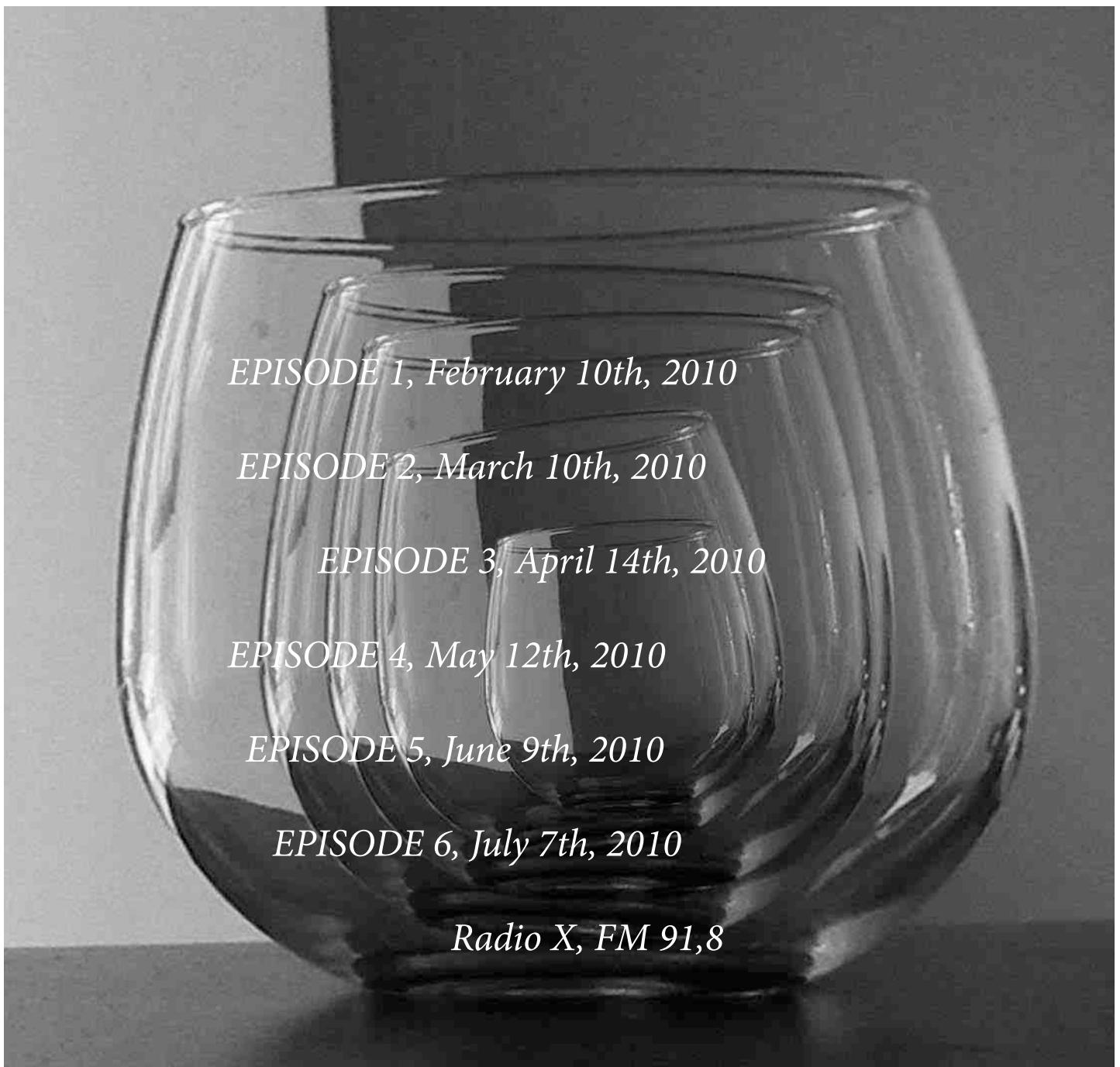
*Carlos Sorin said that, John Ford said that...
for messages you have to go to the post office.*

*Christopher Koch said that Ernest Hemingway was right when he said,
if you want to send a message, go to the post office.*

*Abbas Kiarostami said that, François Truffaut said that...
if you want to send a message, you should go to the post office.*

*Heiner Goebbels said that Alfred Hitchcock said,
if you have a message, you should take it to the post office.*

YOU ARE HERE, 2010
Episode 1–6, RadioX, Frankfurt am Main



EPISODE 1, February 10th, 2010

EPISODE 2, March 10th, 2010

EPISODE 3, April 14th, 2010

EPISODE 4, May 12th, 2010

EPISODE 5, June 9th, 2010

EPISODE 6, July 7th, 2010

Radio X, FM 91,8

Improvised radioplay, in 6 episodes. The narration, delivered in the second person, is accompanied live by a musician playing the celesta.

THE CARRIER, 2009

Splendid Isolation, Athens Biennial, 2009, Curated by Cay Sohpie Rabinowitz



As in a number of Adrian Williams' works where narrative structures the arena in which a work of sculpture or performance takes shape, her project for Athens is "like an abandoned car stuffed with undelivered mail". Inspired by the public speculative reaction to a boat parked and motionless in the Beagle canal of Argentina, Williams' material is not merely made of its physical components: a ship moored in the Athens harbor and a series of published daily news stories. Bound only by the limits of imagination and conviction, The Carrier, the artist explains, "becomes a vessel for the idea of what it may contain".

Cay Sophie Rabinowitz



Φθείτα
ιεχε (η

ώ

αισιού και ο
όλων σε
κορυφή! Ο
απολογάς
κόκπη με
τιαν λεπτ. Το
ολίς καθηλω-
λους του
ο και ανάμε-
νυσ υπόρχουν
τητές από το
πλει μείκερ
ακου υποσχε-
τοι το τιμόνι
και ο λεπτ «μια
μπερί»,
ος δώρισε το
στον διεθνή

>ΦΑΛΗΡΟ
Ένα πλοίο
γεμάτο
γράμματα

Δεκατρία τόνοι με φεύγον
και δυσαργύματα γράμματα ετοι-
μάζονται να φορτώσουν το πρω-
τεύειν απόρειο ακόρο από μο-
ρία του Φαλήρου, στον χώρο σ-
που εγκατέστη τη Δευτέρα η
Μητρόπολη της Αθήνας. Για τα συ-
αυτούργαμνα εδώ και κρόνο γράμ-
ματα δεν είχε μείνει πλέον χώ-
ρος για αποθήκευση. Το παρό-
εντο ακόρο που είχε δέσει στη
μαρίνα τραβήξτη πιν προσκήνη δύο
πολιτών που έκαναν τζάκικην
στην περιοχή, οι οποίοι προσπά-
θησαν να μάθουν περισσότερα
για το τι συμβαίνει. Εντοσ πρό-
κλητική σταύρωση στην προσκήνη
που πέρασε από την πλέον τζά-
κικην του ταυτόφρομου για να
ψάξουν τη συσσωρευμένη αλ-
λογραφία που θα φορτώναν
στο ακόρο. Τελικώς επενέβη-
σαν απερατικοί, οι αλλογραφία
μεταφέρθηκαν στο πλοίο και στη
συνέχεια παραδόθηκε σε άγνω-
στη τοποθεσία.

>ΒΡΑΒΕΙΟ
ΠΑΣΩΓΙΤΗΣ

ΣΤΟΝ Στρατό
Παραχώρη

Το παραμύθια για τις
διγ θεν τέλειες zwés
δικισημοτήτων
παυλούσαν πάντα στο
ευρύ λαϊκό κοινό, στο
βεριεστημένο των
κομμωτηρίων και στο
αυπόμονο των
προθαλάμων
διαφόρων ιατρείων

Ε - πηρε ο τόπος από επαγγελματίες
- κουτσουμπόλες - όχι ότι ορα-
νικές δεν διαπέρουν εξαιρού - και
και τασμωπλατίκες εκπομπές, που κάτιον
από την κλειδαρότητα zwés για
να προσφέρουν τα δύνειν μυστικά τους
στι φιλοβέδεμον καινό.
Σε αυτόν τον κουτσουμπολικό σου-
διόμιο πρέπει να προστεθεί και το «10»
το «Alph», κονσέτ εισαγόμενο εκ του
εβδομάριου, για να μην είμαστε παρα-
μενοί αι πλέθεστες από στερεόμε-
να και την τελευταια πλεοπλική μπούρ-
δα που εφευρίσκουν οι μεγάλες αγορές
για να πουλάνε στους αφαίκους κατα-
γκυτές απονομόφουσκες. Ταχι τέλε-

ποιητείται με κοινόπορο - ειδικοί καλεσμέ-
νοι, πέπονοι και παρουσιαστές εκπομπών.
Επίσης υποτίθεται ότι επικερείται να υ-
πάρχει και μια κριτική πινελία στο παρό-
υχλόμουρ, για να απέσει κάπως τα ξελ-
γυτσικό γλάσο της αγιορόφρων. Να, για
παράδειγμα, μετά το βίντεο για τον ερω-
τα Τατιάνας - Ευαγγελάτου, η τελειότητα
του αποικού μηριζει από μακριά δια-
φυμιστικό επαγγελματισμό, ευ-
φαντιστική η Βάσια Λόη, από τις
κατερινώμενες κουτσουμπό-
λες, να λεει ότι εκενεύρισται
με όλη αυτή τη τελεότητα
της σκέσος και τη διαφρή-
ση της Τατιάνας για τον
αύγυντη της. Ποιος θα της
ρίξει δύσκι για τη σκέψη;
Αλλάστε, ως γνωστό, οι
κουτσουμπολικής εκπο-
μπής κρατιμόλες - όχι ότι ορα-
νικές δεν διαπέρουν εξαιρού - και
και τασμωπλατίκες εκπομπές, που κάτιον
από την κλειδαρότητα zwés για
να προσφέρουν τα δύνειν μυστικά τους
στι φιλοβέδεμον καινό.
Παρουσιαστρία σε
όλο αυτό τη «Εμι Αι-
βανίου, σε ένα σαπέ-
βακ που δείχνει να
πηδανολειει, καθώς
ποηγαλίζει φρασεις
ντιμεντ κατελαρρ
και βασικέντα εί-
δος μεταξύ βασιτηρ.

Φαινόμενα

Της Πόπης Διαμαντάκου
diaman@olnet.gr

Koutsoyannopoulos

Article 1

Thirteen tons of falsely and illegibly addressed mail was loaded onto a cargo vessel this morning just outside the Falairo Marina. After many years of accumulating and storing this undeliverable mail—much of which has been sent and returned on multiple occasions—the post has run out of room. Two joggers alerted by the unusually parked cargo vessel while passing the transfer site, inquired about the transaction and a fight ensued when the postal employees refused to allow the joggers to examine the mail for lost articles. Passers by broke up the dispute, and the mail was successfully transferred to the cargo vessel. The mail many postal workers refer to as „purgatory post“ is being shipped to an undisclosed location.

Article 2, OLD MAIL BLOCKS TRAFFIC

Sailors racing from Faliro Bay were outraged Saturday morning when a carrier vessel anchored there due to minor mechanical problems blocked their race route. This ship containing 13 tons of „purgatory post“ among other cargo remained in the bay awaiting repair all weekend. The sailors however, were not the only Athenians upset by the vessel. Nea's phone lines, e-mail and post boxes have been clogged, since Friday mornings release of the article reporting the ship full of lost mail, by countless inquiries from people requesting to see it. All requests are being forwarded to the postal authorities that were not available for comment. The prospect of retrieving these letters however, is receding with the vessel that successfully embarked Monday morning.

Dear Editor,

I have not spoken to my cousin in over 2 years. When her daughter graduated from college I sent her a large sum of money in a card. She never thanked me, I was angry. Later, I found out that she was angry too, and she accused me of never having sent a card. I could not afford to replace the money, which had been lost. The problem has escalated and I was not invited to a wedding because of it. Our family has been divided on this issue and I have suffered immensely for over two years.

If there is any hope for reconciliation, I believe it lies on that ship. Can you help me?

Sincerely,

Elena Kakourou

Article 3, ISLAND LOOMS

Fisherman were puzzled yesterday at the majestic apparition of an uncharted island on the horizon, which appeared to be, “a lush green Mecca of life, sprouting from nothing,” said one fisherman, after failing to find it on the map. Even with binoculars the men were perplexed. The island was moving. As the island neared it became apparent that the canopy of trees was being held by a container ship. The 75-meter vessel, Kalisto, has been on a long journey over the past month, collecting mature live trees from the Southern Hemisphere for an anonymous buyer.

Article 4, CARELESS CAPTAIN

The carrier vessel, Kalisto, carrying nearly one hundred living trees, ran aground offshore, six kilometers just South of Athens last week. The 75-meter vessel was refloated without complications and taken to a harbor, where a diver found no damage to her hull. The transport delay caused serious damage to the cargo, which required constant saturation from the freshwater tank that was depleted before reaching the harbor. After an assessment of the accident, naval officials found no mechanical error occurred. The board claims, Captain Augustine Nora, had been careless. He is under temporary suspension.

Article 5, LETHARGIC DRIVER ARRESTED

Police stopped, Augustine Nora, yesterday—the temporarily suspended container ship captain who ran his ship aground only weeks ago—for driving too slow on the freeway. His car was traveling well below the speed limit, at a “dangerously lethargic pace.” Said one officer. Police followed the vehicle for a few miles and when they realized he was reading at the wheel, determined to pull him over. Nora became irate when asked to step from his car and refused to allow the officers to inspect his vehicle, at which point Nora was unwillingly taken into custody. The car contained hundreds of stolen outdated, unsent, letters removed from postal storage. It is unclear how Nora got hold of the letters. The theft, considered a federal offense, could land him many years in a federal penitentiary. His attorney, Eleanor Margolis, has already submitted the plea of temporary insanity citing her clients’ psychological addiction to reading the letters as ground. Nora’s trial is being held at the end of the month.

Article 6, AIMLESS TREES DESTROY NETS

Local fishermen are reporting thousands of euros in damage caused by entire trees getting caught in their nets. These dead trees have been spotted floating throughout the region and are raising questions about waste management. Even if the authorities could identify the parties responsible for the uprooting and deposit of the trees into the ocean, which geologists claim may have been caused by massive erosion, they could not hold anyone responsible for the damage. The Coast Guard is broadcasting frequent alerts throughout the region to caution mariners of the debris floating aimlessly in their midst.



Co-Produced by, Voges Gallery and Athens Biennial
Special thanks to ACA Shipping, Alexis Angelopolis

BATSONG, REHEARSALS FOR AN AUDIOPLAY, 2009

APF LAB New York



Adrian Williams' audio play, *Bat Song, Rehearsals for an Audio Play* comprises one of a number of works the artist conceives within the space, time, and activity of a story performed live. Williams, who was born in Portland, Oregon, studied at Cooper Union in New York and Staedelschule in Frankfurt. Expressing a desire to "conceive of the short story as a studio space in which she crafts work," Williams radically reinvents the criteria for what can be considered an object of contemporary art.

What we know about *Bat Song* is the following scenario: "a distraught vocalist seeking remedy for her chronically unreliable voice visits a specialist who prescribes hanging upside-down while singing as a technique to improve vocal strength."

The public is invited to APF LAB, 15 Wooster Street, in New York, for a series of live rehearsals featuring *Bat Song's* sound engineer, narrator, vocalist, and musician. The varieties of sounds these players produce comprise narrative action and character development, but meaning remains subjective and cumulative throughout.

Conducting while narrating, reacting while being directed, Adrian Williams inserts herself, her collaborators, and her audience into a storyboard hall of auditory mirrors. Afforded the potential to be grand and gruesome, eloquently operatic or horrifically carnivalesque, sound

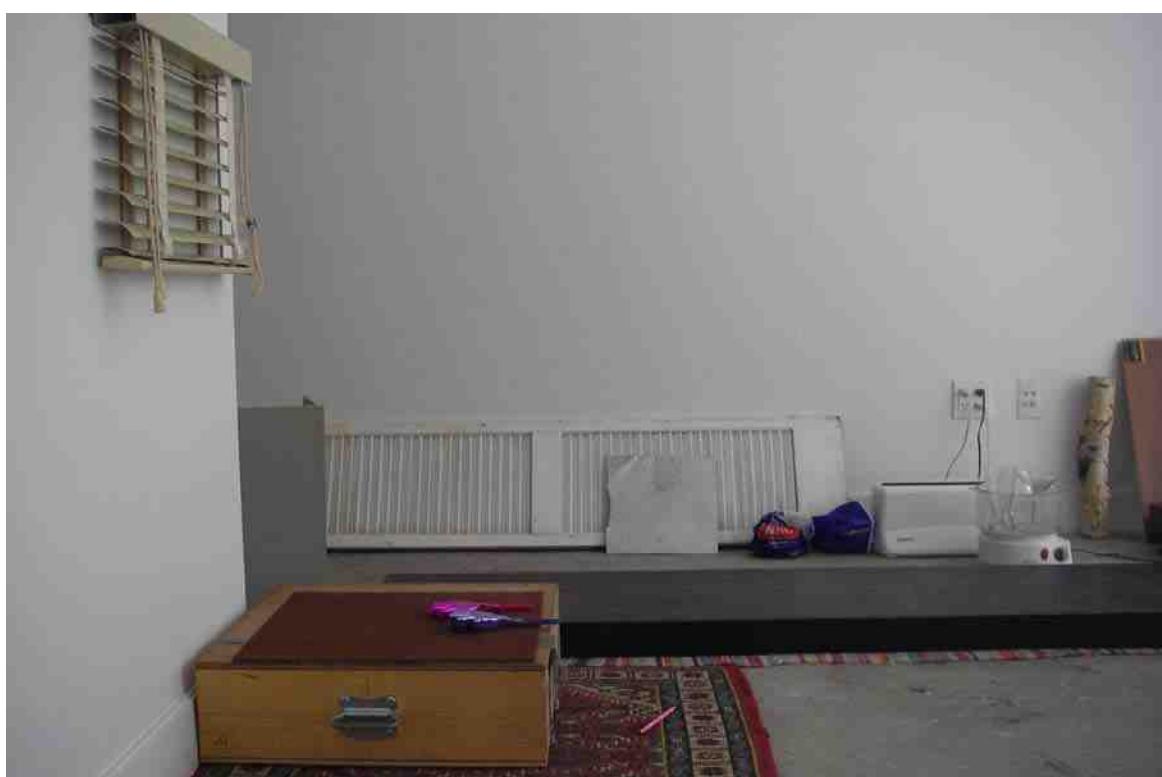
may assume unexpected guises. In *Bat Song, Rehearsals for an Audio Play*, even the answering machine can play a leading role.

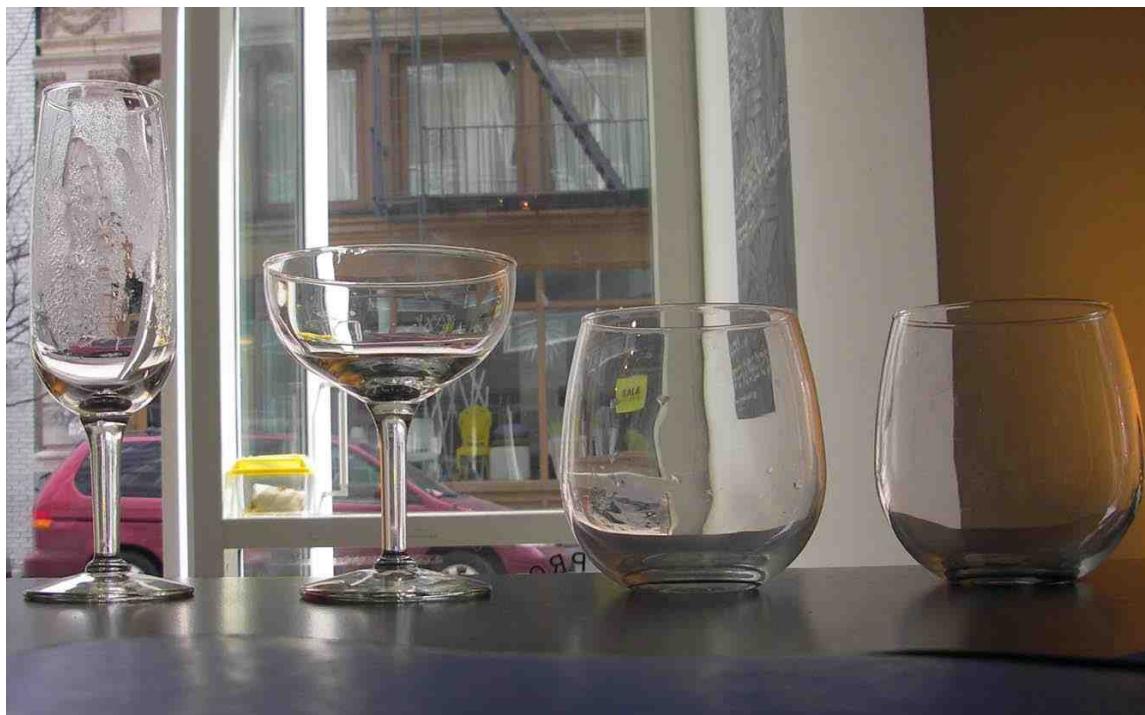
Bat Song rehearsals are scheduled afternoons, (1 to 3) and evenings, (7 to 9) on alternating dates from March 7 to March 17. Please refer to www.artproductionfund.org for precise dates and times.

Additionally on March 21, at 7 pm, to conclude her APF LAB residence, Adrian Williams will install *Albatross Ado* a 10 minute 16 mm color film with accompanying music composed by Theodor Koehler that is always performed live.

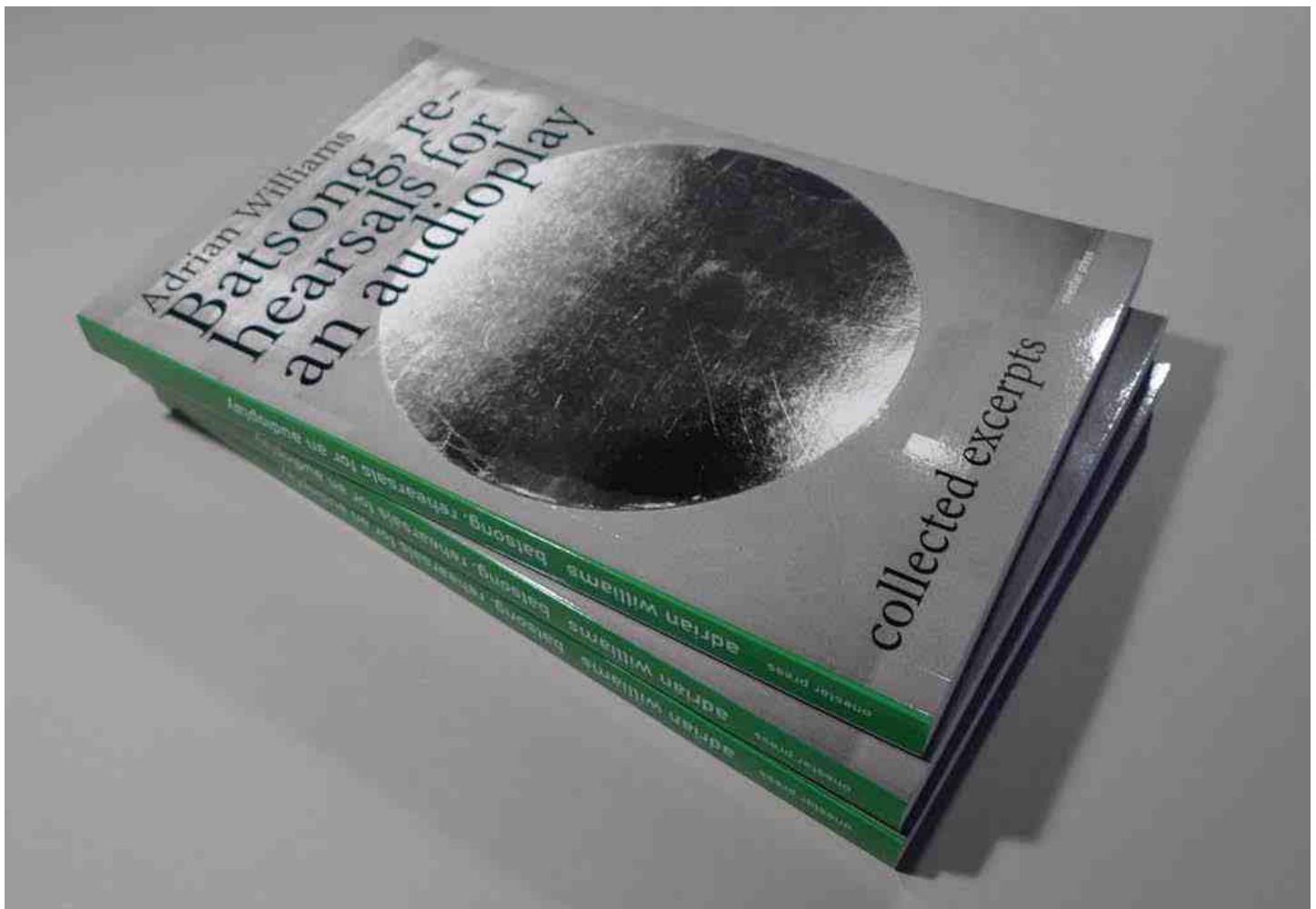
Adrian Williams' solo projects, *Bat Song, Rehearsals for an Audio Play* and *Albatross Ado* have been organized by Cay Sophie Rabinowitz for APF LAB.

Produced by Cay Sophie Rabinowitz and Art Production Fund





BATSONG ... (Artist book) 2010
Onestar Press, Paris, edition of 250



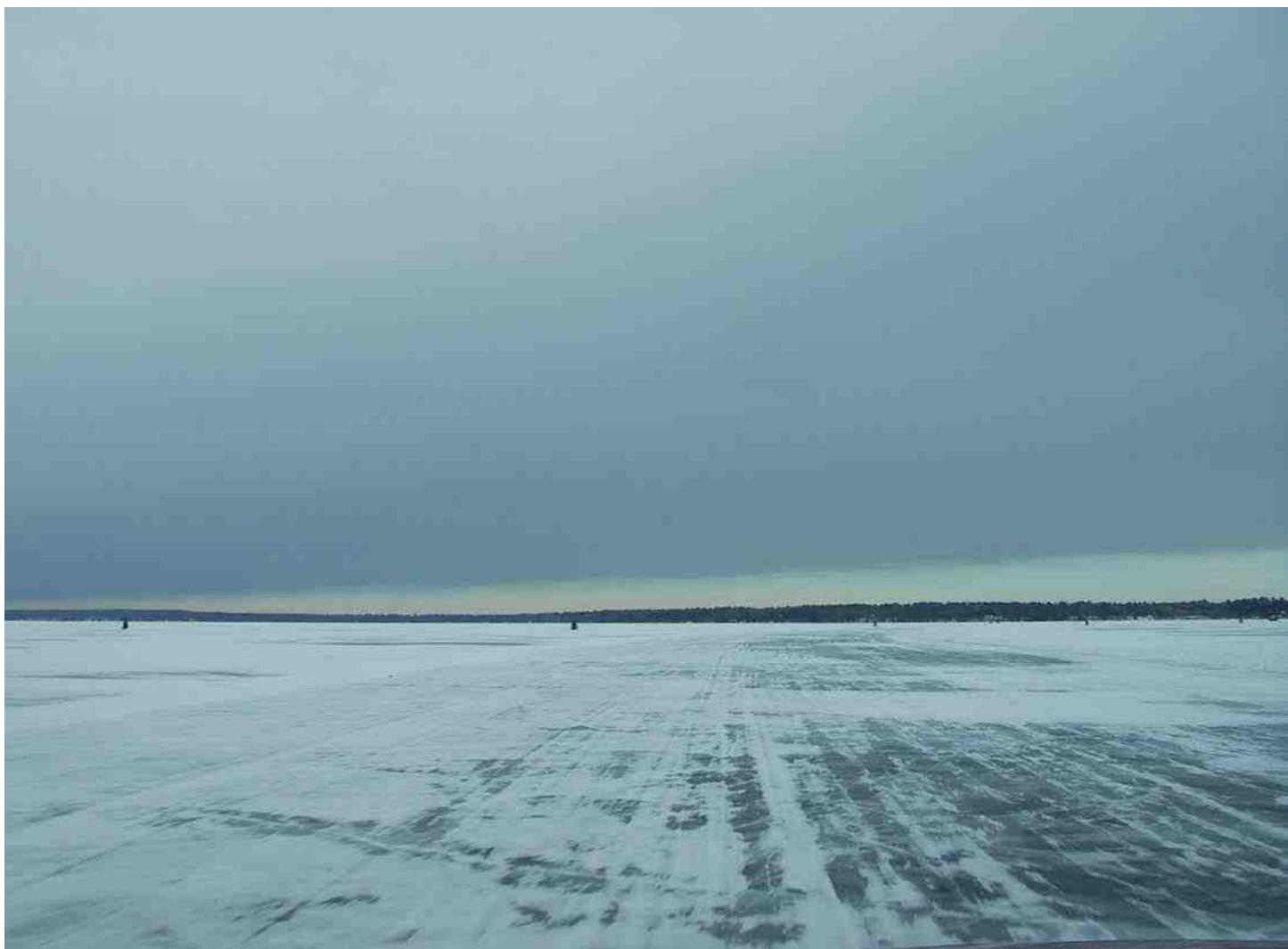
This book is based on the performance *Batsong*, rehearsals for an audioplay, which took place at APF LAB in New York, March 2009. This performance was an attempt to tell the story of a female singer, plagued by the inability to hear her voice objectively. I wanted to depict a narrative about failed perspective through sound but, before we began, had no idea how to develop a situation to render this failure. Using scattered pages of dialogue, monologue, actions and instructions I'd written—along with lists of objects for imitating sounds, one small room and a stationary recording device with one microphone—four of us met for eleven consecutive days at the improvised soundstage to make noise. Each player fulfilled a role, by taking on an action or emotion, setting or sentiment, through sound effects, music and dialogue as we rehearsed. Scenes were played over and over and over again until we were so lost that, time and again, only the sound of footsteps down the sidewalk offered some sense of resolve. After the performance, I transcribed the 22 hours as best I could. This document is comprised of edited excerpts from that transcription. It bears the chronology of its realization, but other than that, the scenes were not performed in any specific order. The reader may open or close this book at any point.

Adrian Williams (from the preface of the book)

HARDWATER HIGHWAY, 2008

The Great Transformation, Kunstverein Frankfurt am Main

The Great Transformation, MARCO, Vigo



Adrian Williams' work covers a variety of media, spanning from performances to interventions, sound and videos to prose. She created fragments of life stories, invents fictional characters, sews costumes, writes short stories and plays different parts in the performances herself or employs actors. In several ways, fiction, longing and memory play an important role in her works. In the form of stories, pictures and memories Williams gives her audience the possibility of subtly understanding how connected and inseparable the past is from the present and future, and how much desire and imaginations is part of reality. For her stories, she draws on different literary sources and materials or anecdotes and bequeathed narratives. The fiction always has some biographical connotations. Translation, interpretation and differences between languages are themes, which connect her works.

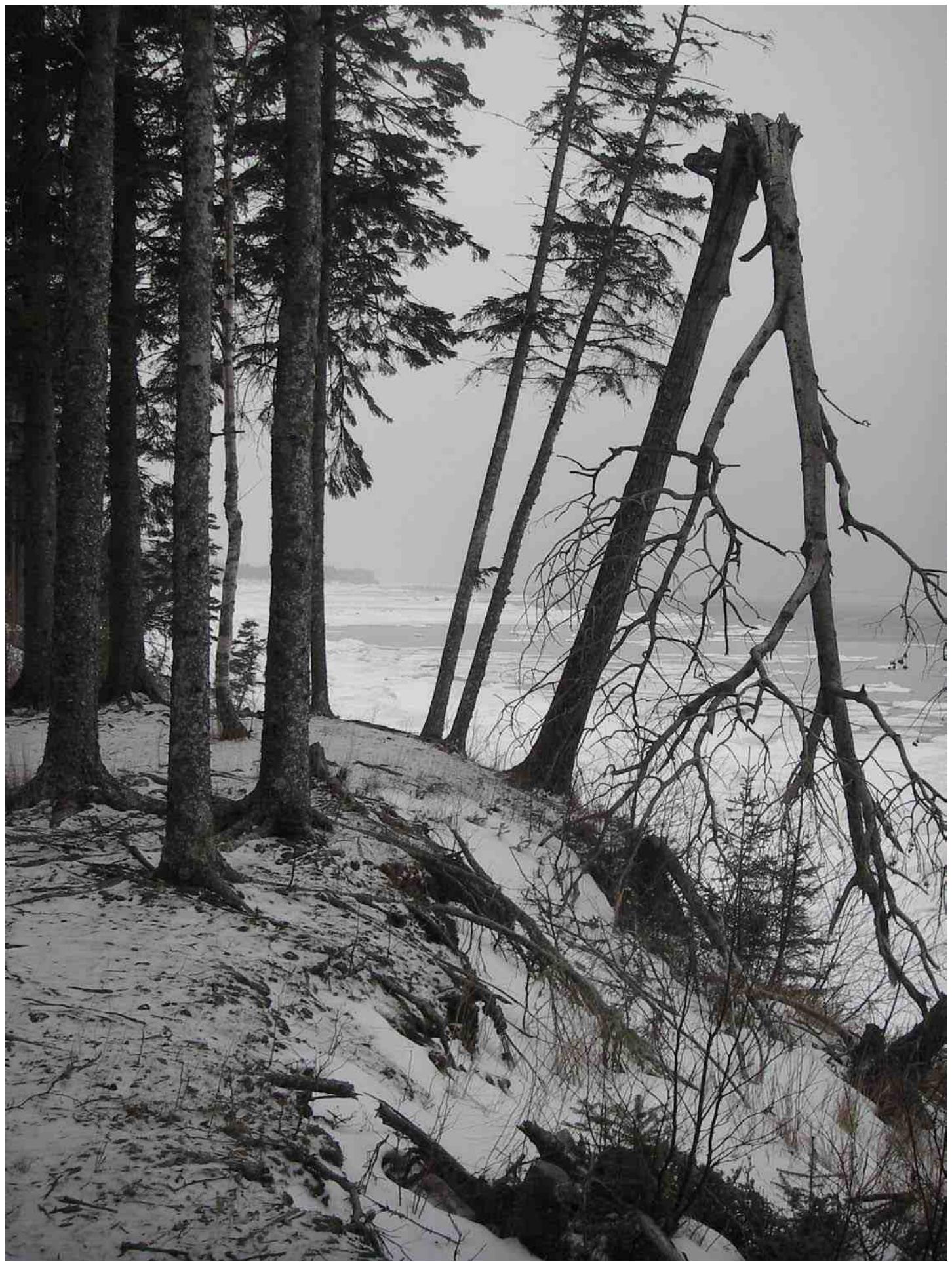
In "Hardwater Highway" (2008), her latest work produced for the exhibition in the Frankfurter Kunstverein she tells a story through messages on an answering machine and images on a wall. For this piece Williams traveled to Bayfield, Wisconsin, USA, where there is an ice-road, which only exists during the winter months and is the only solid connection crossing Lake Superior between Madeline Island and the mainland. Like the unanswered messages on the

answering machine the road represents a one-sided form of communication. Only during the winter months do the inhabitants of the island have the opportunity to independently reach the mainland by car. For the rest of the year they are reliant on the infrequent ferry service. Because of this temporary situation unusual situations arise between island inhabitants and mainlanders which Williams Interweaves into a dense network of metaphors.

Another example of her working method can be seen in the installation “Banshee Piano” (2007). Instead of taking a real situation as its starting point, “Banshee Piano” is based on a clearly defined test arrangement: a grand piano—with a built-in contact speaker that converts sounds into vibration—is connected to a sound devise. Like a poetic translation machine the instrument with its free-swinging hammers produces sounds created by the vibration on the piano strings. The physical process of transformation can easily be followed; nevertheless, the actual presence of the effect in the room has magical connotations. The title attests to a mystical background: “Banshee” is an expression from Irish folklore and since the 18th century, it has referred to the ghost of a woman whose appearance and wailing song, if heard, signifies the death of a close relative. Without doubt a process of transformation takes place here so that the whisper of the piano strings inevitably turns into a narrative. Without being played the instrument seems to hum to itself.

It is simple occurrences, real phenomenon and experienced or invented incidents to which Adrian Williams draws our attention. By embedding the incidents in a story and a seemingly unexpected context she shows us how miraculous the world around us can be. It is enough—by shifting the focus only marginally from the obvious facts—to take personal, aesthetic or coincidental associations seriously, and already a metaphor develops, describing a new way of reading, understanding and interpreting.

Katja Schröder



ALBATROSS ADO, 2008
Volta, New York, 2008, Produced by Voges Gallery
Kunstverein, Frankfurt am Main, 2008
Städelmuseum, Frankfurt am Main, 2008
APF LAB, New York, 2009
Milliken Gallery, Stockholm, 2010



16 mm film, accompanied by a composition from Theodor Köhler, 10:00 minutes.
The composition is performed live during the films screening.

The film depicts a small house being moved through the town of Ushuaia, Argentina. Two men perch upon the roof clearing the way with a broomstick to duck cables and wires for the passing structure. The film was shot in Ushuaia, Argentina, 2006.

Theodor Köhler is a contemporary composer based in Frankfurt am Main.

BANSHEE PIANO, 2007

Voges Gallery, Frankfurt am Main



Bekannt geworden ist Adrian Williams (*1979) bislang vor allem mit ihren Performances: Skurrile Szenarien, in denen uns die Künstlerin – meist in selbst entworfenen Kostümen - als Geschichtenerzählerin begegnet. Auch der Titel ihrer aktuellen Schau in den Räumen der Galerie Voges und Partner scheint von einem solchen Auftritt zu sprechen. Auf der Suche nach einer Geschichte bleibt man hier jedoch zunächst allein. Weder geben die kunstvoll zu einer kryptischen Grafik zusammengeschobenen Lettern auf dem Plakat an der Wand weitere Auskunft noch jene Figur, die uns Williams als den «Zeugen» präsentiert: Dort, wo bei Konzerten sonst die Stühle für das Publikum stehen, hockt eine kleine Kanne mit Katzenkopf auf dem Parkett.

Man muss also zum «Banshee Piano» – dem einsamen Konzertflügel – zurückkehren, um dem Geheimnis des Bildes auf die Spur zu kommen. Und tatsächlich: Aus dem Keller, wo versteckt ein CD-Player steht, windet sich ein feiner Draht bis in den Klangkörper des Instruments empor. In diesem sitzt ein einzelner Lautsprecher, der die Saiten zum Schwingen bringt, sobald das Gerät mit der CD in den Autoreplay-Modus springt.

Dies zu entdecken, mindert keineswegs den Zauber der Sache - eher bietet die Erkenntnis ein höchst sinnliches Vergnügen nach der Art jener Vorführungen, wie sie noch im 19. Jahrhundert gern von Wissenschaftlern für ein breiteres Publikum inszeniert wurden: Als gelernter Instrumentenbauer beschäftigte sich der britische Physiker Charles Wheatstone, auf den Williams hier referiert, nicht nur bevorzugt mit der Erforschung des Klangs, sondern strebte stets nach der Veranschaulichung der Prinzipien, die er fand. Berühmtheit erlangte etwa sein «Kaleidophon», dessen polierte Nadeln per Lichtreflex Klangwellen sichtbar machen. Für Williams «Banshee Piano» wiederum hat seine «Enchanted Lyre» Pate gestanden, deren Saiten Wheatstone per Draht mit denen eines Flügels im Nebenraum verband: Wurde auf diesem gespielt, rührten sich synchron auch die Saiten der Leier wie von Geisterhand.

Allerdings bietet Williams «Intermittant Performance» mehr als eine Reinszenierung des historischen Experiments. Der melancholische Aufruf einer Zeit, in der spielerische Erkenntnisvermittlung noch mit grosser Selbstverständlichkeit als hohe Kunst gepflegt wurde, wird von den Akteuren in eine poetische Szenerie verwandelt, die ihre eigene geheimnisvolle Geschichte erzählt. Erhaschen lassen sich nur Fragmente, die wie die Klänge für Momente im Raum zu schweben scheinen – zurück bleibt ein Bild wie ein Traum.

Verena Kuni
Kunst Bulletin 8.2007



IF SHE FOLDED HERSELF NEATLY, 2010

(Photograph on paper with text, A4-letter)

HIBERNATION, 2010 (Photograph on paper with text, A4-letter)

SOLID AND STRAIGHT, 2010 (Photograph on paper with text, A4-letter)

PAIR OF MONTHS, 2009 (Photograph on paper with text, A4-letter)

WHITE HORSE, 2009 (Photograph on paper with text, A4-letter)

CONVERSATION, 2009 (Photograph on paper with text, A4-letter)

SUNSET, 2009 (Photograph on paper with text, A4-letter)

THE WHISTLER, 2009 (Photograph on paper with text, A4-letter)

UP, 2009 (Photograph on paper with text, A4-letter)

TIN MAN, 2009 (Photograph on paper with text, A4-letter)



The pallets of soaked beans should have been enough for two ~~months~~ maybe three months. The water was the trouble though. Rain that seeped through the concrete and ran down cracks into provisional gutters a fixed there - for lack of a better way. She always thought the run off from the house should ~~enough~~ suffice, or that she could use less. But time and again she'd be wrong.

She undressed in the tool-shed, both out of the house and the wind. As she lifted the soap the slate plate came with it - a rooftile lost in last Octobers fury. If she folded herself neatly she fit there in that tin. Her calves against her thighs, knees tucked into her armpits. She didn't think about the tainted groundwater or the garbageheap in the ditch behind the house, as she pours the boiled run-off over her frightened skin. Somehow the mere trust in soap managed to wash all that away.



their shattered calls are nothing like the gulls
you remember. That you tossed bread crumbs to ~~and~~
as they dove and fought mid-air. These are
ancient but not old their cries digging at
your bowels and as they collect in their mass
their numbers grow and silence the one
~~noise~~ They merge and huddle there. In theigid sound
~~sometimes like~~ the sound of fissured glass.

It needed to be, would,
Should be solid. Concrete
as fast as would hold
up a while. He set
the level on the stone
and measured. It would
be straight. Solid
and straight.

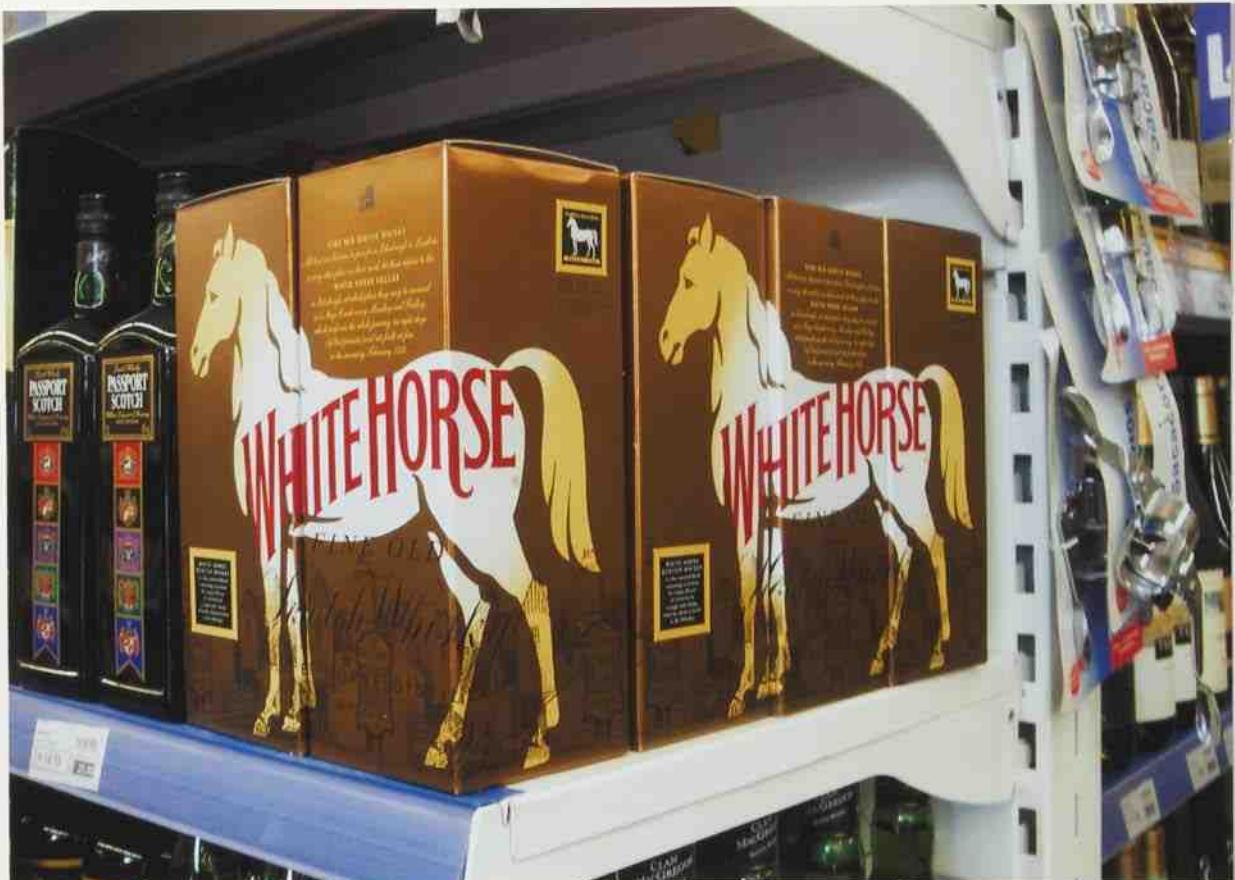


August



September





The paper comes in on Tuesday.
All's are swept, the moist rag run across the
linoleum swelling like drunk lemons. The shelves
are packed. Pens lined up in neat rows. Employees
have bathed, pens sharp on their necks ready

11/24/04
Thurs
11/24/04
Thurs
11/24/04

You always, always, always, do that.

Yes. You say that all the time.



She kept them locked away, like a whisper
or a coin, And they understood that they
were something precious living in their
trove.

"The sun always sets in the East" she
said. But she was always getting
things confused. ~~The~~



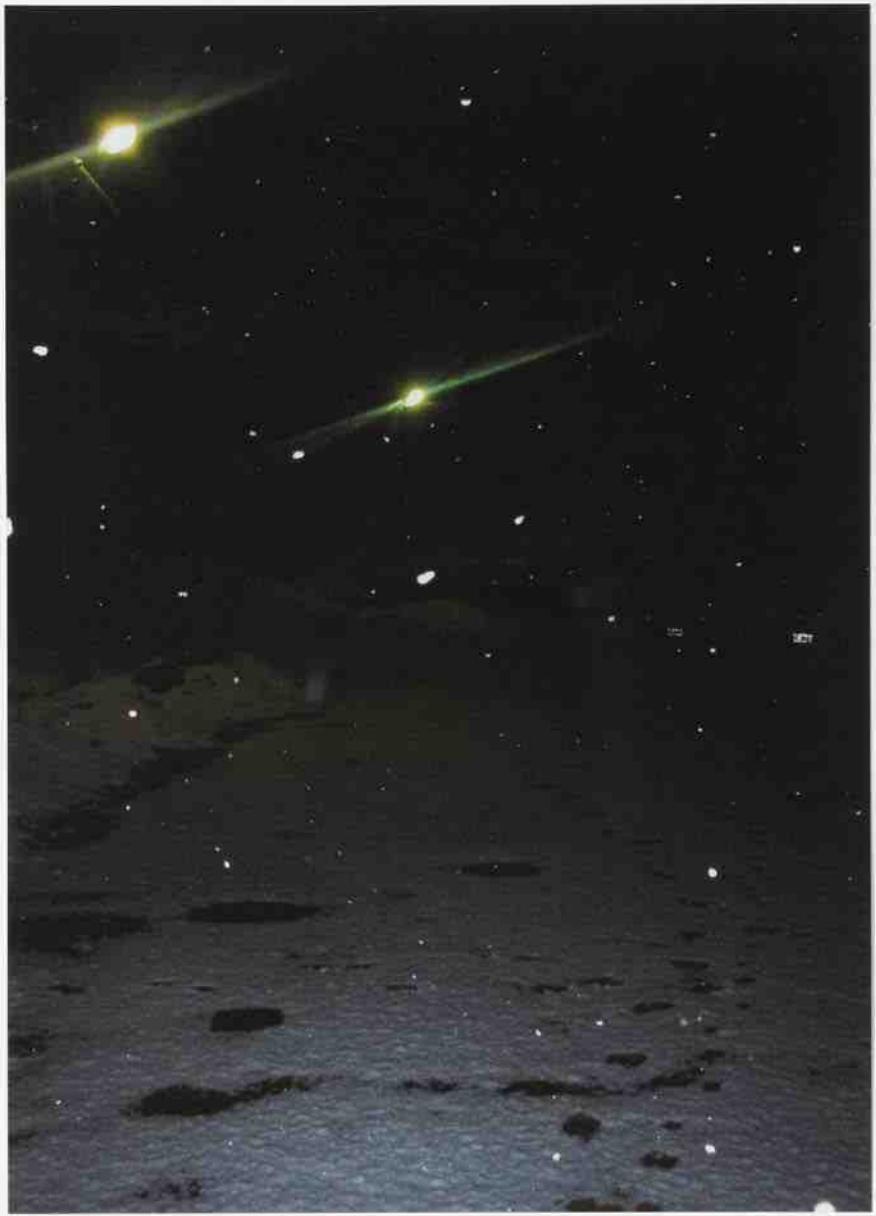


The whistler wandered the streets, his own routine including the purchase of a newspaper for his aunt, waiting at the baker, stirring numerous sleeping dogs with his malodorous breath, and it seemed so inherrant that he walk the same route, that he move at the same speed as always. ~~And who would have thought that his absence would silence the dogs, any leave~~

His aunt brewed tea as she waited for her paper. The baker swept with frequent glances towards the glass-plane. ~~as he waited for the greeting~~ The dogs woke, with a grave sense of uncertainty to the silence. They got to their feet. Hungry, and the wind carried only the soft cry of the clouds thrown up against eachother. The whistler was walking, but he crossed the street at the bakers and held his breath past the dogs. Something bound him, and the world held still, unsure what to make of it.



She had the unfortunate habit of looking up, rolling her eyes and looking up. She did this when considering serious subjects, while trying to give the impression of paying very close attention, and thinking very hard. Unfortunately she just ended up looking annoyed all the time at the most inconsiderate, and ill fitting occasions.



The car broke the surface of the lake in an instant. That woke him up. Jenny hadn't meant what she said back there he was no clown. He'd be up at dawn running plates through the table saw splitting wood like string cheese, and what did she know. He was no drunk, the window knob was a little stiff but he got it down in time to feel the sharp water steal through his socks as he kicked free of the drivers seat. He pushed off the hood of the car as he struggled toward the lip of solid ice. Damn it was cold. Good thing I'm loaded he thought. He hardly dripped as the wind simply froze the lake to his coat instead

making it stiff and hard to walk. He looked towards town, to the street lights, shuffling he felt his coat grow stiff. Dorothy, he cried into the steam of his own breath Dorothy, oil! He laughed, imagining his elbows squeak, he slowed, if I only had a heart.

AT HAND, 2010

design by Adrian Williams, offset print, DIN A0, edition of 50

TACIT GROUNDS, 2010

design by Adrian Williams, offset print, DIN A0, edition of 50

BATSONG, ALBATROSS ADO, 2009

design by Shannon Bool, offset print, DIN A1, edition of 50

ALBATOSS ADO, 2008

design by Sunah Choi, offset print, DIN A1, edition of 50

ALBATOSS ADO, 2008

design by Mandla Reuter, offset print, DIN A0, edition of 50

BANSHEE PIANO, 2007

design by Alexander Wolff, offset print, DIN A1, edition of 50

THE RIGHT TRIANGLE, 2007

design by Michael Pfrommer, offset print, DIN A1, edition of 50

THE DEATH, 2007

design by Michael Pfrommer, offset print, DIN A1, edition of 50

UMBRELLA IN THE SINK, 2007

design by Kerstin Cmelka, offset print, DIN A1, edition of 50

THE POEMS OF NATHANIEL VON HARBOU, 2006

design by Michael Pfrommer, offset print, DIN A1, edition of 50

SINKING ALLURIOS DAME, 2006

design by Kim Nekarda, offset print, DIN A1, edition of 50

THE WAYS AND WOES OF CHRISTOPHER WALKEN,

2006, design by Michael Pfrommer, offset print, DIN A1, edition of 50

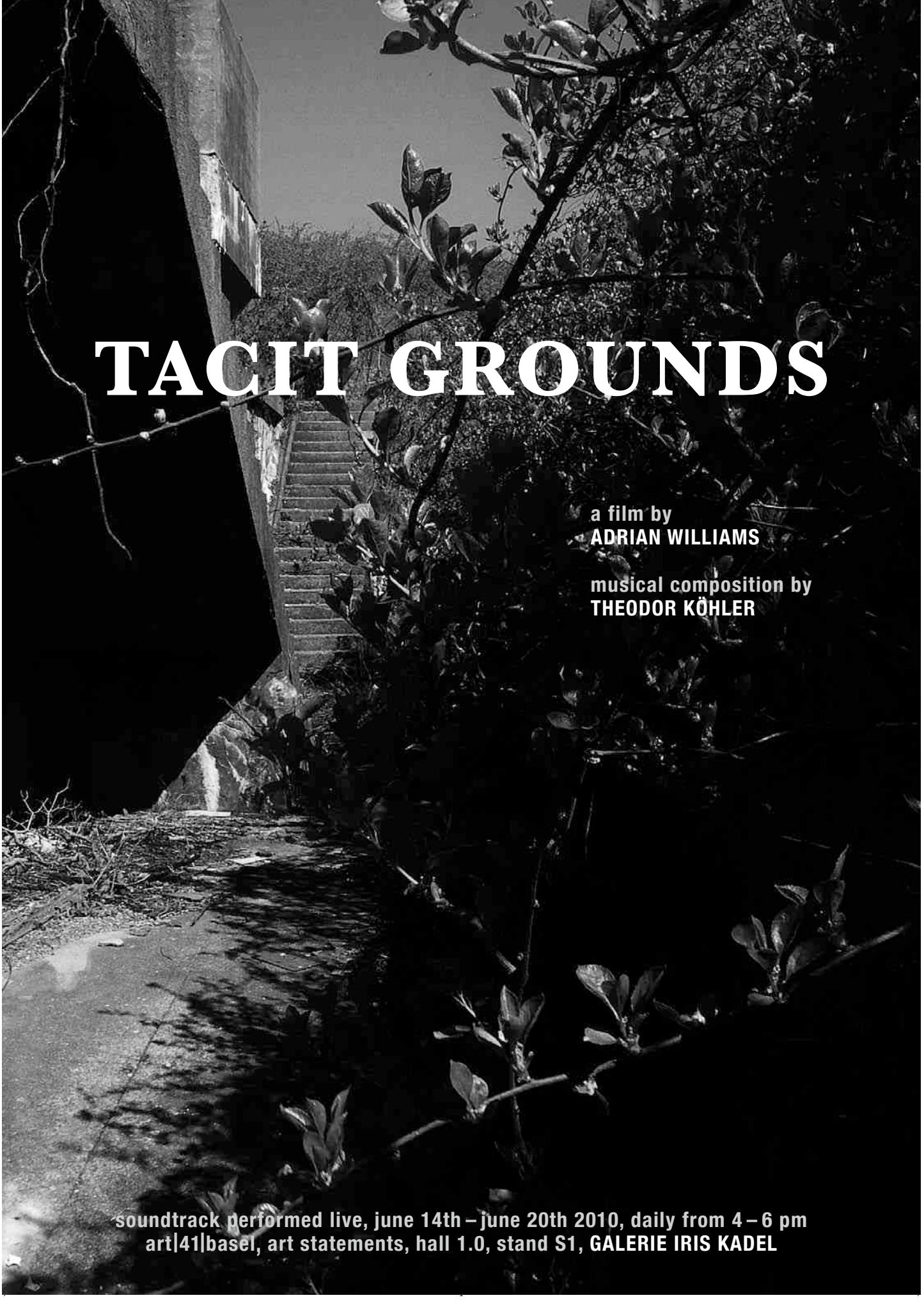


AT HAND, EPISODE 1

AUDIOPLAY BY ADRIAN WILLIAMS

MICHAEL GAMBACURTA
THEODOR KÖHLER
JEAN-CLAUDE MAWILA
ADRIAN WILLIAMS
CHRISTOPHER WOODS

PERFORMED LIVE AT MMK
MUSEUM FÜR MODERNE KUNST
FRANKFURT AM MAIN
DECEMBER 11TH 2010 AT 7PM



TACIT GROUNDS

a film by
ADRIAN WILLIAMS

musical composition by
THEODOR KÖHLER

soundtrack performed live, june 14th – june 20th 2010, daily from 4 – 6 pm
art|41|basel, art statements, hall 1.0, stand S1, GALERIE IRIS KADEL

B A T S O N G

Rehearsals for an audioplay
by Adrián Williams

Rehearsals for an audioplay
opening Saturday the 7th, 7-9 pm
Sunday, 8th, 1-3 pm
Monday, 9th, 7-9 pm
Tuesday, 10th, 1-3 pm
Wednesday, 11th, 1-3 pm
Thursday, 12th, 7-9 pm
Friday, 13th, 1-3 pm
Saturday, 14th, 1-3 pm
Sunday, 15th, 1-3 pm
Monday, 16th, 7-9 pm
Tuesday, 17th, 1-3 pm

A L B A / R O S S A D O

A film by Adrián Williams
with a composition by Jóhann Þorgerður Kálmáni

Screening
Saturday, 21st, 7 pm

listing Lab
March 7th - 21st 2009

organized by Coy Sophie Robinson
presented by Art Production Fund
Art Lab, 15 Wooster Street, New York

www.artproductionfund.org

image by Shannon Boxx

ADRIATROSS

a film by adrian williams
with a musical composition by theodor köhler

5. september 2008, 21.30 uhr
frankfurter kunstverein
steinernes haus am römerberg, markt 44
60311 frankfurt am main

image © sunah choi

Adrian Williams

ALBATROSS ADD

With a composition by

Theodor Köhler

Friedmar Deller (Double Bass)

Alma Deller (Viola)

Christoph Klein (Viola)

March 27th - 30th 2008, 1 - 9 p.m. with musical accompaniment on the hour

VOGES+PARTNER, VOLTA NY, 7 West 34th St., New York, NY, 10001, USA

ADRIAN
VATTRAVI
IVAN GLAVIC
DAYNDR
INHIBITION
INDEPENDENCE
KALEOPOLIS
MUNITION
TUNDRA
TODAY
SAGA
SAFETY
VOUCHER
SCENIC
COURT
HANNUM

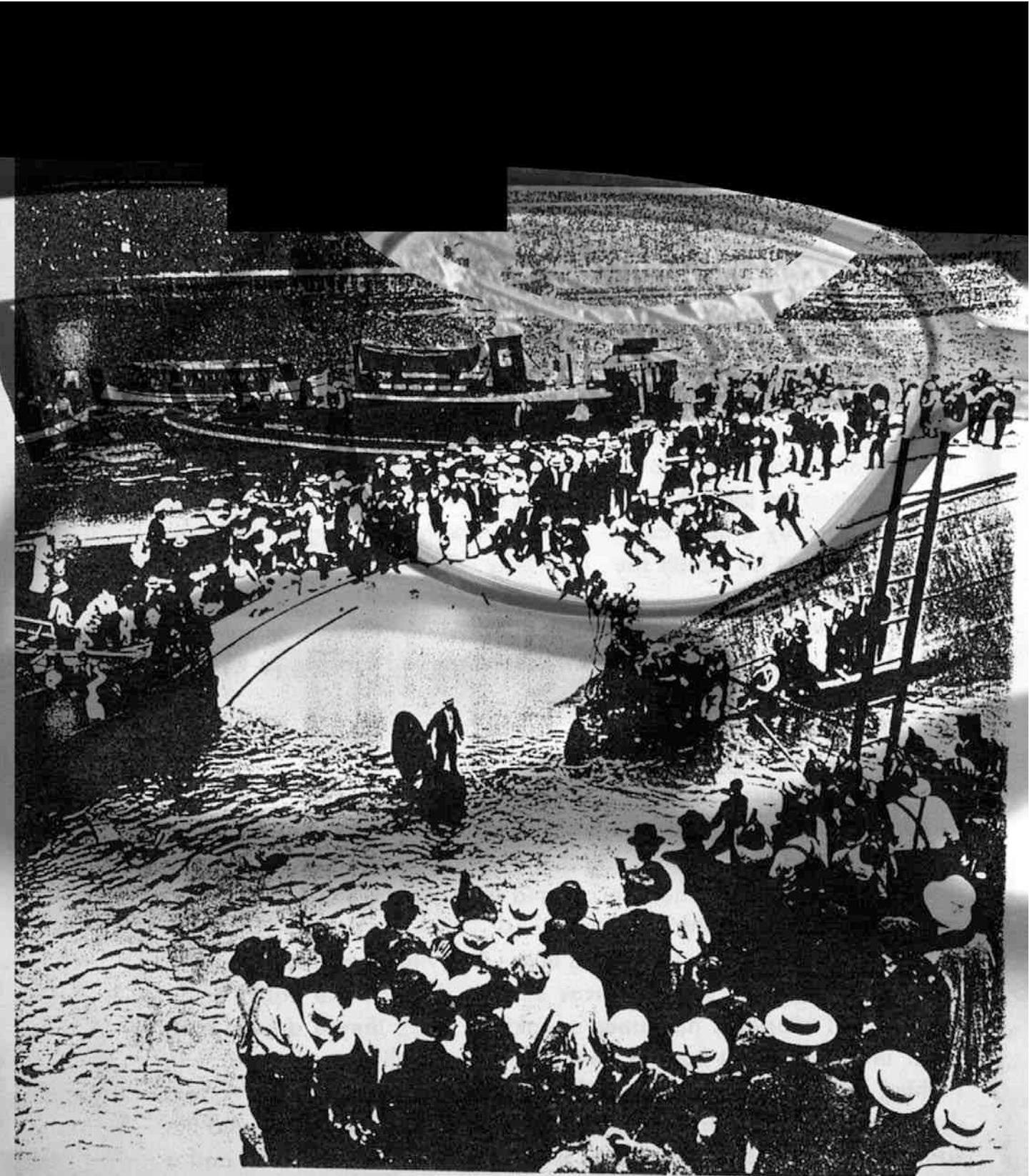
Kornhauschen Aschaffenburg

DIE STILLE FRAU

3. Februar bis 30. März 2008

ADRIAN WILLIAMS

THE RIGID
TRIANGLE

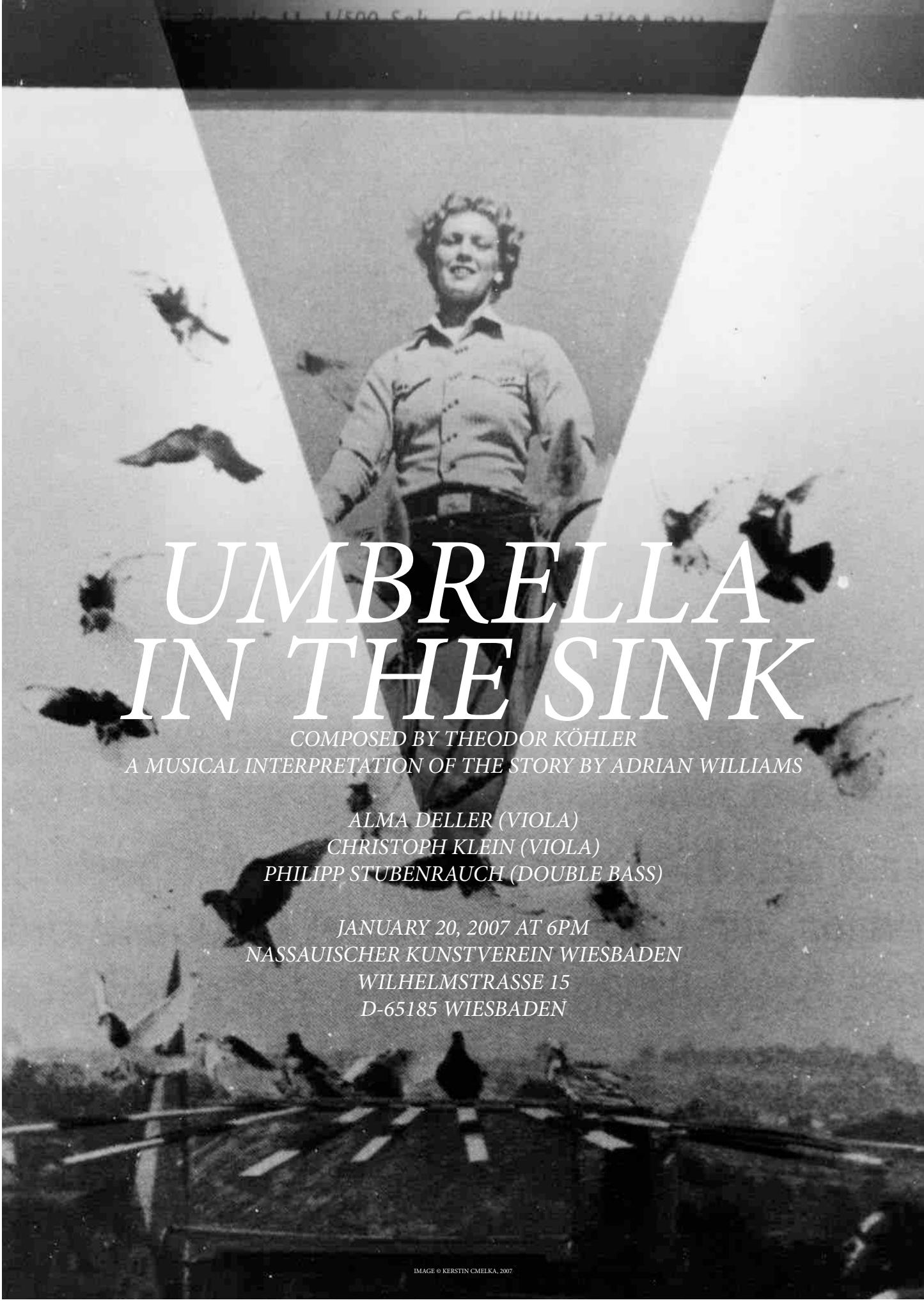


A. R. WILLIAMS, THE DEATH

“An examination of library induced claustrophobia...”

November 2nd – 12th, 2007

SAMSA PRÄSENTIERT, Kollwitz Strasse 10, Berlin



UMBRELLA IN THE SINK

COMPOSED BY THEODOR KÖHLER

A MUSICAL INTERPRETATION OF THE STORY BY ADRIAN WILLIAMS

ALMA DELLER (VIOLA)

CHRISTOPH KLEIN (VIOLA)

PHILIPP STUBENRAUCH (DOUBLE BASS)

JANUARY 20, 2007 AT 6PM

NASSAUISCHER KUNSTVEREIN WIESBADEN

WILHELMSTRASSE 15

D-65185 WIESBADEN

**THE POEMS OF
NATHANIEL VON HARBOU**

**A READING
AFTER A STORY BY
ADRIAN WILLIAMS**

24. NOVEMBER 2006. 8PM

**GOUDEN ZAAL
BEUERSSCHOUWBURG
B-1000 BRUSSELS**

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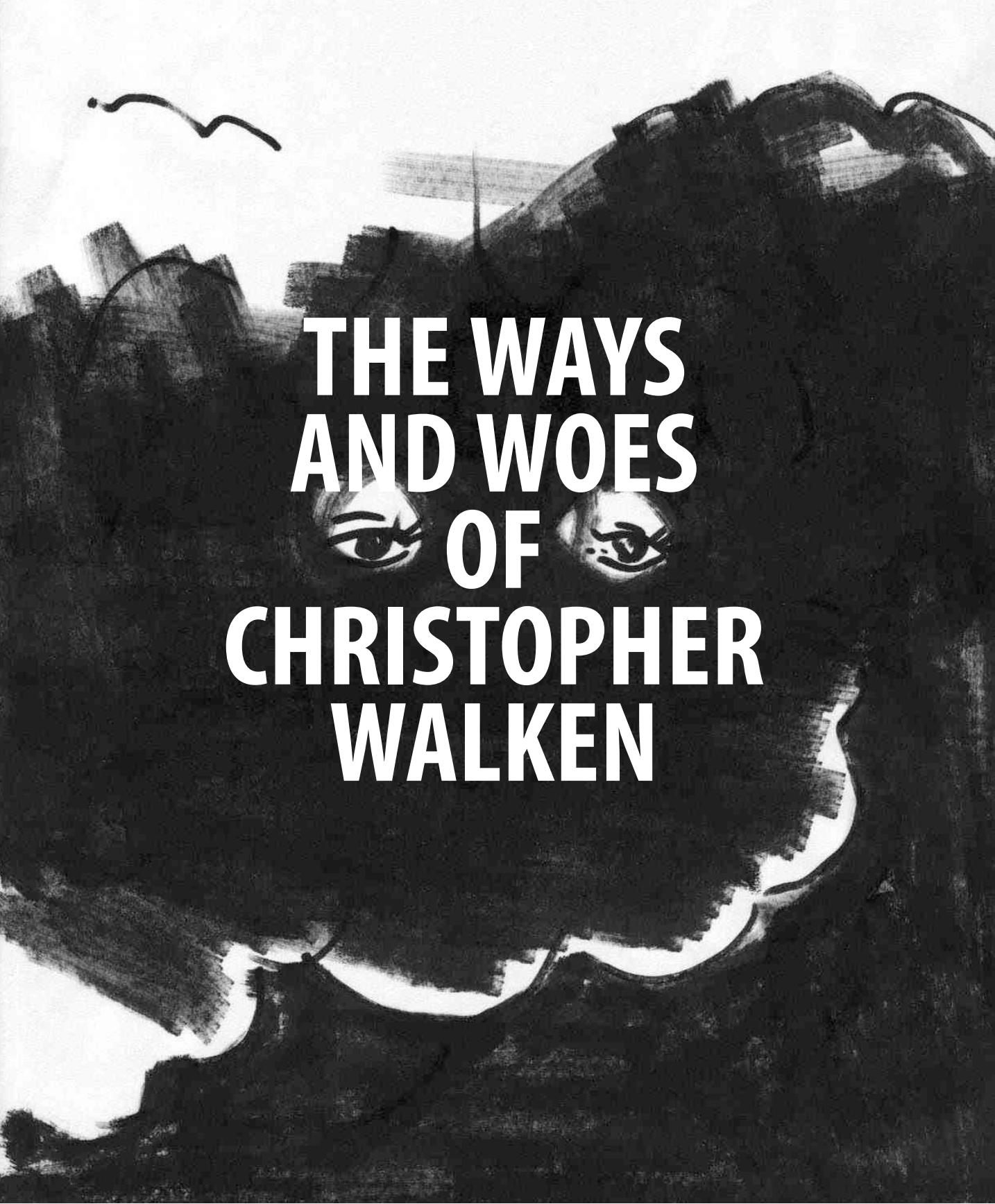
שקיisha של אלוריוס דרים

SINKING ALLURIOS DAME – CHAPTER 25 FROM ZIP-TIGHT COAL-DRAG
A STORY BY ADRIAN WILLIAMS

BEN GURION AIRPORT, TEL AVIV
JULY 18TH – AUGUST 8TH, 2006
READING DAILY AT NOON

שקייטה של אלוריוס דרים – פרק 25 מתוך פחים-נגרר רוכס הדוק
סיפור מאת אדריאן ויליאמס

نمלה התעופה בן-גוריון, תל-אביב
18 יולי עד 8 אוגוסט, 2006
הקריאה כל יום ב-12 בצהרים



THE WAYS AND WOES OF CHRISTOPHER WALKEN

POLO THE SOCK-PUPPET READS CHAPTER 41 OF ZIP-TIGHT COAL-DRAG
A STORY BY ADRIAN WILLIAMS

STAEDELMUSEUM FRANKFURT AM MAIN
7-15 APRIL 2006 DAILY 45 MIN. BEFORE CLOSING