

Flowers, tin cans and astro-culture

Gallery news - A selection of gallery exhibitions by art critic Patrick Javault



Vue de l'exposition « Sue Williams » chez Skarstedt, Paris.

© Sue Williams. Courtesy of the artist, 303 Gallery and Skarstedt, New York. Photos Thomas Lannes.

Sue Williams

In the early 1990s, she moved away from her initial, highly political approach—through which she exposed domestic violence and male domination—to fully embrace painting, Sue Williams developed a distinctive way of staging the excesses of the psyche. Each of her paintings blends cartoonish brushstrokes with splashes or small blocks of colour that work with them or live on in their own right. On large, unprimed canvases, her work still consists of accumulations of small scenes, joined by oversized limbs and organs, distorted either by perspective effects or by the freedom she allows herself. In this new series of paintings, there is a noticeable emphasis on feet and bottoms. The artist constructs a carefully organised chaos, pieced together patiently like a puzzle. But above all, it is the expression of an endless pursuit of obsessions and dreams—elusive, ungraspable, and endlessly repeated. Each of Sue Williams's works feels like a conversation with ones self and with American painting, where Pop and Expressionism make ghostly appearances. In one large composition, the artist has brushed in two words, crossing out the first in what seems like a feigned correction. One thinks they read: 'Barnyard party'—and resists the temptation to ask: who is speaking?

From 5 June to 25 July 2025, Skarstedt, 2 Avenue Matignon, 75008 Paris