

white columns

For Immediate Release

**White Columns proudly presents:
February 3 – March 13, 2006**

White Room #1: John Stezaker

White Columns is proud to present the London-based artist **John Stezaker's** first solo exhibition in New York. An early practitioner of conceptual art (he was included in London's Hayward Gallery's seminal 1972 survey of British conceptualism 'The New Art'), Stezaker remains one of the most influential and important British artists of the past 35 years. (His influence extending to artists as distinct as Cerith Wyn Evans and Peter Doig, amongst many others.) In the late 1970s, Stezaker broke with his earlier engagement with language-based conceptualism, and moved instead towards a reconsideration, and recuperation of 'the image': an approach that drew upon, and examined, the legacies of "Romanticism via Surrealism ." For his White Room exhibition Stezaker will present a discrete group of recent collage works that both extend and develop his ongoing "fascination" with the image. In a recent interview with the British writer (and Roxy Music biographer) Michael Bracewell, Stezaker elaborated on this "image fascination ... a fascination for the point at which the image becomes self-enclosed and autonomous. ... I'm very much a follower of Maurice Blanchot's ideas when it comes to image and fascination; he sees it as a necessary series of deaths the image has to go through in order to become visible and disconnected from its ordinary referent. I don't know whether that's an ideal, but I suppose it could be a guiding principle."

John Stezaker lives and works in London. His work was recently the subject of solo exhibitions at Munich's Kunstverein (where his work was presented alongside that of T.J. Wilcox); and London's Approach gallery. His 1996 exhibition 'Garden' at London's Cubitt Gallery was organized by White Columns' Director Matthew Higgs. His work will be included in the forthcoming Tate Triennial, curated by Beatrix Ruf for Tate Britain, London. He was the recent subject of a cover story and interview in *Frieze* magazine (Issue #89, March 2005.) He previously showed at White Columns in 'Close to the Edge', a group show, in 1983.

White Room #2: William Scott

In our second White Room we are proud to present the first solo exhibition by the San Francisco-based artist **William Scott**. Scott's drawings, paintings, and architectural models relate to an ongoing, visionary urban planning project, that would see his hometown of San Francisco – in Scott's terminology - "cancelled" in 2009, only to be re-imagined, rebuilt, and rechristened in 2010 as a new city named variously as 'Gospel Unionanna' or 'Praise Frisco'. Scott's project is rooted in a desire to see his own San Francisco neighborhood of Bay View/Hunter's Point "torn down" and "demolished", and rebuilt according to his carefully detailed plans: a project that would replace the area's persistent social and economic problems with a bustling, cosmopolitan community modeled loosely on a juxtaposition of resorts such as Honolulu and Disneyland. Scott's ambitious, optimistic, and deeply humane project engages explicitly with San Francisco's recent past, present realities, and potential future(s). The exhibition will be accompanied by a new issue of White Columns' occasional magazine 'The W.C.' that will include reproductions of the manifesto-like letters and faxes that Scott has sent – with a view to developing support for his project - to City Hall in San Francisco, and – more recently - to White Columns' Director Matthew Higgs.

William Scott (b. 1964) lives in San Francisco. He works at Oakland's Creative Growth Art Center (www.creativegrowth.org), an art workshop and studio program for adult artists with developmental disabilities. Scott's work has been included in numerous group shows at the Creative Growth Gallery, Oakland; and at Southern Exposure, and the Yerba Buena Center for the Arts (both in San Francisco.) This is White Columns' second collaboration with Creative Growth, following on from our widely celebrated 2005 show of Aurie Ramirez's work.