

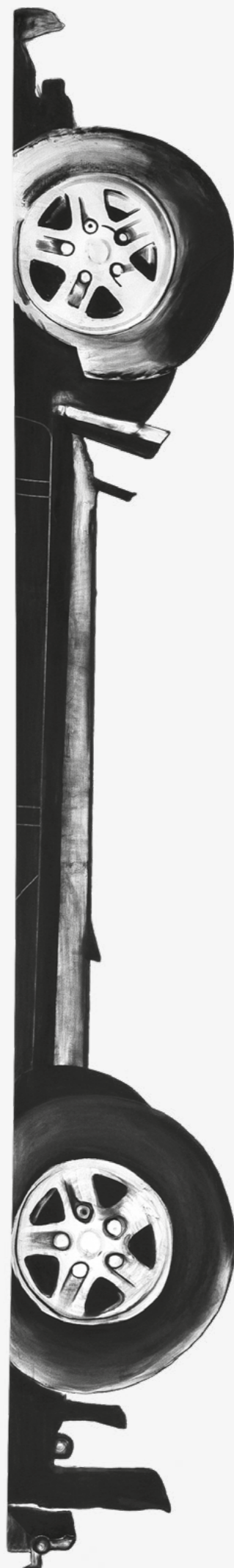
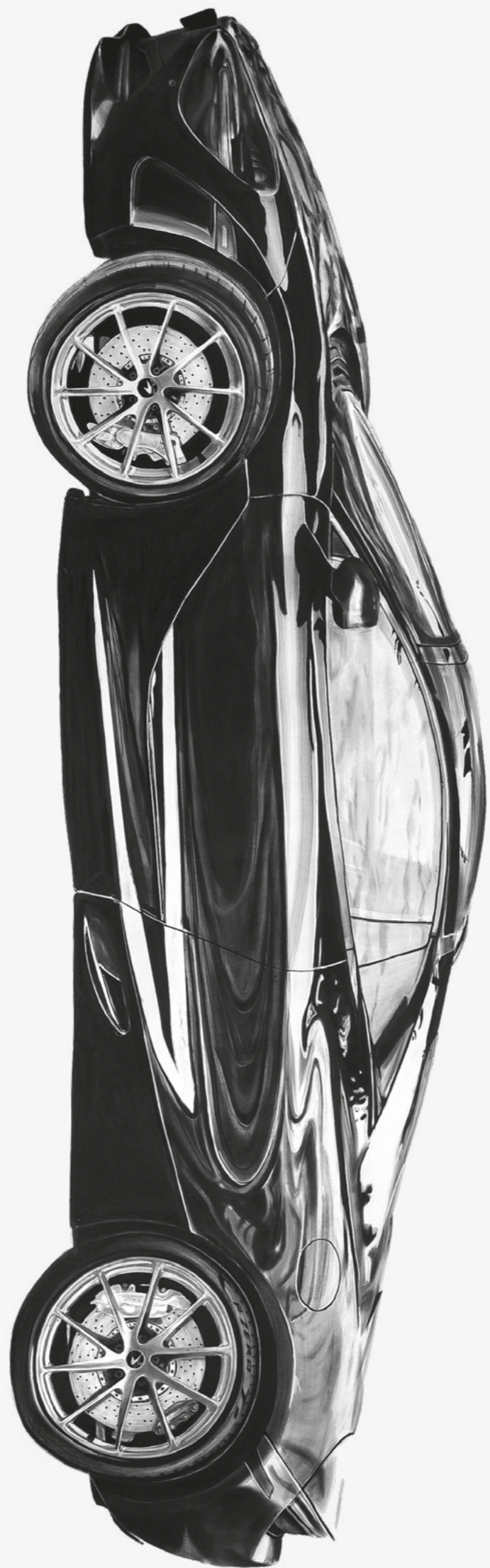
Mousse Magazine Issue 84 Summer 2023

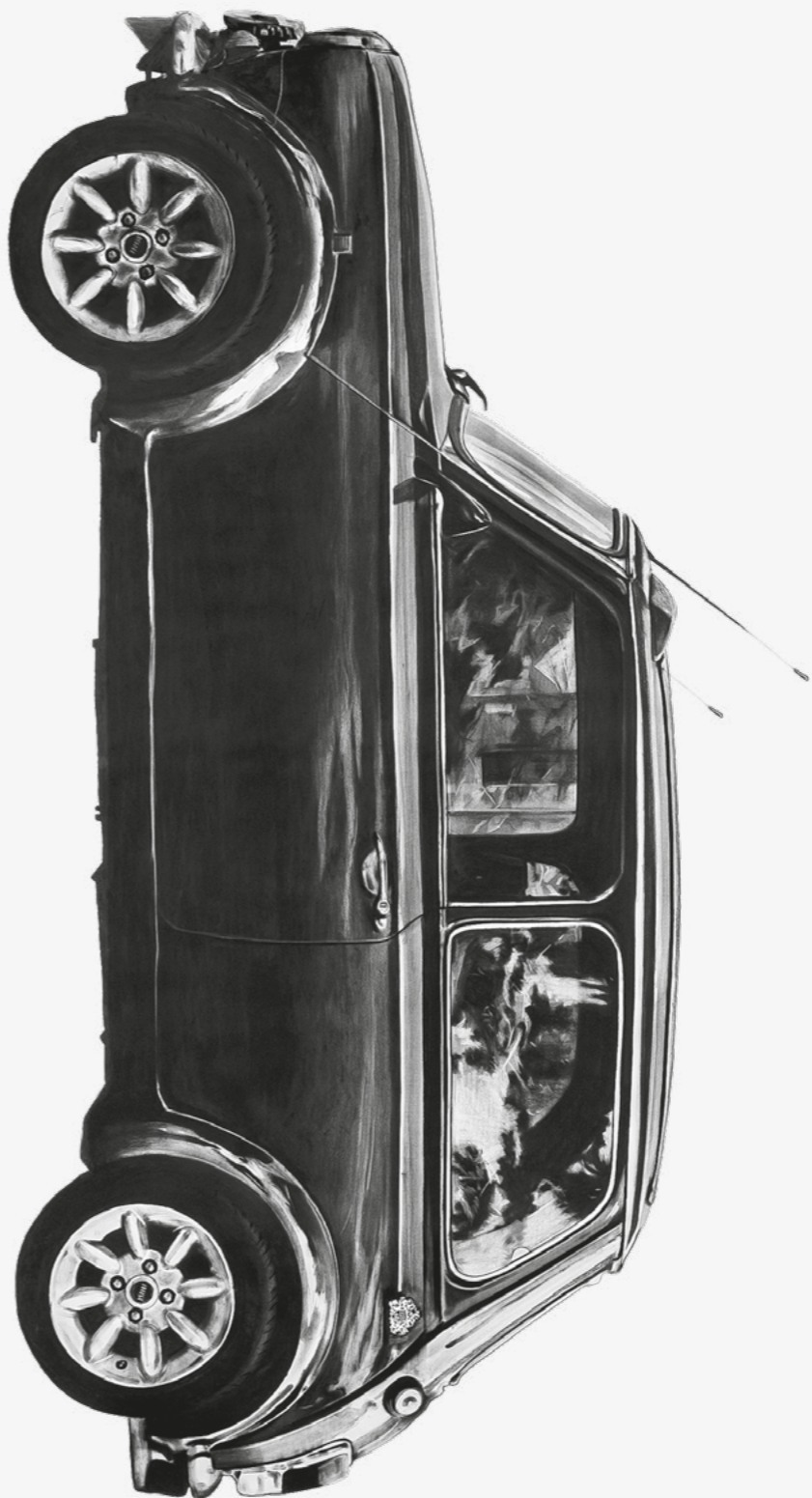
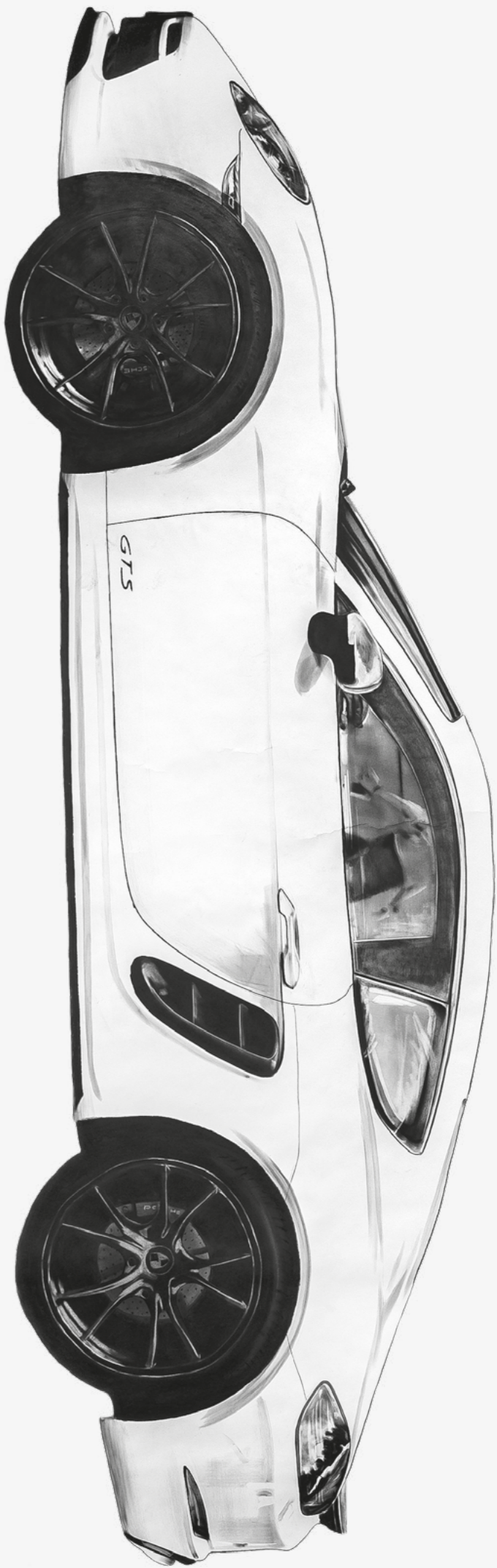
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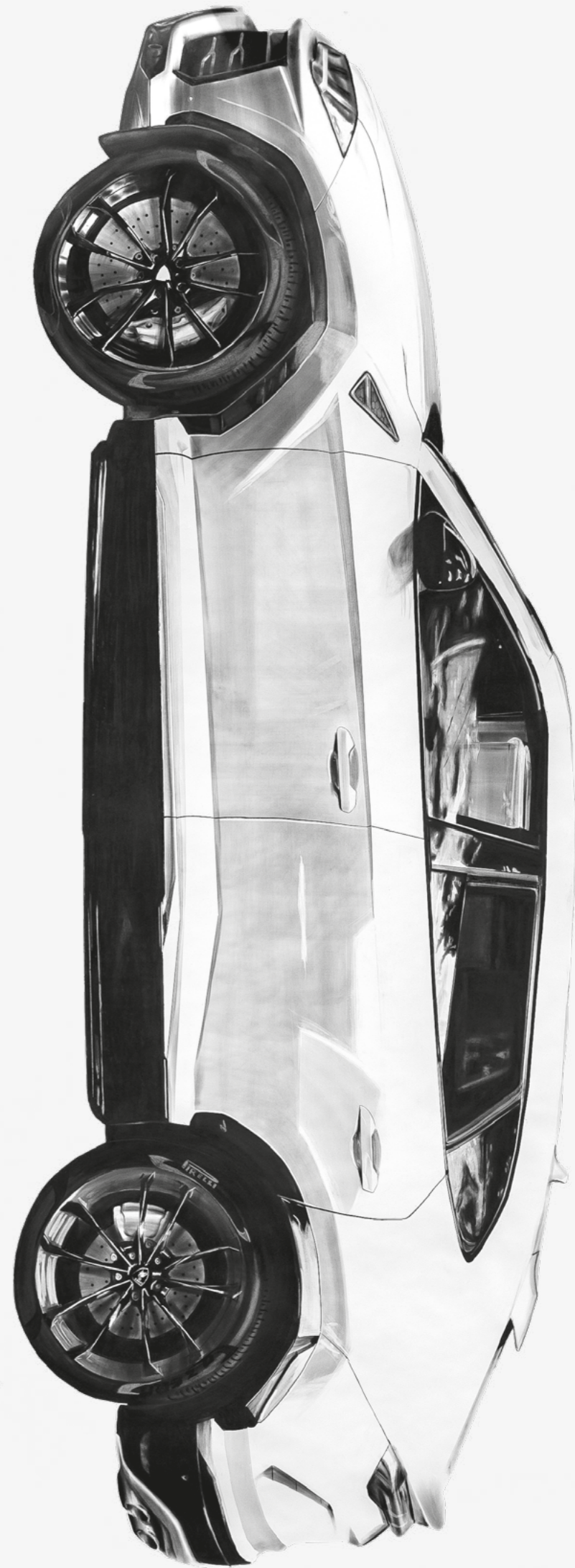
KJ Abudu
Lawrence Abu Hamdan
Sara Ahmed
Ştefan Bertalan
Sindi-Leigh McBride
Maurizio Cattelan
Noopur Desai
Olamiju Fajemisin
Max L. Feldman
Rahima Gambo
Gabrielle Goliath
Travis Jeppesen
Amelia Jones
Gloria Hasnay
Johanna Hedva
Krzysztof Kościuczuk
Onyeka Igwe
Pablo Larios
Graham Little
Lee Lozano
Kabelo Malatsie
Shaun Motsi
Mrinalini Mukherjee
Sydney Schrader
Cally Spooner
Kerstin Stakemeier
Ana Teixeira Pinto
Emilia Terracciano
Skye Arundhati Thomas
Murtaza Vali
Angharad Williams
Peng Zuqiang

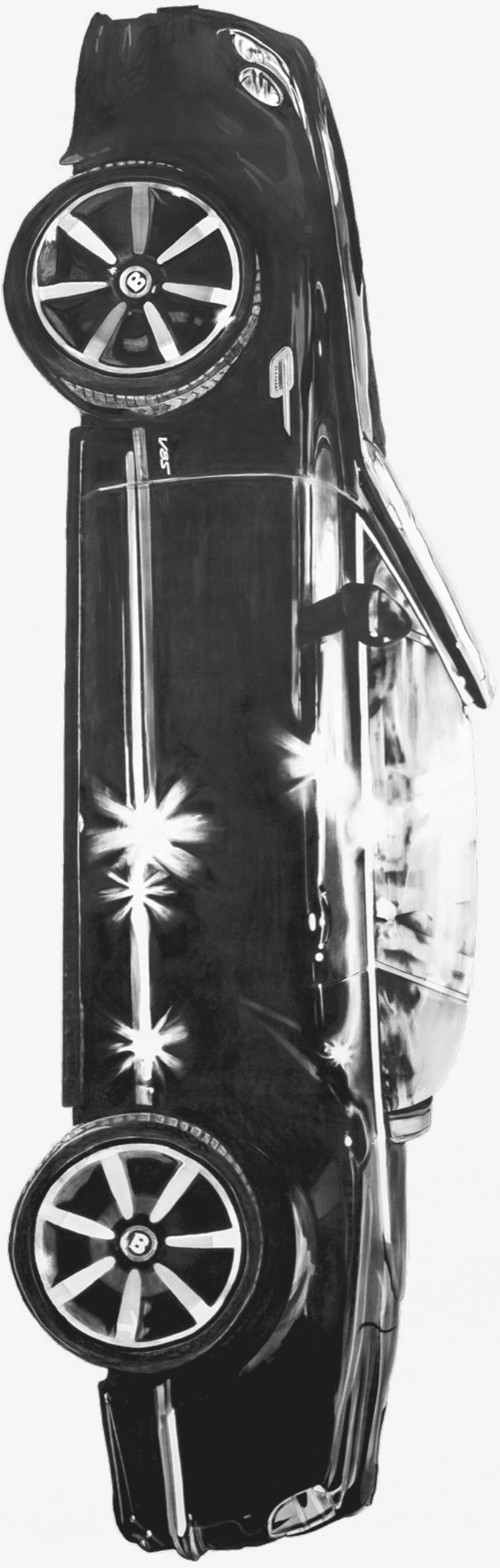
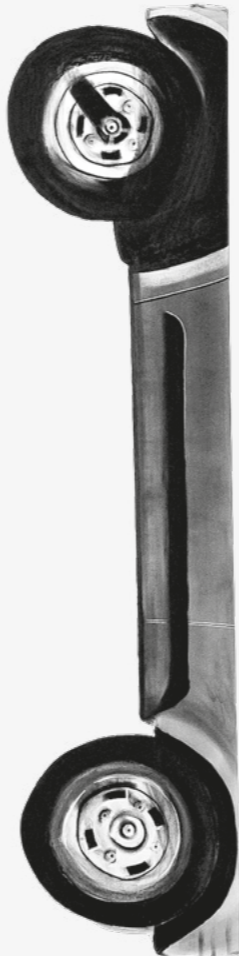
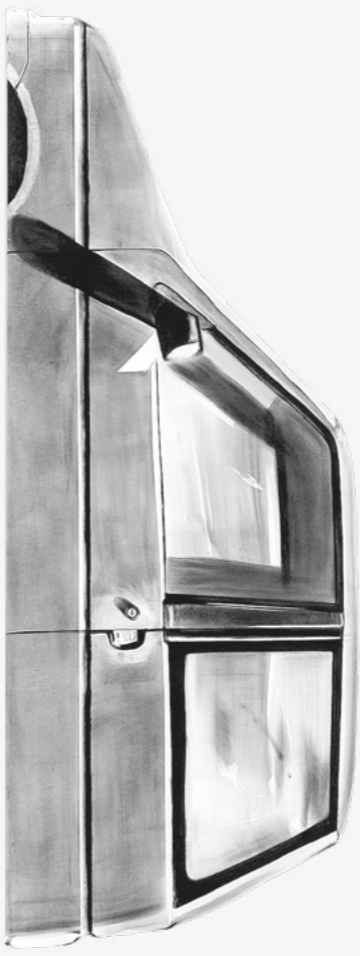


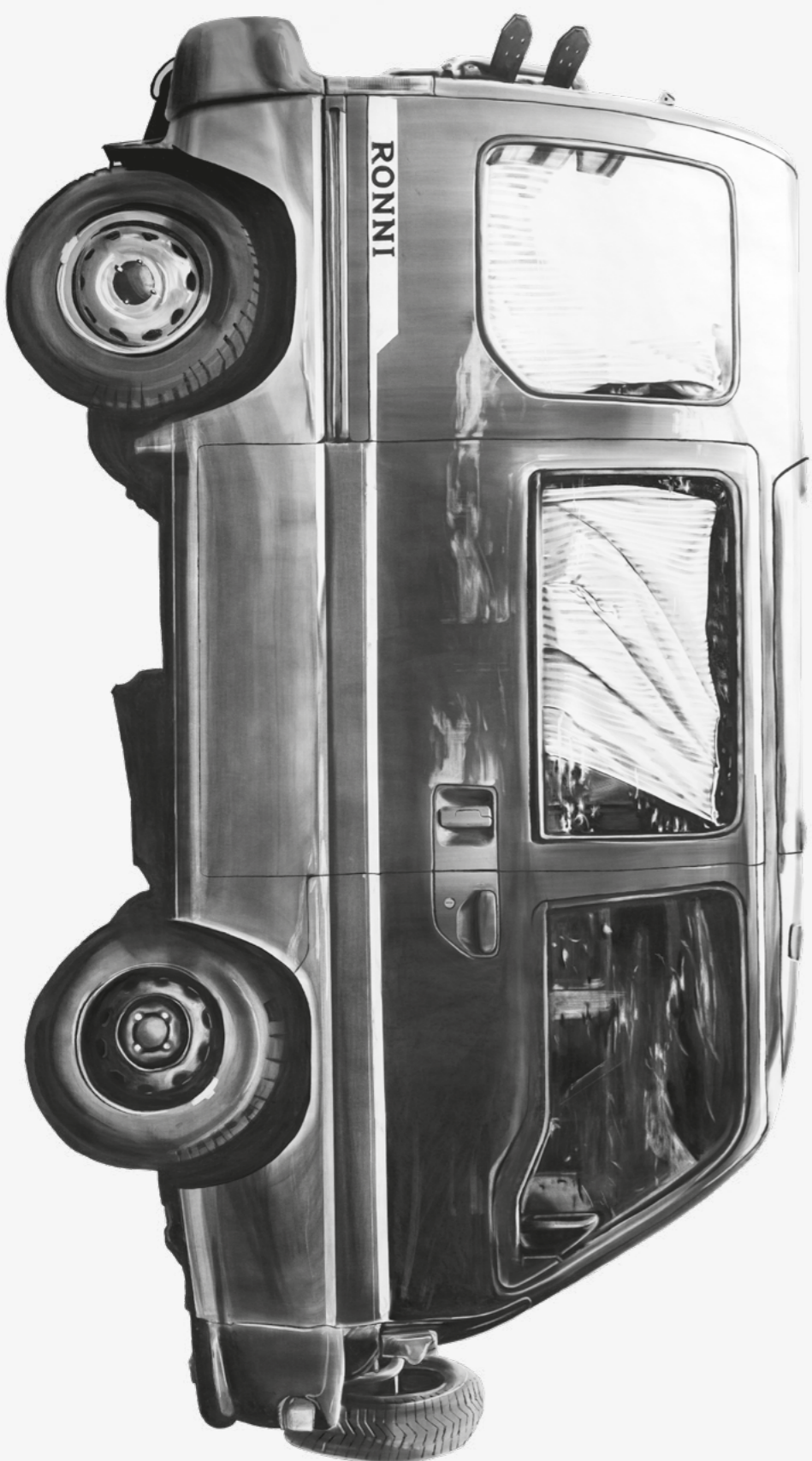
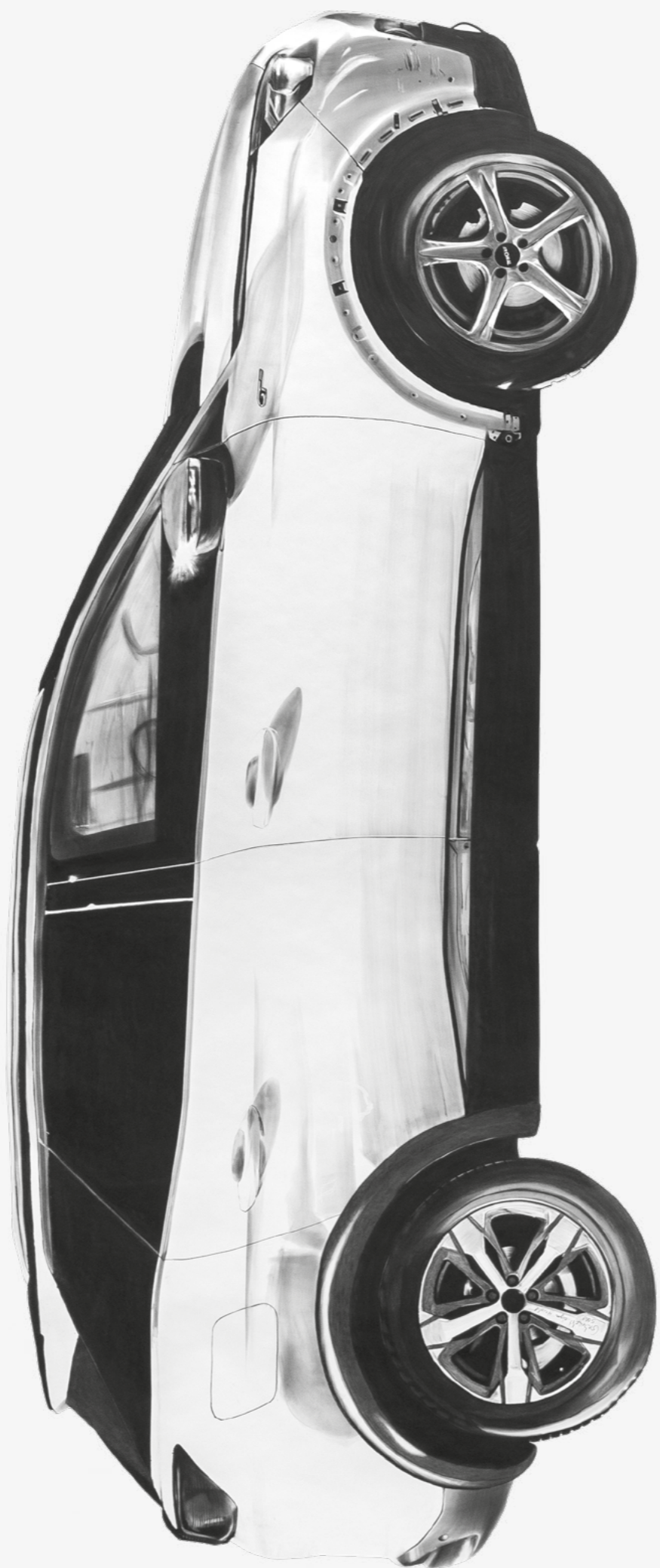


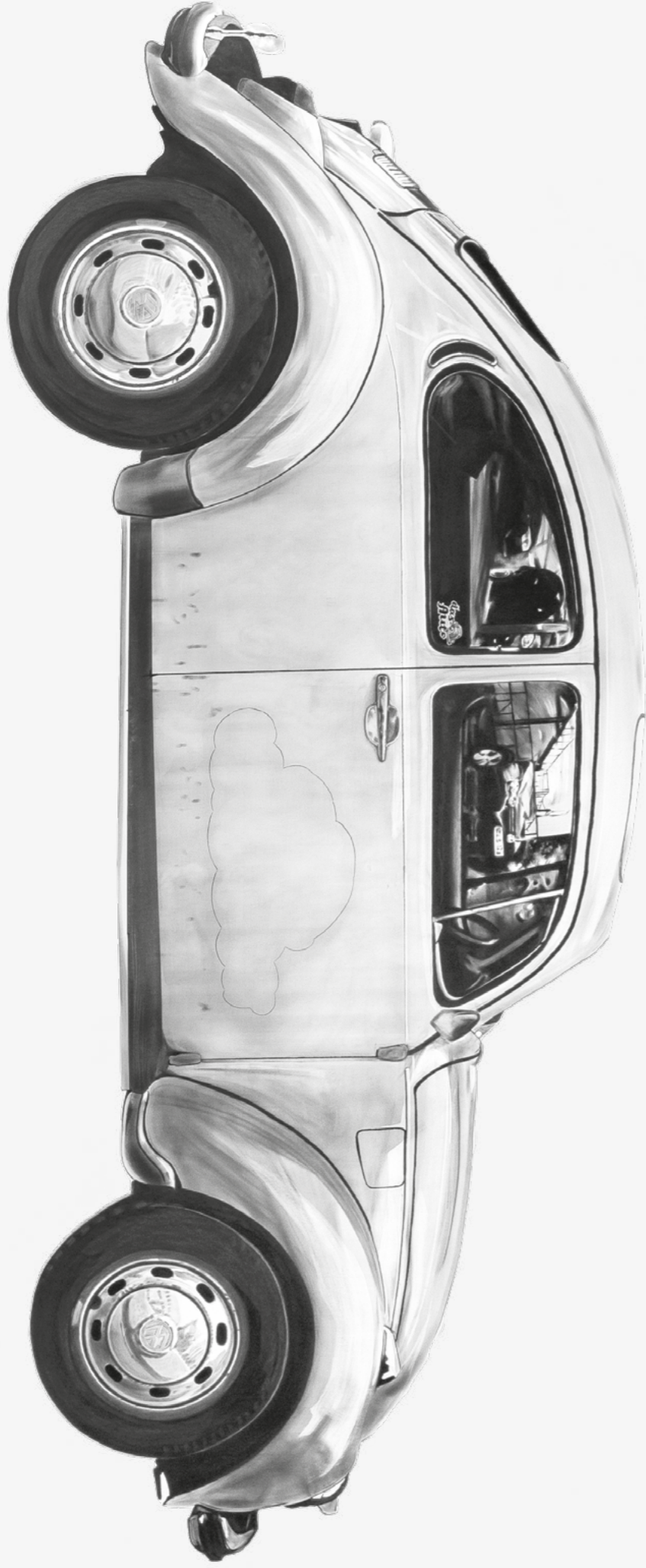












CARS, 2022
ANGHARAD WILLIAMS
in conversation with Maurizio Cattelan

ANGHARAD WILLIAMS
(Ynys Cybi) is an artist and a writer living in Berlin. Recent solo exhibitions include *Life and times*, Kantine, Brussels, and *NEW TECHNOLOGY*, Fanta-MLN, Milan (2023); *Eraser*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, and *Picture the Others*, MOSTYN, Llandudno (2022); *High Horse*, Kevin Space, Vienna (2021); *Without the Scales*, Schiefe Zähne, Berlin (2020); *Witness*, Haus Zur Liebe, Schaffhausen, and *Island Mentality*, Peak, London (2019); and *Scare-crows*, LISZT, Berlin (2018). Performances have taken place at Kunsthalle Zurich (2022); KW Institute for Contemporary Art, Berlin (2020); ICA, London, and No Bounds Festival, Sheffield (2019). Williams has participated in numerous group exhibitions at Reena Spaulings Fine Art, New York, and Kunst Raum Riehen, Basel (2023); Francis Irv, New York, and The Wig, Berlin (2022); FriArt, Fribourg, and Yaby, Madrid (2021); Stadtgalerie Bern, Bern, and Kunstverein Munich, Munich (2020). Williams will publish their first book, *Eraser*, with After 8 Books in summer 2023.

MAURIZIO CATTELAN
was born in Padua in 1960. Over the course of his career, his work has been presented by major international institutions, including Pirelli Hangar Bicocca, Milan, and UCCA Center for Contemporary Art, Beijing (2021); Monnaie de Paris (2016); Solomon R. Guggenheim Museum, New York (2016 and 2011); Fondation Beyeler, Riehen/Basel (2013); Kunsthaus Bregenz (2008); MMK Museum für Moderne Kunst, Frankfurt (2007); Fondazione Nicola Trussardi, Milan (2004); MOCA Museum of Contemporary Art, Los Angeles, and Ludwig Museum, Cologne (2003); Museum of Contemporary Art, Chicago (2002). He has participated in prominent international art exhibitions, including the Venice Biennale (2011, 2009, 2003, 2001, 1999, 1997, and 1993); Gwangju Biennale (2010); Biennale of Sydney (2008); Whitney Biennial, New York (2004); Biennale de Lyon (2003); and Skulptur Projekte Münster (1997). Cattelan's solo exhibition *WE* is currently on view at Leeum Museum of Art, Seoul.



Angharad Williams, *Cars* (detail), 2022, *Eraser* installation view at Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 2022. Courtesy: the artist; Fanta-MLN, Milan; Schiefe Zähne, Berlin. Photo: Katja Illner (all other images: Cedric Mussano)

MAURIZIO CATTELAN
We met in Milan at the opening of your show *NEW TECHNOLOGY* at Fanta-MLN [2023]. What is your interest in technology?

ANGHARAD WILLIAMS
NEW TECHNOLOGY consisted of works made during the install—from summer 2022, winter 2021—and a video dating from 2013. This was the first solo exhibition where I did not realize entirely new works, so it was also a moment to revisit very recent work and place them in dialogue with each other, and with the 2013 video. It’s important to take time with art and its making. In that sense, the title of the show has a certain level of subterfuge because I was actually looking for new ways to use old work. There’s so much to be discovered in what already exists!

I’m not so interested in “technology” per se, depending on your definition of it, no more than any other living artist. I’m certainly not a fetishist. Technology . . . it’s everywhere, and I need it. I also don’t know how to define it. Leading up to the show, I started scanning all the technology I own but had to abandon the project because the results were not interesting or beautiful (probably due to the scanner bed); but I was trying to formulate a definition of technology by consciously registering my observation of it. I wanted to scan a new friend’s smile—it was endless!

MAURIZIO
In an independent room of the space, there was a real-scale charcoal drawing of a Volkswagen Beetle, shown as if “parked.” The work comes from a suite of twenty-three drawings that were included in *Eraser* [2022], your solo at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf. There, the cars were displayed vertically, spread over the entirety of the walls of the space, as if hung. Because of my tendency to hang things in general, I cannot help but think of the cars as rows of quarters of beef. Henry Ford reputedly got his idea for putting Model Ts 1 from watching the disassembly lines of the Chicago slaughterhouses.

ANGHARAD
The work of hanging is as much work as the work. With *Cars* [2022], the associations conjured by their virtual composition are endless and not fixed. I welcome the multiplicity of readings. The car is interesting because its symbolism continues to multiply and expand over time. Depending on where I am living, I have also marveled at the differing cultural significance of the car.

MAURIZIO
The cars you chose to depict seem to relate topographically to the social classes and subjects inhabiting a city. How did you make the selection?

ANGHARAD
It could be said that they relate to social class, yes, but as a signifier, it’s actually a lot more ambiguous these days because of the proliferation of lease contracts—credit permitting, you can drive the car of your dreams on a very modest income. So, it’s far more complex to be “outed.” In this sense, the drawings are not meant to profile their drivers (although, of course, I do wonder about the Panda-obsessed driver of the Fiat). They also function as portraits of the city. They’re practically landmarks of

neighborhoods—I pass by many of them daily, still on my established routes of the city.

The selection was made having spent a week driving absolutely everywhere around Berlin, stopping to photograph whatever looked interesting and searching for what I thought was missing. I knew I needed a Smart, a Porsche—I have always loved the Audi TT, very 1990s flashboy. I longed to draw the Ford Mondeo, but it was too big! The defining factor was scale: the cars had to fit within the 450 cm height of the space of the Kunstverein, so I made a spreadsheet of the heights and lengths of all the cars I photographed, and many were simply edited out because of their length. Then I made a careful selection of the cars based on model, rarity, their interiors, what happened on the sidewalks behind them, and what they reflected off their bodies—the stories they told.

MAURIZIO
Reflection itself seems to be quite an important part of the drawings.

ANGHARAD
The reflections were so important. I see the car as a prism. It’s a thin membrane between inside and outside.

MAURIZIO
The *Cars* are rendered with an extremely detailed photorealism. I can’t help but think about the amount of labor implied in copying the subjects, and its relation to creative work.

ANGHARAD
This project took a lot out of me and the artists who helped me realize the works. Some projects are like this, they can be very labor intensive. Sometimes there is no line. *Cómo se dice* YOLO?

MAURIZIO
Why did you decide to use charcoal, the story of which is so inextricably connected with labor in Britain? Was it a conscious choice?

ANGHARAD
It was a multifaceted decision, of which my interest in charcoal was an elemental part. Cars are modeled from clay, sculpted by hand with fine tools—their being so closely connected to the body, it made sense to use our bodies to draw them.

I often incorporate new techniques at the studio, looking for the best tool to realize the idea or the most exciting and logical way for me to use a material. I had never drawn before and was given very good advice—when you scale up, your tools should too. And so, working backwards from the shipping deadline and having spent weeks doing tests, it became clear we had to work with charcoal, and the huge compressed charcoal sticks were the best option for achieving the blackness of the tires and the shading of the car bodies. It is an extraordinarily versatile material. Another key tool in the process was the kneadable eraser. We were erasing as much as we were drawing in some instances.

MAURIZIO
In the 1980s, Margaret Thatcher said that if a man over thirty was using public transport instead of owning a car, he had failed. When I am in New York, I take the subway, and when in Milan, I use a bike to move around the city, which I guess would make me a failure in her eyes. Do you drive?

ANGHARAD
Thatcher had all kinds of abhorrent ideas. I take public transport and really enjoy walking, but I am not so keen on riding the bike. I cannot drive but I’m an excellent passenger! I would love to learn, though—to take myself somewhere and just be there! Alone. It must feel amazing.



01 July 19, 2022



02 June 14, 2022



03 June 14, 2022



04 June 15, 2022



05 June 15, 2022



06 June 16, 2022



07 July 19, 2022



08 June 14, 2022



09 July 19, 2022



10 June 14, 2022



11 June 14, 2022



12 June 16, 2022



13 June 16, 2022



14 June 16, 2022



15 June 16, 2022



16 June 16, 2022



17 July 20, 2022



18 June 14, 2022



19 July 22, 2022



20 June 16, 2022



21 July 20, 2022



22 June 15, 2022



23 July 19, 2022

- 01 Audi TT Cabriolet, 1998–in production
- 02 Hyundai Excel, 1996
- 03 Peugeot 106 Sketch, 1996
- 04 Porsche 924, 1976–85
- 05 Volkswagen Polo II (Typ 86C), 1981–94
- 06 McLaren 720S, 2017–22
- 07 Land Rover Defender, 1948–2016
- 08 Smart Fortwo mhd, 1998–in production
- 09 Renault Twingo, 1993–in production
- 10 Mini Cooper 1.3i, 1996
- 11 Porsche 718 Cayman GTS, 2019–in production
- 12 Suzuki Jimny 1.3 4WD Cabrio, 1998–in production
- 13 Land Rover Range Rover Evoque, 2011–in production
- 14 Lamborghini Urus, 2018–in production
- 15 Bentley Continental GT V8 s Convertible, 2003–in production
- 16 Porsche 911 Carrera Club Sport, 1987–89
- 17 Ligier Oprim, 1987–95
- 18 Škoda Roomster TSI, 2006–15
- 19 Subaru Sambar, 1961–in production
- 20 Peugeot 3008, 2009–in production
- 21 Fiat Panda, 1980–in production
- 22 Toyota Auris, 2007–18
- 23 Volkswagen Beetle, 1938–2003