

FLORENCE LOEWY
gallery / books

gallery

William Wegman
Postcard Paintings

du 30 mars au 11 mai 2019
March 30 - May 11, 2019



William Wegman, *Color Television*, 2018, Huile et carte postale sur panneau de bois, 30.48 x 40.64 cm
courtesy William Wegman © William Wegman

FLORENCE LOEWY

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Wegman, photogénie et retoucheur surdoué

du 30 mars au 11 mai 2019

Texte de Frédéric Paul

Comme en son temps Walker Evans, qui en collectionnait et voulut en fabriquer, Wegman collectionne et publie des cartes postales. Ses photographies, comme celles d'Evans après sa mort, ont été popularisées par la diffusion massive de produits dérivés, comme justement des cartes postales, des calendriers, des agendas et albums pour enfants. Mais dans le secret de l'atelier, Wegman poursuit une oeuvre qui ne demande rien à personne et exige énormément de son imagination. Et c'est là qu'interviennent les cartes postales des autres. Comme un peintre collectionne les tubes de couleurs, Wegman s'est mis à les collectionner pour les utiliser. Il en a de vieilles valises en carton remplies. Et il s'en sert de point de départ pour des tableaux de formats variés, dont même les plus grands ne peuvent se regarder de très loin. Il s'en sert aussi comme point d'arrivée, car elles font beaucoup voyager.

Ces tableaux de cartes postales détournent les images choisies en prolongeant tel paysage, en le mettant en relation avec d'autres, en utilisant parfois deux fois la même carte placée tête-bêche et en inventant une histoire dont la cohérence dépend surtout des efforts de l'artiste pour préserver une certaine vraisemblance scénographique et perspective. Ce ne sont pas des cadavres exquis, ce sont des collages délectables en même temps que des peintures appliquées à se contorsionner dans tous les sens. Tous les chemins y mènent n'importe où. Collages et peintures réunis font de ces oeuvres souvent formellement Kitsch des tableaux poétiques qui, bien sûr, font sourire, c'est fatal chez Wegman, et qui étonnent par une profondeur que, seules, ne suffisent pas à leur donner leurs vertigineuses lignes de fuites.

On connaît Wegman vidéaste, pionnier et maître incontestable, même s'il est difficile de prendre au sérieux ce qui provoque le rire.

On connaît Wegman photographe, mais je n'ai pas le temps d'entrer ici dans les détails d'une oeuvre complexe, qui s'est constamment renouvelée et dont les applications commerciales ont troublé l'appétence du public raffiné mais versatile des galeries d'art contemporain. N'empêche, de bout en bout, que voulez-vous ? ses photos font sourire. Et c'est impardonnable.

On connaît moins l'excellent dessinateur, si précis dans l'expression de ses pénétrantes réflexions sur la perception. Mais une telle précision alliée à une telle concision seraient admirables, si les dessins n'étaient aussi drôles qu'intelligents. Et ceci est infernal.

On connaît moins bien Wegman peintre que photographe mais un peu mieux Wegman peintre que dessinateur. Disons en deux mots qu'il a eu sa période *bad* puis sa période, comment dire... impressionniste quasi abstraite ? puisque Wegman est un artiste typiquement américain. La première période est drôle et débraillée, la seconde est drôle et excessivement raffinée. On n'échappe pas à la fatalité. C'est toujours le même diagnostic.

Les *Postcards Paintings* sont conceptuellement entre les dessins et les peintures. Elles sont drôles aussi. Je m'empresse de le dire. Certains en seront consternés, les pauvres ! La photographie n'y est plus qu'une image trouvée, imprimée à des milliers d'exemplaires, pourtant ces peintures sont la continuation des *Altered Photographs* du milieu des années 70, photos sans intérêt que Wegman, dans une période de doute et d'abondance, entassa dépité jusqu'au moment où il les rendit remarquables en les massacrant, en les incisant, les découpant, les griffonnant avec le meilleur de la verve qu'il a en inépuisable réserve. Les *Postcards Paintings* sont moins vandales, plus baroques, elles empruntent à plusieurs répertoires graphiques et picturaux stéréotypés, comme les cartes postales elles-mêmes. Elles ont l'efficacité de l'illustration à l'américaine et elles évoquent un passé middle class, un paradis impossible mais prétendument à la portée de tous. L'enfer, c'est les autres et le paradis, c'était avant.

Avec ses oeuvres jamais vues en France, on découvrira en Wegman un architecte éclectique, un paysagiste audacieux, un urbaniste tantôt futuriste tantôt nostalgique, un adepte de la *mosaiculture*, un scénariste sans complexe, un amateur d'art boulimique et éclectique, un touriste affamé... Il va beaucoup nous manquer pour le vernissage, car les valises en carton ne sortent jamais et il voyage surtout dans son atelier.

Maître-chien une partie de son temps, il n'est ni un cynique ni un artiste de niche. Il a l'insigne mérite, et c'est une singularité difficile à porter, d'être populaire au point de toucher un très large public non averti et d'être à la fois un artiste d'artistes (son premier collectionneur fut Edward Ruscha), en tout cas pour tous ceux, amis ou non des animaux, qui ne dédaignent pas qu'une oeuvre d'art puisse faire sourire — les autres peuvent toujours ricaner, tant pis pour eux ! Rabat-joie, prudes sectateurs du bon goût sévère, vestales et gardes suisses de la plus distinguée des conventions, superficiels démonstrateurs d'ostentatoire rigueur, zéloteurs du dernier cri et du premier vagissement,

passez votre chemin.

Je ne cesse d'admirer William Wegman depuis que par chance j'ai croisé son œuvre. — Un critique d'art, un historien, un conservateur assermentés n'écrira jamais dans un style aussi direct, mais on m'a demandé de faire court : d'aller droit au but. Je ne suis pas servile, je suis admiratif.

Frédéric PAUL

Frédéric Paul est critique d'art, conservateur aux collections contemporaines du Centre Pompidou, MNAM CCI. Il a publié au Frac du Limousin, qu'il dirigea et où il l'exposa en 1997 et 1991, deux ouvrages de référence sur William Wegman : *William Wegman, dessins : 1977-1997*, en 1997, *William Wegman, l'œuvre photographique: 1969-1976*, en 1991. En 2004, il l'exposa à nouveau, dans une perspective plus large, au Domaine de Kerguéhennec, qu'il dirigea.

Wegman, photo-genie and accomplished retoucher

from March 30 to May 11, 2019

Text by Frédéric Paul

Like Walker Evans in his time, William Wegman is a devoted collector of postcards. His own photographs, like the photographs of Evans, have become the subjects of postcards and books and calendars, part of our popular culture. In the privacy of his studio, however, Wegman creates works that don't ask anything from anyone but demand a great deal from his imagination. It is here that the postcards of others come into play. In the same way that a painter collects tubes of colors Wegman collects postcards. He has vintage suitcases filled with them. These postcards serve as the starting point for paintings of varied formats, even the largest of which cannot be looked at from a distance. They begin and end with small format postcard images and what happens in between them is a trip.

In Wegman's postcard paintings a chosen postcard is quickly turned into something new. Landscapes are extended and connected to other images, sometimes inverted, the same card or slightly different versions of the same card may appear side by side. You need to look twice. Juxtapositions create a story whose coherence depends above all on the artist's efforts to preserve a certain scriptural and perspective plausibility. The postcard paintings are not exquisite corpse exercises but delightful collages in which Wegman's painted additions contort perception in every possible way. All roads lead to who knows where. Collage and painting combine to turn what might sometimes appear to be kitsch subject matter into poetry. The paintings surprise with their depth of field and often dizzying vanishing points but they of course also make people smile – inevitable with a Wegman work.

We know Wegman the video-maker, an unquestionable pioneer and master, even if it is sometimes hard to take seriously anything that can make you laugh so much.

We know Wegman the photographer. Whose complex body of work is constantly in the process of being reinvented and whose commercial applications have disturbed the refined but fickle appetite of the sophisticated public of contemporary art galleries. But you expect this from Wegman. Everything about his work makes you smile and for this he is often not forgiven.

We know less the excellent draftsman, so precise in the expression of his reflections on life and on perception. Precision of this kind combined with such insight would be admirable if the drawings weren't as amusing as they are intelligent. And this is diabolical.

We know Wegman less as a painter than as a photographer but a bit more Wegman as a painter than as draftsman. As a painter he had his bad period and – how can we put it – his impressionist almost abstract period. But Wegman is a typically American artist and even this first period was self-consciously "bad" an effort to at the same time reject and partake in the history of painting. The first period is amusing and sloppy, the second is amusing and excessively refined.

The *Postcards Paintings* are conceptually between drawings and paintings. They are also amusing. I hasten to say so. Some people will be dismayed by them and too bad for them! Photography is no longer anything but a found image, printed in thousands of copies, these paintings however are something unique, a continuation of Wegman's *altered photographs* from the mid-1970s. During a period of doubt, with money suddenly for printing, Wegman amassed a body of photographs which much to his dismay he found held no interest for him. Then the moment came when he realized that by destroying these photographs – incising them, cutting them up, painting and drawing on them with the audaciousness that he has an inexhaustible store of – he could save them. The *Postcards Paintings* are less vandalized, more baroque. They borrow from several stereotyped graphic and pictorial repertoires, like the postcards themselves. They have all the efficacy of the American-style illustration and they evoke a middle-class past, an impossible paradise but one that is within reach of everyone. Hell is other people and paradise was before.

With these works that have never before been seen in France, we discover in Wegman an eclectic architect, a daring landscape designer, a sometimes futuristic sometimes nostalgic urban planner, an expert in *mosaiculture*, a scriptwriter with no inhibitions, an amateur gastronome, a connoisseur of the strange, an ever-curious tourist... He

will be very much missed by us at the preview showing as his cardboard suitcases never go outside and he above all travels in his studio.

A dog wrangler part of the time, Wegman is neither a cynic nor a niche artist. He has the remarkable merit – and it is a singularity that is hard to wear – of being popular to the point of reaching a very large public and being at the same time an artists' artist (his first collector was Edward Ruscha), admired by all those, friends of animals or not, who are not adverse to a work of art that can make you smile – the others can always snicker, too bad for them! Killjoys, prudish slaves to good taste guardians at the gate of the most distinguished of conventions, superficial demonstrators of ostentatious rigor, zealots of the dernier cri and the first cry, go elsewhere.

From the moment I came across his work I have never stopped admiring William Wegman. Official art critics, historians and curators will never write in a style as direct as this but I was asked to be brief: to go straight to the point. I am not servile, I am admiring.

Frédéric Paul

Frédéric Paul is an art critic and curator of contemporary collections at the Centre Pompidou, MNAM CCI. He published at the Limousin Frac, which he directed and where he exhibited him, two reference works on William Wegman: William Wegman, *Photographic Works: 1969-1976*, in 1991, and William Wegman, *drawings: 1977-1997*, in 1997. In 2004, he once again exhibited his work in a broader perspective, at the Domaine de Kerguéhennec, which he directed.



William Wegman
Vitoria, Vitoria, 2003
Carte postale trouvée, aquarelle sur papier
55.88 x 76.2 cm
courtesy William Wegman © William Wegman

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William Wegman
Sandy Beach, 2007
Huile et carte postale sur panneau de bois
38.1 x 50.8 cm
courtesy William Wegman © William Wegman



William Wegman
(UN), 2009
Huile et cartes postales sur panneau de bois
30.48 x 45.72 cm
courtesy William Wegman © William Wegman



William Wegman
Behind the Fruit, 2017
Huile et cartes postales sur panneau de bois
76.2 x 101.6 cm
courtesy William Wegman © William Wegman

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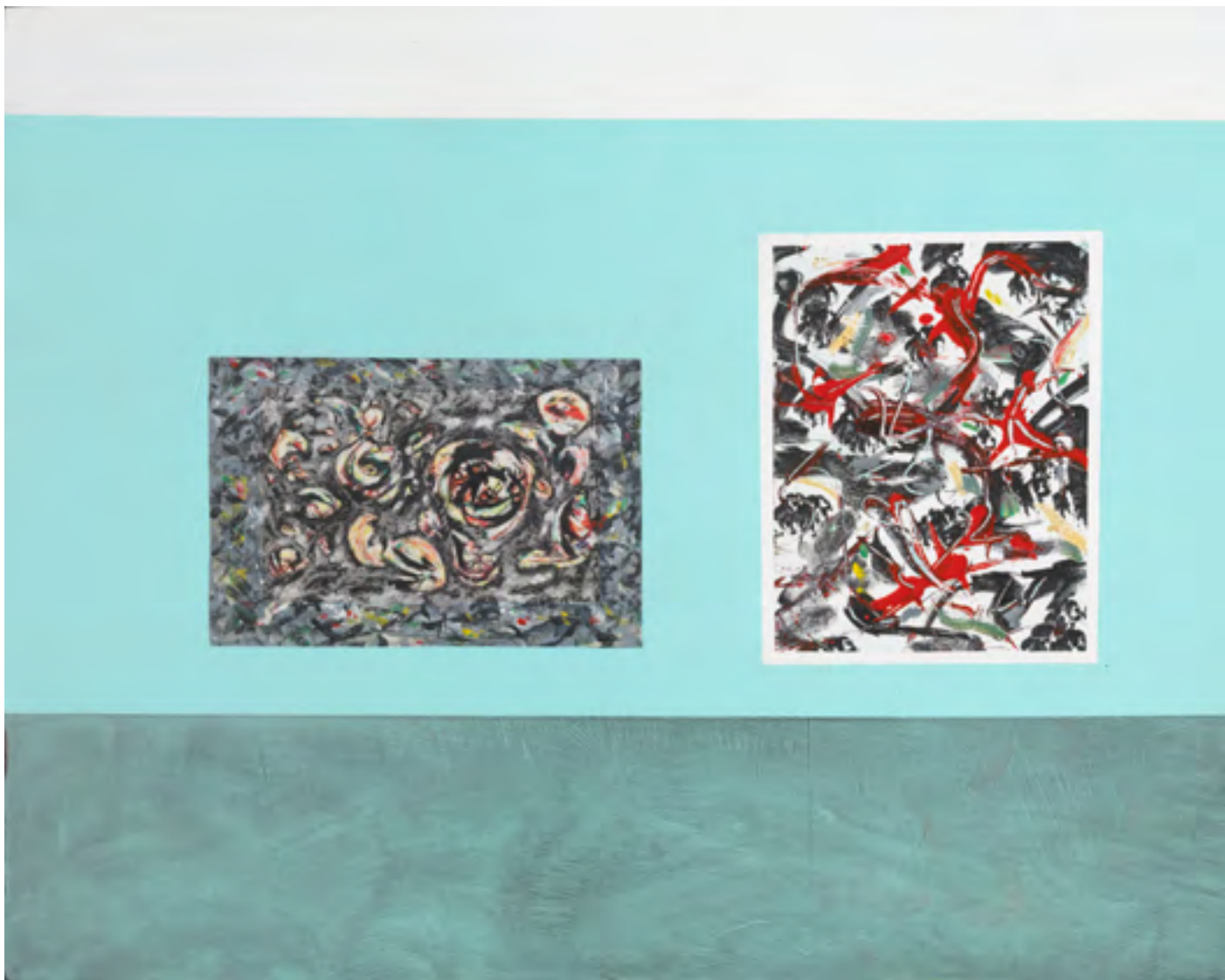
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William Wegman
Hotel Zones, 2018
Huile et cartes postales sur panneau de bois
76.2 x 101.6 cm
courtesy William Wegman © William Wegman

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William Wegman
Borrowed and Loaned, 2019
Huile et cartes postales sur panneau de bois
40.64 x 50.8 cm
courtesy William Wegman © William Wegman

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William Wegman

est né en 1943 à Holyoke, Massachusetts.

Il a reçu un B.F.A. en peinture au Massachusetts College of Art de Boston en 1965 et un M.F.A. en peinture de l'Université de l'Illinois, Champagne-Urbana en 1967. De 1968 à 1970, il enseigne à l'Université du Wisconsin. À l'automne 1970, il s'installe dans le sud de la Californie où il enseigna pendant un an au California State College, à Long Beach. En 1971, il s'installe à Santa Monica. Au début des années 70, les œuvres de Wegman étaient exposées dans les musées et les galeries du monde entier. Outre des expositions personnelles à la Sonnabend Gallery à Paris et à New York, à la Situation Gallery à Londres et à la Konrad Fisher Gallery à Düsseldorf, son travail a été inclus dans des expositions majeures telles que «When Attitudes Become Form» et «Documenta V». Les Magazines *Interfunktionen*, *Artforum* et *Avalanche* lui consacrent régulièrement des articles.

C'est à Long Beach que Wegman eu son premier chien, un braque de Weimar qu'il nomma Man Ray, et avec lequel il commença une longue et fructueuse collaboration. Man Ray, connu dans le monde de l'art et au-delà pour sa présence impassible, est devenu la figure centrale des photographies et des vidéos de Wegman. À sa mort en 1982, Man Ray, fut élu «Homme de l'année» par *Village Voice*. Ce n'est qu'en 1986 que Wegman eut un nouveau chien, Fay Ray, et il commença une nouvelle collaboration marquée par l'usage intensif de l'appareil photo Polaroid 20 x 24. Depuis la naissance de Fay en 1989, la famille des chiens a grandi avec sa progéniture - Battina, Crooky et Chundo - et plus tard, leurs propres chiots: Chip, le fils de Battina en 1995, Bobbin, en 1999, et Penny, la fille de Bobbin, en 2004. Grâce à l'implication de Wegman dans ce groupe de personnages, il a développé une série de livres pour enfants inspirés par les divers talents d'acteur des chiens: *Cinderella*, *Little Red Riding Hood*, *ABC*, *Mother Goose*, *Farm Days*, *My Town*, *Surprise Party* et *Chip Wants a Dog*. Wegman a également publié un certain nombre de livres pour adultes, notamment *Man's Best Friend*, *Fashion Photographs*, *William Wegman 20 x 24*, *The New York Times Bestseller Puppies*, *Fay*, *William Wegman: Paintings* et le dernier *Being Human*, édités par William Ewing et publiés par Thames et Hudson à l'automne 2017.

Wegman a fait des films et des vidéos pour Saturday Night Live et Nickelodeon. Ses séquences vidéo pour Sesame Street apparaissent régulièrement à la télévision depuis 1989. En 1995, le film de Wegman, *The Hardly Boys*, a été projeté au Festival de Sundance. Wegman a été chargé de créer des images pour un large éventail de projets, notamment une campagne de mode pour Acne, des bannières pour le Metropolitan Opera et des couvertures pour de nombreuses publications, notamment *The New Yorker* et, plus récemment, *Wallpaper*. Wegman est apparu dans *The Tonight Show* avec Johnny Carson et avec Jay Leno, *The David Letterman Show* et *The Colbert Report*.

De nombreuses rétrospectives du travail de Wegman ont parcouru l'Europe, l'Asie et les États-Unis, notamment: «Wegman's World» au Walker Art Center de Minneapolis en 1981; «William Wegman: Paintings, Drawings, Photographs, Videotapes», qui a ouvert ses portes au Kunstmuseum de Lucerne en 1990 et a voyagé en Europe et aux États-Unis, notamment au Centre Pompidou à Paris et au Whitney Museum of American Art à New York; «Funney / Strange», qui a ouvert ses portes au Brooklyn Museum of Art en 2006 et s'est arrêté au Centre pour les arts Wexner, Columbus à l'automne 2007, et «Hello Nature», qui a ouvert ses portes au Bowdoin Museum of Art en 2012. voyage à Artipelag à Stockholm, en Suède. Les expositions récentes des musées ont inclus des rétrospectives itinérantes au Japon, en Corée et en Espagne et de nombreuses expositions dans des galeries, notamment en 2016 «William Wegman: New and Used Furniture» chez Marc Selwyn Fine Art, Los Angeles; «Good Dogs on Nice Furniture» à la Texas Gallery de Houston et «William Wegman: Paintings» à la Sperone Westwater Gallery de New York. *Being Human*, une étude à grande échelle portant sur plus de trente ans d'œuvres photographiques de Wegman a été publiée à l'automne 2017 (*Chronicle / Thames and Hudson*). Une exposition itinérante inspirée du livre a ouvert l'été dernier aux Rencontres d'Arles marquant le début d'une tournée de quatre ans qui comprendra des escales en Australie, en Nouvelle-Zélande, en Asie et Europe. Parmi ses expositions récentes, citons *Dressed and Undressed* à la Sperone Westwater Gallery et *Before / On / After: William Wegman et California Conceptualism* au Metropolitan Museum of Art.

En collaboration avec Valérie Sandoz, responsable de l'artothèque de Villeurbanne, la galerie Florence Loewy a organisé en Février 2019 l'exposition *William Wegman 80's Music* à la MLIS, Maison du livre de l'image et du son de Villeurbanne. En Mars, elle accueille une exposition personnelle consacrée à ses *Postcard Paintings* qui seront montrées pour la première fois en France.

William Wegman vit à New York et dans le Maine où il continue à peindre, dessiner, réaliser des vidéos et prendre des photos avec ses chiens Flo et Topper.

FLORENCE LOEWY

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William Wegman

was born in 1943 in Holyoke, Massachusetts.

He received a B.F.A. in painting from the Massachusetts College of Art, Boston in 1965 and an M.F.A. in painting from the University of Illinois, Champagne-Urbana in 1967. From 1968 to 1970 he taught at the University of Wisconsin. In the fall of 1970 he moved to Southern California where he taught for one year at California State College, Long Beach. In 1971 He moved to Santa Monica. By the early 70s, Wegman's work was being exhibited in museums and galleries internationally. In addition to solo shows with Sonnabend Gallery in Paris and New York, Situation Gallery in London and Konrad Fisher Gallery in Dusseldorf, his work was included in such seminal exhibitions as "When Attitudes Become Form," and "Documenta V" and regularly featured in *Interfunktionen*, *Artforum* and *Avalanche* magazines.

It was while he was in Long Beach that Wegman got his dog, a Weimaraner who he named Man Ray, and began a long and fruitful collaboration. Man Ray, known in the art world and beyond for his endearing deadpan presence, became a central figure in Wegman's photographs and videotapes. When Man Ray died in 1982 he was named "Man of the Year" by the *Village Voice*. It was not until 1986 that Wegman got a new dog, Fay Ray, and another collaboration began marked by Wegman's extensive use of the Polaroid 20 x 24 camera. With the birth of Fay's litter in 1989, Wegman's cast of grew to include Fay's offspring — Battina, Crooky and Chundo — and later, their offspring: Battina's son Chip in 1995, Chip's son Bobbin in 1999 and Candy and Bobbin's daughter Penny in 2004. Out of Wegman's involvement with this cast of characters grew a series of childrens' books inspired by the dogs' various acting abilities: *Cinderella*, *Little Red Riding Hood*, *ABC*, *Mother Goose*, *Farm Days*, *My Town*, *Surprise Party* and *Chip Wants a Dog*. Wegman has also published a number of books for adults including *Man's Best Friend*, *Fashion Photographs*, *William Wegman 20 x 24*, *The New York Times Bestseller Puppies*, *Fay*, *William Wegman: Paintings* and *Being Human*, edited by William Ewing and published by Thames and Hudson fall 2017.

Wegman has created film and video works for *Saturday Night Live* and *Nickelodeon* and his video segments for *Sesame Street* have appeared regularly since 1989. In 1995, Wegman's film *The Hardly Boys* was screened at the Sundance Film Festival. Wegman has been commissioned to create images for a wide range of projects including a fashion campaign for Acne, banners for the Metropolitan Opera and covers for numerous publications including *The New Yorker* and, most recently, *Wallpaper*. Wegman has appeared on *The Tonight Show* with Johnny Carson and with Jay Leno, *The David Letterman Show* and *The Colbert Report*.

Numerous retrospectives of Wegman's work have toured Europe, Asia and the United States including: "Wegman's World," at the Walker Art Center, Minneapolis in 1981; "William Wegman: Paintings, Drawings, Photographs, Videotapes," which opened at the Kunstmuseum, Lucerne in 1990 and traveled to venues across Europe and the United States including the Centre Pompidou, Paris and The Whitney Museum of American Art, New York; "Funney/Strange" which opened at the Brooklyn Museum of Art in 2006 and made its final stop at the Wexner Center for the Arts, Columbus in the fall of 2007 and "Hello Nature" which opened at the Bowdoin Museum of Art in 2012 and travelled to Artipelag in Stockholm, Sweden. Recent museum exhibitions have included touring retrospectives in Japan, Korea and Spain and numerous gallery exhibitions including , in 2016 "William Wegman: New and Used Furniture" at Marc Selwyn Fine Art, Los Angeles; "Good Dogs on Nice Furniture" at Texas Gallery, Houston and "William Wegman: Paintings" at Sperone Westwater Gallery, New York. *Being Human*, a large scale survey of over thirty years of Wegman's photographic work was published in fall 2017 (Chronicle/Thames and Hudson). A travelling exhibition inspired by the book is is being organized by the Foundation for the Exhibition of Photography and has opened at the "Rencontres d'Arles" last summer, the start of a four year tour that will include stops in Australia, New Zealand, Asia and Europe. Recent exhibitions include *Dressed and Undressed* at Sperone Westwater Gallery and *Before/On/After: William Wegman and California Conceptualism* at the Metropolitan Museum of Art.

In collaboration with Valérie Sandoz, head of the Artothèque of Villeurbanne, the gallery Florence Loewy organized in February 2019 the exhibition *William Wegman. 80's Music* at the MLIS, Maison du livre de l'image et du son in Villeurbanne. In March, the gallery will host a solo exhibition devoted to his *Postcard Paintings* for the first time in France.

William Wegman lives in New York and Maine where he continues to paint, draw, make videos and take photographs with his dogs Flo and Topper.

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WILLIAM WEGMAN

Né en 1943 à Holyoke, Massachusetts. Il vit et travaille à New York.

EDUCATION

BFA in Painting; Massachusetts College of Art, Boston
MFA in Painting; University of Illinois, Urbana

PRIX ET BOURSES

1975 Guggenheim Fellowship
1979 Creative Artists Public Service (video)
1982 National Endowment for the Arts (photography)
1986 Guggenheim Fellowship
2011 Pratt Institute Legends Award
2017 American Federation of Arts Cultural Leadership Award

EXPOSITIONS PERSONNELLES (sélection)

2019 *Postcard Paintings*, Galerie Florence Loewy, Paris, France
William Wegman. *80's Music*, MLIS, Maison du Livre de l'Image et du Son, Villeurbanne, France

2018 *Before/On/After: William Wegman and California Conceptualism*, Metropolitan Museum of Art, New York
Vogue, Imago Gallery, Palm Springs
"Cinderella Polaroids", Galerie Met, Metropolitan Opera, New York
Sit!, Moss Art Center, Virginia Tech, Blacksburg, Virginia
Being Human, Rencontres Photographiques d'Arles, Arles, France
"Instant Miami", Williams Center Gallery, Lafayette College, Easton;
2017 *Improved Photographs*, Telfair Museums Jepson Center, Savannah, GA
Please Stand By, Richard A. and Rissa W. Grossman Gallery, Lafayette College, Easton, PA
Reel to Real, Center for Maine Contemporary Art, Rockland, ME;
Dressed and Undressed, Sperone Westwater Gallery, New York, NY

2016 *Postcard Paintings*, Sperone Westwater, New York, NY
Drawings, Magenta Plains Gallery, New York, NY
New and Used Furniture 1972-2015, Marc Selwyn Fine Art, Los Angeles, CA
Good Dogs on Nice Furniture, Barry Whistler Gallery, Dallas, Texas

2015 *Artists Including Me: William Wegman*, The Krannert Art Museum at University of Illinois, Urbana-Champaign, traveling to the San Jose Museum of Art, San Jose, CA
Good Dogs on Nice Furniture, Imago Galleries, Palm Desert, CA
Good Dogs on Nice Furniture, Texas Gallery, Houston, TX
Cubism and Other-Isms, Asheville Art Museum, Asheville, NC
William Wegman, Patrick de Brock Gallery; Knokke, Belgium
Good Dogs on Nice Furniture & Cubism and Other -Isms, Galerie Wouter van Leeuwen; Amsterdam, the Netherlands

2014 *Cubism and Other -Isms*, Senior and Shopmaker Gallery, NY
Way Up in Maine: The Works of William Wegman, Emery Flex Gallery, Farmington

2013 *The Traveler*, Westport Arts Center, Westport, CT
He Took Two Pictures, One Came Out, Marc Selwyn Fine Art, Los Angeles, CA
Photographs and Drawings from the 1970s, Texas Gallery, Houston, TX
William Wegman Photographs 1970-1975, Craig F. Starr Gallery, New York

2012 *Artists Including Me*, Sperone Westwater, NY
Drawings for a Better Tomorrow and a Worse Yesterday, Salon 94 Freemans
Hello Nature, Bowdoin College Museum of Art, Brunswick, ME; traveled to Artipelag, Varmdo, Stockholm, Sweden

2011 William Wegman, Imago Gallery, Palm Desert, California
William Wegman: New Photos, Galerie Bugdahn Und Kaimer, Dusseldorf, Germany

2010 William Wegman, Texas Gallery, Houston, Texas
Some Tricks, Marc Selwyn Fine Art, Los Angeles, CA

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- William Wegman and Fay: Polaroids 1987-1995*, Senior and Shopmaker Gallery, New York, NY
Fay, Vero Beach Museum of Art, Vero Beach, Florida
Family Combinations, City Art Centre, Edinburgh, Scotland
Inside/Outside, Panopticon Gallery, Boston, Massachusetts
Paintings, Photographs, Video, Chang Art, Beijing, China
Out of the Box, Hallmark Institute of Photography, Turners Falls, Massachusetts
- 2009
 William Wegman, Artspace@Heutrans, Tanjon Pagar Distripark, Singapore
Unexpected Wegman, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
Fay, Akron Art Museum, Akron, Ohio
New Work, Galerie Wouter van Leeuwen, Amsterdam, The Netherlands
- 2008
Dogs on Rocks, Galerie Bugdahn und Kaimer, Dusseldorf, Germany
William Wegman, Paintings, Center for Maine Contemporary Art, Rockport, ME
William Wegman, Photographs, Maine Media Workshop, Rockport, ME
Fay, Allentown Museum of Art, Allentown, PA
 William Wegman, Lisa Sette Gallery, Scottsdale, AZ
 William Wegman, Imago Galleries, Palm Desert, CA
- 2007
 William Wegman, New Paintings, Robilant and Voena, London
Wegman Outdoors, Senior and Shopmaker Gallery, New York, NY
 William Wegman, Marc Selwyn Fine Art, Los Angeles, CA
 William Wegman, Sungkok Art Museum, Seoul, Korea (cat.)
William Wegman and no Dogs, Galerie Bugdahn und Kaimer, Dusseldorf, Germany
- 2006
 William Wegman, Adamson Gallery, Washington D.C.
Black and White Photographs, Galerie Wouter van Leeuwen, Amsterdam, Holland
Funney/Strange, organized by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts (cat.) traveling to: Brooklyn Museum of Art, New York; Smithsonian American Art Museum, Washington DC; Norton Museum of Art, West Palm Beach, Florida.
 The Wexner Center, Columbus, OH
 William Wegman, Imago Gallery, Palm Desert, CA
New & Improved (1974-2006), Sperone Westwater, New York
 William Wegman, Senior & Shopmaker, New York
- 2005
 William Wegman, Galerie Stephen Hoffman, Munich, Germany
Man's Best Friend: Photographs and Videos, Lisa Sette Gallery, Scottsdale, AZ
Strange But True, Hudson Guild, New York, NY
- 2004
 William Wegman, Parco Museum, Tokyo, Japan
 William Wegman, Douglas Udell Gallery, Vancouver, BC
 William Wegman, Dunn and Brown Contemporary, Dallas TX
William Wegman, deprises et reprises : annotations, corrections et déplacements: 1969-2003, Domaine de Kerguehenec, Bignan, France
 William Wegman, Recent Paintings, Imago Galleries, Palm Desert, CA
 William Wegman, Recent Polaroids, Galerie Bugdahn und Kaimer, Dusseldorf, Germany
- 2003
 William Wegman, Charlotte Lund Gallery, Stockholm, Sweden
 William Wegman, Recent Polaroids, Imago Galleries, Palm Desert, CA
 William Wegman, Centro Jose Guerrero, Diputacion de Granada, Spain (cat.); Artium, Vitoria, Spain
 William Wegman, Senior & Shopmaker Gallery, New York
 William Wegman, Winston Wacter, Seattle, WA.
 William Wegman, Galleria Cardi & Co, Milan, Italy
 William Wegman, VB-valokuvakeskus photographic centre, Kuopio, Finland
William Wegman, Recent Polaroids, Grant Selwyn Fine Art, Los Angeles, CA
William Wegman, New Pigment Prints, Adamson Gallery, Washington DC
William Wegman, Paintings, Sperone Westwater, New York
William Wegman, Reading Two Books, Pace/Macgill Gallery, New York
- 2002
William Wegman in the 59th Minute: Video Art on the Times Square Astrovision, Creative Time and Panasonic, New York
Indian in the Refrigerator and other printed works, Printed Matter, New York
 William Wegman, Recent Work, Dunn and Brown Contemporary, Dallas, TX
 William Wegman, Roman Zenner, Stuttgart, Germany (cat.)
Fashion Photographs...and More: Works on Paper and Video, 1970 to 2001, The Art Gallery of Ontario, Toronto, Canada
Early Video / Recent Video, New Drawings / Earlier Paintings; Texas Gallery, Houston, TX
Photo + Drawing + Video = William Wegman, South Eastern Center for Contemporary Art, Wins

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- ton-Salem, NC
 William Wegman, Savage, Portland, OR
Early Drawings / Early Video, Recent Drawings / Recent Video Gorney, Bravin & Lee, New York, NY
- 2001
Serie "La Iglesia", Galeria De Aizpuru, Madrid, Spain
Fashion Photographs, Contemporary Art Museum, University of Southern Florida Contemporary Art Museum, Tampa, FL
- Art
Drawings, Photographs and Videos: 1970 – 2000, University of Southern Florida Contemporary Art Museum, Tampa, FL
- Art
Fashion Photographs, Speed Art Museum; Louisville, Kentucky;
A Brief Survey of Earlier Work, Speed Museum, Louisville, KY,
Fashion Photographs by William Wegman, Museum of Fine Art, Boston, MA
Early Works, Patrick & Beatrice Haggerty Museum Marquette University, Milwaukee, WI
- 2000
 Pillsbury Peters Gallery, Dallas, TX
 William Wegman, The Orange County Museum of Art, Newport Beach, CA
Photography, Video, Drawing and Painting, 1970 – 2000, The Fabric Workshop and Museum, Philadelphia, PA
 William Wegman: The McKinney Ave Contemporary; Dallas, Texas
Canis Ecclesiorum, The Cathedral of St. John the Divine, New York
Photography, Video, Drawing and Painting, 1970 – 2000, The Fabric Workshop and Museum, Philadelphia
Fashion Photographs, The Fabric Workshop and Museum, Philadelphia
Once Upon a Time: Contemporary Art for Children for Childrens Books, Cleveland, Center of Contemporary Art, Cleveland
- 1999
 William Wegman, Patrick De Brock Gallery, Belgium
Art in the News, The Tampa Tribune, Tampa, FL
 SOMA Gallery, La Jolla, CA
Drawing, Video Painting, Photography, Williams College Museum of Art, Williamstown, MA
Return of the Weimaraner, ACC Gallery Weimar, Germany
 William Wegman, Durant-Dessert Gallery, Paris, France
Fashion Photographs, Birmingham Museum of Art, Birmingham, AL
 David Floria Gallery, Aspen, Colorado
 David Adamson Gallery, Washington, D.C.
- 1998
 William Wegman, Rooseum, Malmo, Sweden (cat.); Museet for Fotokunst, Brandts Klaedefabrik, Odense C, Denmark; Kiasma, Nykyaiteen Museo, Finland
 William Wegman, PaceWildensteinMacGill, New York
 William Wegman, PaceWildensteinMacGill, Los Angeles
 Saks Project Art, Saks Fifth Avenue, New York
William Wegman, Recent Work, Gerald Peters Gallery, Dallas
Strange But True, Massachusetts College of Art, Boston and Springfield Museum, Springfield, MA
- 1997
Fay's Fairy Tales, Musee d'art Contemporain de Montreal, Canada
 William Wegman, Isetan Museum of Art, Tokyo, Japan; Museum "EKI," Kyoto, Japan (cat.)
Drawings 1973-1997, Fonds Regional d'Art Contemporain Limousin, Limoges, France
Lost and Found, Fraenkel Gallery, San Francisco
 Gallery Art Point, Tokyo
 Galeria Juana de Aizpuru, Madrid, Spain
Six Scenic Scenes, The Atlantic City Convention Center, Atlantic City, NJ
William Wegman Lost and Found, Fraenkel Gallery, San Francisco
 Galerie Bugdahn und Kaimer, Dusseldorf, Germany
 Jay Gorney Gallery, New York
- 1996
Paintings, Drawing, Photographs, Videotapes, The Albrecht-Kemper Museum of Art, St. Joseph, MO; Boise Art Museum, Boise, ID; Contemporary Art Center, New Orleans, LA; San Jose Museum of Art, San Jose, CA; Arkansas Art Center, Little Rock, AR; Austin Museum of Art, TX; The Tennessee State Museum, Nashville, TN; Leigh Yawkey Woodson Art Museum, Wausau, WI; Quincy Art Center, Quincy, IL ; Art Center of Battle Creek, MI (traveling 1996-1999)

- William Wegman, Rencontres Internationales de la Photographie, Arles, France
 Galleri Larsen, Stockholm, Sweden, Ehlers Caudill Gallery, Chicago
 William Wegman, Montgomery Museum of Fine Arts, Montgomery, AL
 Fay, New York, April 1994, Photokina 96, Leverkusen, Germany, Texas Gallery, Houston
- 1995 *A William Wegman Primer: Shapes, Numbers and Alphabet*, George Eastman House: International Museum of Photography and Film, Rochester, NY
 William Wegman: *Photographs*, Aspen Art Museum, Aspen
 Weimar den Weimaranern, ACC Galerie Weimar, Germany, (cat.)
 Gerald Peters Gallery, Dallas
 PaceWildenstein/MacGill, Los Angeles
 Galerie Bugdahn und Kaimer, Dusseldorf, Germany
 Pace/MacGill Gallery, New York
 Anderson Gallery, Pittsburgh, Pa
 Kristina Wasserman Gallery, Providence, RI
 Campbell Contemporary Art Museum, Fort Worth, TX
 David Adamson Gallery, Washington, DC
 Fraenkel Gallery, San Francisco
- 1994 Lisa Sette Gallery, Phoenix
 Edition Julie Sylvester, New York
 William Wegman, Art Metropole, Toronto, Canada
 Hamiltons, London
 McIntosh/Drysdale Gallery, Washington D.C.
 Linda Cathcart Gallery, Los Angeles
- 1993 *William Wegman's Cinderella*, Museum of Modern Art, New York
William Wegman: Out of Doors, Atlantic Center for the Arts, New Smyrna Beach, FL
 William Wegman, Museo de Monterrey, Mexico (cat.)
Fay's Fairy Tales: William Wegman's Cinderella and Little Red Riding Hood, The Baltimore Museum of Art, Baltimore; The Carnegie Museum of Art, Pittsburgh; The Columbus Museum of Art, Columbus; Modern Art Museum of Fort Worth, Fort Worth; Ansel Adams Center for Photography, San Francisco; Museum of Contemporary Art, San Diego
 Pace/MacGill Gallery, New York Galerie Durand-Dessert, Paris,
 Fraenkel Gallery, San Francisco
- 1992 Galerie Andreas Binder, Munich
 William Wegman: *Field Guide to North America*, Athenaeum Music & Arts Library, La Jolla, CA
William Wegman Paintings and Drawings, John Berggruen Gallery, San Francisco
 Holly Solomon Gallery, New York
 Fraenkel Gallery, San Francisco
 Pace/MacGill Gallery, New York
 Linda Cathcart Gallery, Los Angeles
 Sperone Westwater Gallery, New York (cat.)
- 1991 *Outdoor Photographs*, Neuberger Museum, State University of New York at Purchase, Purchase, NY
Photographic Works 1969-76, Fonds Regional d'Art Contemporain Limousin, Limoges, France (cat.)
- 1990 Linda Cathcart Gallery, Los Angeles
 The History of Travel, The Taft Museum, Cincinnati; The Butler Institute, Youngstown, OH (cat.)
 Galerie 36, Lucerne Sperone Westwater Gallery, New York
Paintings, Drawings, Photographs, Videotapes, Kunstmuseum, Lucerne; ICA, London; Stedelijk Museum, Amsterdam; Frankfurt Kunstverein, Frankfurt; Centre Pompidou, Paris; ICA, Boston; Ringling Museum, Sarasota, FL; Whitney Museum of American Art, New York; Contemporary Arts Museum, Houston (cat.)
 Holly Solomon Gallery, New York
 Fraenkel Gallery, San Francisco
 James Corcoran Gallery, Los Angeles
 Pace/MacGill Gallery, New York
- 1989 William Wegman, Maison de la Culture et de la Communication de Saint-Etienne, Saint-Etienne, France (cat.)
 Galerie Durand-Dessert, Paris
- 1988 *La Jolla Vista View*, The Stuart Collection, University of San Diego, La Jolla, CA
 Pace/MacGill Gallery, New York

- William Wegman: Polaroids and Videos, San Francisco Museum of Modern Art, San Francisco
 Thomas Soloman's Garage, Los Angeles
 William Wegman New Paintings Holly Solomon Gallery, New York
 Fraenkel Gallery, San Francisco
 Dart Gallery, Chicago
William Wegman, Photographs, G.H. Dalsheimer Gallery, Baltimore, MD
William Wegman, Man Ray Commemorative Prints, Solo Gallery, New York
- 1987 McIntosh/Drysdale Gallery, Washington, D.C
- 1986 *Color Photographs*, Cleveland Museum of Art, Cleveland
Improved Photographs, Daniel Wolf Gallery, New York
 Holly Solomon Gallery, New York
- 1985 Instant Miami, Lowe Museum of Art, Miami
- 1984 Holly Solomon Gallery, New York
- 1983 *Local Boy Makes Good*, Fine Arts Gallery, University of Massachusetts, Amherst
William Wegman: Videoworks, Institute of Contemporary Art at the Virginia Museum, Richmond
Wegman's Photographs from the Ed Ruscha Collection and Wegman's Videotapes: Survey,
 Newport Harbor Art Museum, Newport Beach, CA
 \$19.84, Hallwalls, Buffalo, NY (cat.)
 Texas Gallery, Houston
- 1982 Fraenkel Gallery, San Francisco
 McIntosh/Drysdale Gallery, Washington, D.C.
 James Corcoran Gallery, Los Angeles
 Dart Gallery, Chicago
 Locus Solus, Geonova, Italy
Wegman's World, Walker Art Center, Minneapolis; The Fort Worth Art Museum, Fort Worth; De Cordova & Dana Museum & Park, Lincoln, MA; The Contemporary Arts Center, Cincinnati; The Corcoran Gallery of Art, Washington, D.C.; Newport Harbor Art Museum, Newport Beach, CA (cat.)
 Holly Solomon Gallery, New York
- 1980 *Selected Works 1970-79*, University of Colorado Art Galleries, Boulder; Aspen
 Center for Visual Arts, Aspen, Colorado
 Holly Solomon Gallery, New York
- 1979 Holly Solomon Gallery, New York
 Arnolfini Gallery, Bristol, England
 Texas Gallery, Houston
 Konrad Fischer Gallery, Dusseldorf
- 1978 Rosamund Felsen Gallery, Los Angeles
- 1977 Sonnabend Gallery, New York
- 1976 The Kitchen, New York
- 1975 Mayor Gallery, London
 Konrad Fischer Gallery, Dusseldorf
- 1974 112 Greene Street, New York
 Galleria Toselli, Milan
 Texas Gallery, Houston
- 1973 Galerie Sonnabend, Paris
 Texas Gallery, Houston
 Francoise Lambert and Claire Copley Gallery, Los Angeles
 Los Angeles County Museum of Art, Los Angeles
- 1972 Sonnabend Gallery, New York
 Konrad Fischer Gallery, Dusseldorf
 Situation Gallery, London
- 1971 Pomona College of Art, Pomona, CA (cat.)
 Galerie Sonnabend, Paris

EXPOSITIONS DE GROUPE (sélection)

- 2018-19 *West by Midwest*, Museum of Contemporary Art, Chicago
40 by 40: The Fortieth Anniversary Exhibition, University Art Gallery at Sonoma State University
Artists and Their Books / Books and Their Artists, The Getty Research Institute, Los Angeles
A Luta Continua: The Sylvio Perlstein Collection, Hauser & Wirth, New York
- 2018 *Before/On/After: William Wegman and California Conceptualism*, The Metropolitan Museum of Art, New York
Talking Pictures: Camera-Phone Conversations Between Artists, The Metropolitan Museum of Art, New York
Animality: A Fairy Story by Jens Hoffmann, Marian Goodman Gallery, London
- 2017 *Art on the Front Lines*, Ronald Feldman Fine Arts, New York
- 2016 *Land Escapes*, Joshua Liner Gallery, New York
Landscapes after Ruskin: Redefining the Sublime, Hall Art Foundation, Reading, VT
After Picasso: 75 Contemporary Artists, Wexner Center for the Arts, Columbus, OH, (catalogue)
America is Hard to See, Whitney Museum of American Art, New York,
In Focus: Animalia, Getty Center, Los Angeles
- 2015 *Signs/Words*, Sperone Westwater, New York, (catalogue)
Some Collages, Texas Gallery, Houston, TX, 4 September – 11 October
FAPE's Original Print, Photography and Site-Specific Collections," The Museum at Guild Hall, East Hampton
- 2014 *Post-Picasso: Contemporary Reactions*, Museu Picasso, Barcelona, (catalogue)
- 2013 *Renaissance Reloaded*, Beck & Egging Düsseldorf, Düsseldorf, Germany, 2 February – 23 March
When Attitudes Become Form." Fondazione Prada, Venice,
- 2012-13 *Untitled (Giotto's O)*, Sperone Westwater, Lugano
- 2011-12 *It Happened at Pomona: Art at the Edge of Los Angeles, 1969-1973, Part 2: Helene Winer at Pomona*, Pomona College Museum of Art
In Focus: Los Angeles, 1945-1980, J. Paul Getty Museum, Los Angeles
State of Mind: New California Art Circa 1970, Orange County Museum of Art, University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2011 *Heads With Tails*, Harris Leiberman, New York, 11 August – 9 September
Inconscients! Artists and Psychoanalysis, Galerie Alfa, Paris, France
Ileana Sonnabend: An Italian Portrait, Peggy Guggenheim Collection, Venice, Italy
- 2008 *Lo and Behold*, Patrick De Brock Gallery, Knokke, Belgium
SMACK, The Tang Teaching Museum at Skidmore College, Saratoga Springs, NY
California Video, Getty Museum, Los Angeles, CA
- 2007 *Performance on Demand*, EAI viewing room at EFA Gallery, New York, NY
Hansel and Gretel, GalleryMet, New York, NY
Summer in the City '07, Galerie Wouter van Leeuwen, Amsterdam
Debut de Siecle, Musée d'art contemporain de la Haute-Vienne, Château de Rochechouart, France
Everything, Dunn and Brown Contemporary, Dallas TX
Art Since the 1960's: California Experiments, Orange County Museum of Art, Newport Beach, CA
Creativetime The 59th Minute Retrospective Selections from 7 years of Video Art, Times Square, New York, NY
From Close to Home: Recent Acquisitions of Los Angeles Art, MOCA, Los Angeles, CA
Deep Comedy, Curated by Dan Graham with Sylvia Chivartanond, Ballroom Marfa, TX
Omission, Perry Rubenstein Gallery, New York, NY
- 2006 *Busy Going Crazy*, Collection Sylvio Perlstein, La Maison Rouge, Paris, France
Best In Show: The Dog in Art from the Renaissance to Today, The Museum of Fine Arts, Houston, TX
D'ombra, Papesse Centro Arte Contemporanea, Siena, Italy
Everybody Dance Now, EFA Gallery, New York, NY
Neither Man nor Beast, Mesa Arts Center, Mesa, AZ
L'Amour des images, Musée de L'Image, Ville d'Epinal, France
Chers Amis, Domaine de Kerguehennec, Bignan, France
Le Mouvement des Images, Centre Pompidou, France
The Early Show: Video from 1969-1979, The Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York, NY
- 2005 *Looking at Words, The Formal Presence of Text in Modern and Contemporary Works on Paper*, Andrea Rosen Gallery, New York, NY

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- Des deux cotes du Rhin*, Museum Ludwig, Koln, Germany
Variety, De La Warr Pavillion, East Sussex, UK
ART = VIE = JEU, Frac Nord- Pas de Calais, France
The Space Between, Mixed Greens, New York, NY
Post No Bills, curated by Matthew Higgs, White Columns, New York, NY
Un Art de Lecteurs, Universite Rennes, France
2004 *Animal Instincts*, Montalvo Gallery, Saratoga, CA
Maine in America: Photographs from the Collection, The Farnsworth Museum, Rockland, ME
Evidence of Impact: Art and Photography 1963-1978, Whitney Museum of American Art, New York
100 Artists See God, Independent Curators International, curated by John Baldessari and Meg Cranston
Brainstorming, topographie de la morale, Centre international d'art et du paysage, Ile de Vassivière, France
2003 *Behind the Facts: Interfunktionen*, 1968-1975, Fundacio Joan Miro, Barcelona, Spain
The Last Picture Show: Artists Using Photography, 1960-1982, Walker Art Center, Minneapolis
Art, Lies, and Videotape: Exposing Performance, The Tate Liverpool, Liverpool England, UK
Looking at Photographs: 125 Masterpieces from the Museum of Modern Art, The State Hermitage Museum, St. Petersburg, Russia
Flip, Dunn and Brown Contemporary, Dallas, TX
Pour l'Amour des Chiens, Savannah College of Art and Design, Paris, France
Living with Duchamp, The Tang Museum, Saratoga Springs, NY
A Dog's Life, Images from Dürer to Wegman, Davison Art Center, Wesleyan University, Middletown
On the Wall: Wallpaper and Tableau, The Fabric Workshop and Museum, Philadelphia, PA
Video Acts, P.S. 1, Long Island City, NY
2002 *On the Wall: Wallpaper by Contemporary Artists*, The RISD Museum, Providence, RI
Corps Sublimes, Durand-Dessert, Paris, France
Art Inside Out, The Children's Museum of Manhattan, New York, NY
Mütter Museum Photographs, Ricco/Maresca Gallery, New York, NY
Playground, Institute of Contemporary Art at Maine College of Art, Portland, ME
Constellation, Center for Photography at Woodstock, NY
Equivoques, Figures du corps en action, Grandes Galeries –Aitre Saint-Maclou, Ecole Régionale des Beaux-Arts de Rouen, France
Past, Present, Future, Center for Contemporary Art, Rockport, ME
Naked (sic) in the Landscape, Pace/Macgill Gallery, New York, NY
From Pop to Now: Selections from the Sonnabend Collection, The Tang Museum, Saratoga Springs, NY
The First Decade: Video from the EAI Archives, The Museum of Modern Art, New York, NY
Outer & Inner Space: Video, Virginia Museum of Fine Arts, VA
2001 *Coupe-colle vol.2*, Frac Limousin, Les Cooperateurs, Limoges, France
Azerty, Centre George Pompidou, Paris, France
Bugs, Bugs, Bugs, Bugs...., Pace Prints, New York, NY
A Private Reading, The Book as Image and Object, Senior & Shopmaker Gallery, New York, NY
Televisions, Kunsthalle Wein, Vienna, Austria
It Makes Me Sick, Longwood Arts Project, New York, NY
2000 *Is Seeing Believing? The Real, The Surreal, The Unreal in Contemporary Photography*, North Carolina Museum of Art, Raleigh, NC
Summer Readings Show, Pace, New York, NY
Il Contratto del Disegnatore (with Raymond Pettibon, Alessandro Pessoli and Chris Hammerlein), In Arco, Torino, Italy
1999 *The American Century, 1950-2000*, The Whitney Museum of American Art, New York
Double-vie, Double-vue, Durand-Dessert, Ville de Deippe, France
Attention, Art: Concept, Paris, France
Art at Work: Forty Years of The Chase Manhattan Collection, Museum of Fine Arts and the Contemporary Arts Museum, Houston, TX
Contemporary Art in Pasadena: 1960-1974, The Armory Center for the Arts, Williamson Gallery at ArtCenter College of Design and the Norton Simon Museum of Art, Pasadena, CA
1998 *The Unreal Person: Portraiture in the Digital Age*, Huntington Beach Art Center, Huntington Beach
Great Buys: Recent Acquisitions from the Permanent Collection, DeCordova Museum and Sculpture Park, Lincoln, MA
Wild Things - Artist' Views of the Animal World, John Berggruen Gallery, San Francisco

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- 1997 *Finders/Keepers*, Contemporary Arts Museum, Houston, TX
Water, PaceWildenstienMacGill, New York, NY
 Nam June Paik, William Wegman, Holly Solomon Gallery, New York, NY
Image, Lance Fung Gallery, New York, NY
- 1996 *Comme un Oiseau*, Fondation Cartier pour l'art Contemporain, Paris, France
Double vie double vue, Fondation Cartier pour l'art Contemporain, Paris, France
L'Art au Corps, MAC, Galeries Contemporaines des Musees de Marseilles, Marseilles, France
In Kunstlicht, Kunsthau, Zurich, Germany
- 1995 *Reconsidering the Object of Art: 1965-1975*, The Museum of Contemporary Art, Los Angeles
Dokumente 1968-1969-1971 Prospect, Galerie Bugdahn und Kaimer, Dusseldorf, Germany
Mainely Wegmans, Colby College Art Museum, Waterville, ME
Recent Drawings, Drawing Space, New York, NY
Multiple Exposure: The Group Portrait in Photography, Bruce Museum, Greenwich, CT
- 1994 *Animal Farm*, James Corcoran Gallery, Santa Monica, CA
Fables, Fantasies and Everyday Things: Children's Books by Artists, Whitney Museum of American Art at Champion, Stamford, CT
Wildlife, California Center for the Arts, Escondido, CA
- 1993 *Action/Performance and the Photograph*, Turner/Krull Galleries, Los Angeles, CA
Humor and Art, José Drudis-Biada Art Gallery, Los Angeles, CA
- 1992 *Greg Colson*, Guillermo Kuitca, William Wegman, Sperone Westwater, New York, NY
- 1991 *4e Semaine Internationale de Vidéo*, Geneva, Switzerland
Los Angeles 1970-75, Christine Burgin Gallery, New York; Richard Kuhlenschmidt Gallery, Los Angeles, CA
- 1990 *Photography Until Now*, The Museum of Modern Art, New York; The Cleveland Museum of Art, Cleveland, OH
Word as Image: American Art 1960-1990, Milwaukee Art Museum, Milwaukee, WI
Points of Departure: Origins in Video, The Carnegie Museum of Art, Pittsburgh, PA
Protection and Risk, Cleveland Center for Contemporary Art, Cleveland, OH
- 1989 *Image World*, Whitney Museum of American Art, New York, NY
Whitney Biennial, Whitney Museum of American Art, New York, NY
Painting Beyond the Death of Painting, USSR Artists Union, Moscow, Russia
Contemporary Art from New York, Yokohama Museum of Art, Yokohama, Japan
Photography Now, Victoria and Albert Museum, London, UK
- 1987 *Legacy of Light*, Institute of Contemporary Photography, New York, NY
- 1986 *Altered Egos*, (with Cindy Sherman & Lucas Samaras) Phoenix Art Museum, Phoenix, AZ
The Real Big Picture, Queens Museum, Queens, New York, NY
Prospect '86, Frankfurter Kunstverein, Frankfurt, Germany
- 1984 *New Media II*, Malmo Kunsthall, Malmo, Sweden
Alibis, Centre Georges Pompidou, Paris, France
Content: A Contemporary Focus 1974-1984, Hirshhorn Museum, Washington, D.C.
- 1983 *Big Pictures*, Museum of Modern Art, New York, NY
Funny/Strange, ICA, Boston, MA
Images Fabriques, Centre Georges Pompidou, Paris, France
Contemporary Self-Portraiture in Photography, Hayden Gallery, MIT, Cambridge, MA
Back to the U.S.A., Kunstmuseum, Lucerne; Rheinische Landesmuseum, Bonn; Kunstverein, Stuttgart, Germany
- 1982 *Visions in Disbelief: The 4th Biennale of Sydney*, Sydney, Australia
Arti Visive — Aperto '82, Artventure, Venice Biennale, Venice, Italy
Shift: L.A./N.Y., Newport Harbor Museum, Newport Harbor, CA; Neuberger Museum, Purchase, New York, NY
Faces Photographed, Grey Art Gallery, New York University, New York, NY
- 1981 *Whitney Biennial*, Whitney Museum of American Art, New York, NY
Not Just for Laughs; The Art of Subversion, The New Museum, New York, NY
Drawing Distinctions; American Drawings in the Seventies, LA Museum of Modern Art, Denmark; Kunsthalle, Basel, Switzerland; Stadtische Galerie im Lenbachhaus, Munich; Wilhelm-Hack Museum, Ludwigshafen, Germany
- 1980 *Les Nouveaux Fauves/Die Neuen Wilden*, Neue Gallery, Sammlung Ludwig, Aachen, Germany
Kroller-Muller Museum, Otterlo, Netherlands
Ils se disent peintres, ils se disent photographes, Musée d'Art Moderne de la Ville de Paris, Paris, France

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- 1979 *The Altered Photograph*, Institute for Art and Urban Resources at P.S. 1, Long Island City, New York
20 x 24, Light Gallery, New York, NY
- 1978 Robert Cumming—William Wegman, Baxter Art Gallery, California Institute of Technology,
Pasadena
Contemporary American Photo Works, Museum of Fine Art, Houston, Texas; Museum of
Contemporary Art, Chicago, IL
«Bad» *Painting*, The New Museum, New York, NY
- 1976 *Video Art: An Overview*, San Francisco Museum of Modern Art, San Francisco, CA
- 1975 *Matrix 9*, Wadsworth Atheneum, Hartford, CT
Dessins Contemporains, Maison de la Culture, Rennes, France
- 1973 *Some Recent American Art*, Sydney, Australia
Whitney Annual, Whitney Museum of American Art, New York, NY
- 1972 Documenta V, Kassel, Germany
10 Artists, Contemporary Arts Museum, Houston, TX
Spoleto Festival, Spoleto, Italy
- 1971 *Prospect '71*, Stadtische Kunsthalle, Dusseldorf, Germany
- 24 *Young Los Angeles Artists*, L.A. County Museum, Los Angeles, CA
11 Los Angeles Artists, Hayward Gallery, London, UK
- 1969 *When Attitudes Become Form*, Kunsthalle Bern, Switzerland
Other Ideas, Detroit Institute of Art, Detroit, MI
Plane und Projekte als Kunst, Bern, Switzerland
Art by Telephone, Museum of Contemporary Art, Chicago, IL

VIDEOS

- 2002 Video Segments for Sesame Street
- 2001 Video Segments for Sesame Street
- 2000 Video Segments for Sesame Street
- 1999 Reel 9
- 1998 Video Segments for Sesame Street
- 1997 Reel 8
Mother Goose
Video Segments for Sesame Street
- 1996 Video Segments for Sesame Street
- 1995 Fay Presents Alphabet Soup
Fay Presents Fay's Twelve Days of Christmas
Video Segments for Sesame Street
- 1994 Henry Purcell's "Curtain Tune" from Timon of Athens
Video Segments for Sesame Street
- 1993 Video Segments for Sesame Street
- 1992 Video Segments for Sesame Street
- 1989 Video Segments for Sesame Street
- 1988 New Order's Blue Monday Music Video (in collaboration with Robert Breer)
Introductions to Alive from Off Center
- 1985 The World of Photography (in collaboration with Michael Smith)
- 1983 How to Draw (in collaboration with Mark Magill)
- 1979 Accident
- 1978 Man Ray, Man Ray
- 1976 World History
Reel 7: Dr. Joke, Bad Movies, Drop It, Alarm A, Oh Boy Fruit, Night Song, Smoking, Baseball
over Horseshoes, Fast, Piano Hands, Alphabet, Starter, House for Sale, Peck and Chuck, Alarm B
- 1975 Reel 6: Ball and Can, The Reel, Eyes of Ray, Dog Duet, Tube Talk, Stereo System, Video, Joke,
Furniture
- 1974 Gray Hairs
- 1975 Reel 5: Stalking, Nocturne, Audio Tape and Video Tape, Dancing Tape, Hobo on Train,
Drinking Milk, Copyright, Buying a House, Lerch Hairpieces, Tammy and Can of Plums, Loves
Water, Average Guy, Over for Drink, Marbles, Ball Drop, Treat Table
- 1973 Reel 4: Wake Up, Trip Across Country, Down Time, Laundromat, Saw Movies, Cocktail Waiter,
Nail Business, Calling Man Ray, New and Used Car Salesman, On the Ball, Tails, Radar Screen,
Air Travel, Criticize, Pyramids, Symbolize, The Letter, Snowflakes, Growl, Spelling Lesson

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- 1972 Reel 3: Stick and Tooth, Emperor and Dish, Lucky T-Shirt, Rage and Depression, Speed Reading, Born with No Mouth, Dual Function, Massage Chair, Raise Treat, Man Ray Do You Want To?, Crooked Finger/Crooked Stick, Deodorant, Bubble Up, 47 Seconds
- 1972 Reel 2: Sanforized, Coin Toss, Monkey Business, Same Shirt, Diving Board, Straw and String, Product, In the Cup, The Kiss, Treat Bottle
- 1970 Reel 1: Microphone, Pocketbook Man, Anet and Abtu, The Ring, Randy's Sick, Milk/Floor, Stomach Song, Happy Song, The Door, William Wegman in Chinese, Elbows, Dress Curtain, Hot Sake, Caspar, Handy, Out and In, Plunger Series, Nosy, Firechief, Come In, Hidden Utensil, Contract, Puppet, Shadows, Ventriloquism, Light Trails, Cape On Spit Sandwich

FILM

- 1995 The Hardly Boys in Hardly Gold
1986 Dog Baseball

FILM ET FESTIVALS VIDEO

- 2002 FFF Video Show, The Centraal Museum, Utrecht
2001 Impakt Festival, The Netherlands
World Wide Video Festival, The Netherlands
- 2000 The Kitchen, NY
1998 MATRIX/Berkeley: 20 Years, University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
Kid-Vid, Dallas Video Festival, Dallas Theater Center, Dallas
Virginia Kids Film Festival, Richmond, VA
New Genre Festival, Living Arts Exhibition and Performance Space, Tulsa, OK
- 1999 BAM Children's Film Festival, Brooklyn, NY
Reflections, Video Installation, Saks Fifth Avenue Project Art, New York & Dallas
Checkerboard Foundation Short Film Festival
- 1997 Chicago International Children's Film Festival, Facets Multimedia, Chicago
World Premiere of Mother Goose
New York International Children's Film Festival, The Children's Aid Society, New York
7th International Children's Film Festival, Pacific Film Archive, Berkeley, CA
Fact and Fiction - Film d'Artista, Comune di Milano, Milan, Italy
Sprockets, Toronto International Film Festival for Children, Toronto
Museum of Modern Art: The Digital Video Wall, New York
- 1984 After Dark, De Appel, Amsterdam, Holland
Sundance Film Festival, Park City, Utah
Florida Film Festival, Maitland, Florida
Jerusalem Film Festival, Jerusalem, Israel
Portland International Film Festival, Portland, Oregon
Texas Film Festival, College Station, Texas DeCordova Museum, Boston Viennale, Vienna, Austria
- 1983 Toronto International Film Festival, Toronto, Canada
London Film Festival
Olympia Film Festival, Olympia, Washington
Short Circuit Film Festival, Paris, France Cinefest
The Sudbury Film Festival, Ontario, Canada
Peachtree International Film Festival, Atlanta, Georgia
USA Film Festival, Dallas, Texas
- 1982 Impakt Festival, Utrecht, The Netherlands
James River Festival of the Moving Image

LIVRES ET CATALOGUES

- 2017 *Being Human*, William Ewing and William Wegman, Chronicle Books
2006 *William Wegman: Funney Strange*, Yale University Press, New Haven, CT

FLORENCE LOEWY

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- 2004 *Dress Up Batty*, Hyperion, New York
 2004 Field Guide to North America and to Other Regions, Art le Havre, France
 2003 *Chip Wants A Dog*, Hyperion, New York
 William Wegman, Centro Jose Guerrero, Granada, Spain
 2002 *Polaroids*, Harry N. Abrams, New York
How Do You Get to MoMaQns?, The Museum of Modern Art, New York
 William Wegman, Roman Zenner, Stuttgart
 2001 *Wegmanology*, Hyperion, New York
 2000 *Surprise Party*, Hyperion, New York
The Night Before Christmas, Hyperion, New York
 1999 William Wegman, Nykytaiteen Museo, Kiasma
What Do You Do?, Hyperion, New York
Pups, Hyperion, New York
Fay, Hyperion, New York
 William Wegman: Fashion Photographs, Harry N. Abrams, New York
 1998 William Wegman, Rooseum, Malmö
Strange but True: William Wegman, Massachusetts College of Art, Boston
My Town, Hyperion, New York
 1997 William Wegman, APT International, Japan
Farm Days, Hyperion, New York
Puppies, Hyperion, New York
 1996 *Mother Goose*, Hyperion, New York
 1995 William Wegman, ACC Galerie Weimar, Germany
 1,2,3, Hyperion, New York
Triangle, Circle, Square, Hyperion, New York
 1994 *ABC*, Hyperion, New York
 1993 *Cinderella*, Hyperion, New York
Little Red Riding Hood, Hyperion, New York
 1991 William Wegman: Photographic Works: 1969-76, F.R.A.C. Limousin Limoges, France
 1990 William Wegman, Sperone Westwater, New York
 William Wegman: Paintings, Drawings, Photographs, Videotapes, Harry N. Abrams, Inc., New York
 1989 William Wegman, Maison de la Culture et de la Communication de Saint-Etienne, Saint-Etienne
 1984 *\$19.84*, C.E.P.A., Buffalo, New York
Everyday Problems, Brightwater Press, New York
 1982 *Man's Best Friend*, Harry N. Abrams, Inc., New York

COLLECTIONS (sélection)

Albright-Knox Art Gallery, Buffalo
 Allen Memorial Art Museum, Oberlin College, Ohio
 Archer M. Huntington Gallery, University of Texas, Austin
 Australian National Gallery, Canberra
 Bank of America, San Francisco
 Bard College, Annandale-on-Hudson, New York
 Brooklyn Museum, New York
 Buscaglia-Castellani Art Gallery, Niagara Falls
 Carnation Corporation
 Carnegie Museum of Art, Pittsburgh
 Centre Pompidou, Paris, France
 Chase Manhattan Bank, New York
 Chrysler Museum of Art, Norfolk, Virginia
 CNAP, Centre National des arts plastiques, France
 Commodities Corporation
 The Contemporary Museum, Honolulu
 The Menil Collection, Houston
 First National Bank of Minneapolis
 F.R.A.C. Limousin, Limoges, France
 Goldman Sachs, New York
 Hall Art Foundation

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Honolulu Academy of the Arts
Krannert Art Museum, Champagne, Illinois
Kunsthaus Zurich
Los Angeles County Museum of Art
The Metropolitan Museum of Art, New York
Minneapolis Institute of Arts
Museum of Fine Arts, Houston
The Museum of Modern Art, New York
The Nelson-Atkins Museum of Art, Kansas City, Missouri
New Orleans Museum of Art
Newport Harbor Museum, California
Polaroid Corporation, Boston
Progressive Corporation, Mayfield Village, Ohio
San Francisco Museum of Modern Art
Saint Louis Museum of Modern Art
Sammlung Ludwig, Aachen
Smithsonian American Art Museum, Washington, D.C.
Southeastern Center for Contemporary Art, Winston-Salem
Stuart Collection, University of California, San Diego
University of Massachusetts, Amherst
Walker Art Center, Minneapolis
The Whitney Museum of American Art, New York

William Wegman. *80's Music*

du 15 février au 20 avril 2019
commissariat Galerie Florence Loewy

Maison du livre, de l'image et du son
247 Cours Emile Zola, 69100 Villeurbanne
mediatheques.villeurbanne.fr



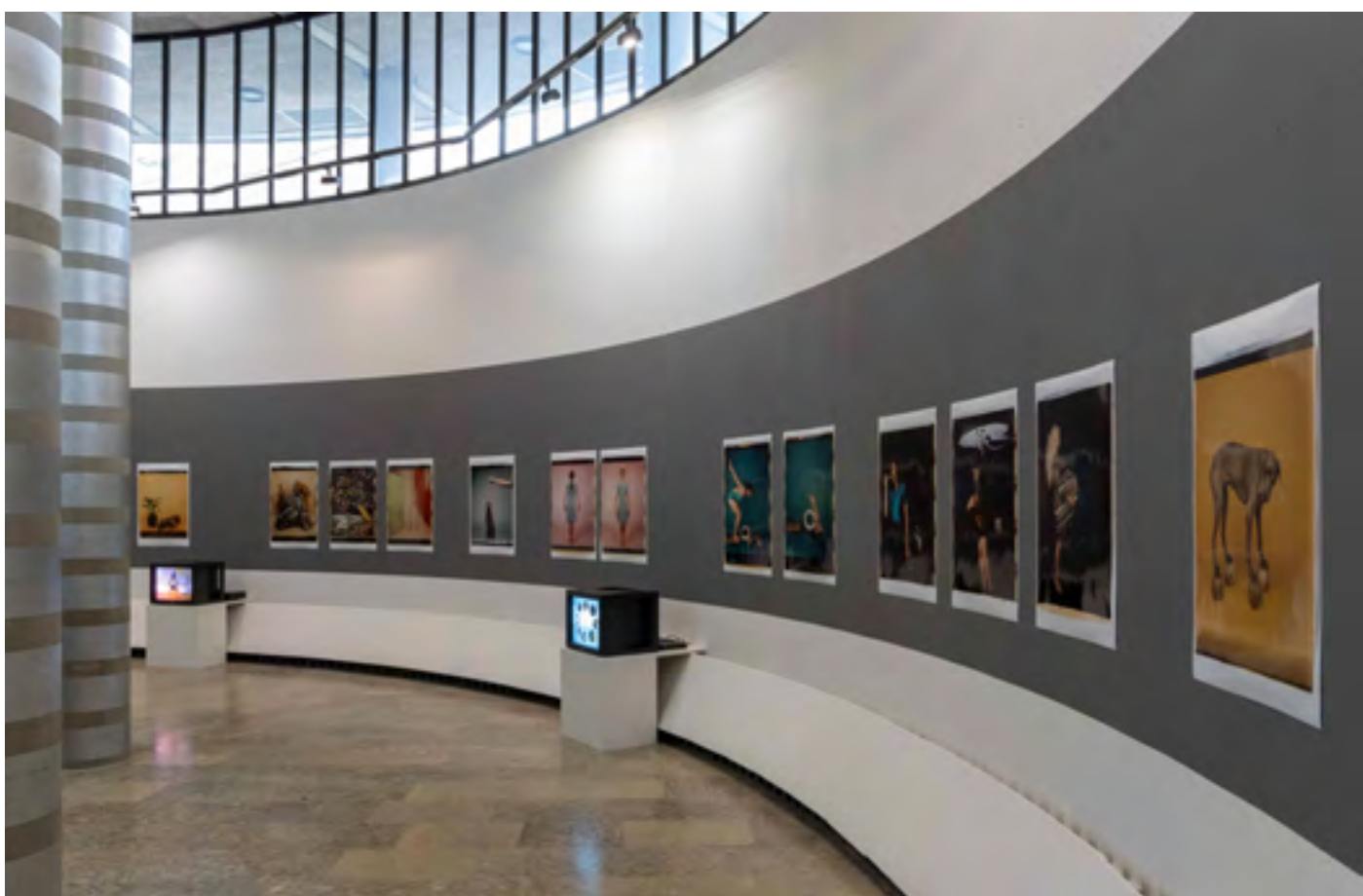
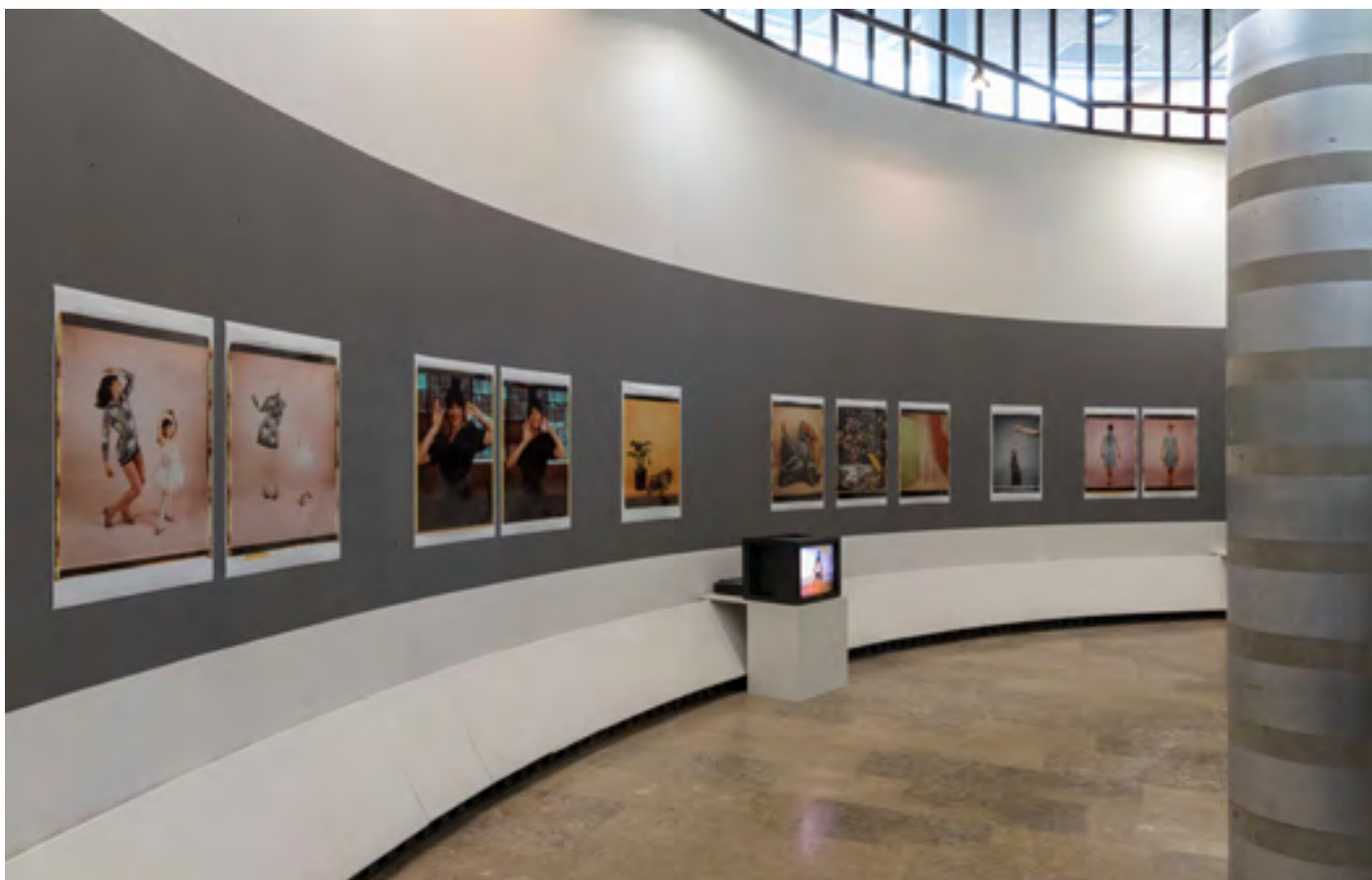
William Wegman, *Hypno*, 1988, courtesy William Wegman © William Wegman

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Vues de l'exposition William Wegman. *80's Music*, MLIS, Maison du livre de l'image et du son, Villeurbanne
courtesy William Wegman © Guillaume Seyller

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William Wegman, *Sesame Street*, 1989 captures d'écran des vidéos
courtesy William Wegman



William Wegman et Robert Breer, vidéo pour le groupe New Order, *Blue Monday*, 1988
Captures d'écran de la vidéo



William Wegman, *Role Models*, 1994

Photolithographie / Iris print, édition de 50 ex, 33.02 x 25.4 cm

courtesy William Wegman

Vue de l'exposition William Wegman. *80's Music*, MLIS, Maison du livre de l'image et du son, Villeurbanne

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Vues de l'exposition William Wegman. *80's Music*, MLIS, Maison du livre de l'image et du son, Villeurbanne
courtesy William Wegman © Guillaume Seyller

William Wegman. 80's Music

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En 1988, William Wegman réalise, avec le cinéaste américain expérimental Robert Breer, le clip *Blue Monday 88* pour le groupe *New Order*. La vidéo mélange animation et prises de vues réelles pour esquisser un monde aux situations saugrenues qui défie les lois de la pesanteur.

En vedette aux côtés des membres du groupe : *Fay Ray*. Chien de son état et muse de l'artiste, qui fait ses débuts à l'écran.

Artiste conceptuel américain, William Wegman est mondialement connu pour ses photographies mettant en scène ses chiens, des braques de Weimar. C'est le hasard qui en 1970, scelle le destin de l'artiste. Alors enseignant en Californie, William Wegman, achète un braque de Weimar, appelé *Man Ray* en hommage au célèbre Surréaliste. Cette anecdote domestique va devenir un

élément déterminant : c'est avec *Man Ray*, puis *Fay Ray* et ses descendants que Wegman réalisera la plupart de ses vidéos et bientôt la majorité de ses photographies. Avec *Man Ray*, il poursuit sa quête identitaire et entame une réflexion sur les comportements humains.

En 1979, William Wegman est invité par la firme Polaroid à tester un nouvel appareil couleur de grand format 20 x 24 pouces. Inspiré par ce nouveau procédé, il produit ses premiers clichés couleur et réalisera avec lui ses photographies les plus marquantes, mettant en scène *Man Ray* et ses successeurs. À la mort de *Man Ray* en 1982, Wegman continue l'exploration du Polaroid géant avec des sujets non canins. Cette période « *between dogs* », selon les mots de l'artiste, donne lieu à des photographies singulières. Clichés empreints de nostalgie, où le chien semble s'être évaporé au profit du décor (*Polarity*, 1983 et *Seasonal*, 1984). Saynètes drôles et décalées, souvent absurdes, mettant en scène les assistants de Wegman dans des occupations banales (*Pool Party*, 1982, *Monkey and the Third Position*, 1984) ou des parodies de publicités (*Eau I*, 1982, *Crisco*, 1983).

En 1986, *Fay Ray* succède à *Man Ray*. Ainsi nommée d'après *Fay Wray*, l'actrice du *King Kong* de 1933 et en référence au premier Polaroid couleur pris de son illustre prédécesseur, les ongles vernis, intitulé *Fay Ray*. Avec *Fay*, la magie reprend. La sublime *Fay* « devient l'âme du travail » de Weg-

man, le sujet de ses Polaroids. *Fay* hypnotisée par une boule à facettes (*Hypno*, 1988). *Fay* jouant au *Twister* (*Twister*, 1988). *Fay* posant en robe fleurie (*Three Legged Dance*, 1988). C'est naturellement *Fay* qui sera la vedette d'une série de films réalisés à partir de 1989 par Wegman pour l'émission de télévision éducative pour enfants *Sesame Street*. Dans ces court-métrages désopilants, portés par la voix-off de l'artiste, *Fay* - et bientôt ses trois *puppies* - apparaissent affublés d'accessoires ou costumés, s'initiant aux chiffres (*Subtraction*, 1989 / *Farmer Mac Fay*, 1994) ou présentant différents métiers : coiffeur, mécanicien ou serveur (*The People Of Your Neighborhood*, 1998). À la même période, *Fay* est l'héroïne de livres illustrés pour enfants : *Little Riding Hood* et *Cinderella*, publiés par Wegman en 1993, versions canines du *Petit Chaperon Rouge* et de *Cendrillon*.

Imaginée par William Wegman et la Galerie Florence Loewy, autour du clip *Blue Monday 88*, l'exposition *80's Music* dévoile une facette peu montrée de l'oeuvre de l'artiste : un choix unique de dix-huit Polaroids, produits entre 1982 et 1994, avec et sans chien. Elle met aussi en lumière *Fay Ray*, muse fidèle qui, de 1986 à 1995, sert la renommée de son maître, se prêtant corps et âme à sa vocation de modèle photographique et d'actrice, dans un clip pour *New Order* et des films pour *Sesame Street*.

Aujourd'hui, William Wegman est une star. Comme *Man Ray*, acteur des premières vidéos de l'artiste, qui ont intégré récemment les collections du prestigieux Metropolitan Museum of Art de New York. Comme *Batty*, *Crooky* et *Chundo*, qui au début des années 1990, passent quotidiennement à la télévision dans le show *Sesame Street*. Comme *Chip*, *Penny* et *Candy*, « *dog-models* » pour la campagne *Max Mara* en 2001. Comme *Fay Ray* propulsée, par hasard, icône *New Wave* par une musique emblématique des *eighties*, qui pourrait être la bande son de l'exposition.

texte de Valérie Sandoz

FLORENCE LOEWY
gallery / books

books

Daniel Gustav Cramer
Selected Publications
+ Selection #12

du 30 mars au 11 mai 2019
March 30 - May 11, 2019



Daniel Gustav Cramer, *Lines*, 2018, publication, 12 pages, 20 x 14 cm, édition de 25 ex

FR

Daniel Gustav Cramer travaille avec des objets, du texte, des photographies, du son, des films et des livres. Chacune de ses œuvres renvoie à sa pratique dans son ensemble - une archive d'histoires, des recherches scientifiques et des moments enregistrés cartographiant la relation entre expérience et mémoire.

Daniel Gustav Cramer a exposé dans plusieurs lieux, dont l'IAC, Institut d'art contemporain, Villeurbanne / Rhône-Alpes, France (2018), Kunsthaus Pasquart, Suisse (2018), MMK1 - Musée d'art moderne de Francfort (2018), Bundeskunsthalle, Bonn, Allemagne (2018), greynoise, Dubai (2017), Entree, Bergen, Norvège (2017), Verksmiðjan, Akureyri, Islande (2017), Frac Ile de France (2017), CAC Vilnius, Lituanie (2016), SALTS, Sztizerland (2014), Kunsthaus Glarus (2012) et dOCUMENTA (13) à Kassel. Chez Florence Loewy, il présentera toutes ses publications ainsi qu'une sélection de livres d'artistes.

EN

Daniel Gustav Cramer works with objects, text, photographs, sound, film and books. Each of his works refers back to his practice as a whole – an archive of stories, scientific researches and recorded moments mapping the relationship between experience and memory.

Daniel Gustav Cramer has exhibited in several venues including Institut d'art contemporain, Villeurbanne/Rhône-Alpes, France (2018), Kunsthaus Pasquart, Switzerland (2018), MMK1 - Museum für Moderne Kunst Frankfurt (2018), Bundeskunsthalle, Bonn, Germany (2018), greynoise, Dubai (2017), Entree, Bergen, Norway (2017), Verksmiðjan, Akureyri, Iceland (2017), Frac Ile de France (2017), CAC Vilnius, Lithuania (2016), SALTS, Sztizerland (2014), Kunsthaus Glarus (2012) and dOCUMENTA(13) in Kassel. Here at Florence Loewy, he will present all his publications up to date. Additionally, he will exhibit a selection of artists books.

Informations pratiques

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métros : Chemin Vert - Saint-Paul
du mardi au samedi de 14h à 19h et sur rendez-vous
gallery : www.florenceloewy.gallery
books : www.florenceloewy.com

fondateur : Florence Loewy
directrice : Irene Varano

Expositions

du 30 mars au 11 mai, 2019
from March 30, to May 11, 2019

gallery : William Wegman : *Postcard Paintings*

books : Daniel Gustav Cramer : *Selected Publications + Selection#12*

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