

REGEN PROJECTS

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Sue Williams

David Zwirner

In 1999, Sue Williams told Grady T. Turner, in *Flash Art*, "My images will probably always start with a line that's part of a body. That's the compulsion behind the line." With the seven large oil paintings and eight drawings in ink and acrylic on acetate in her latest show (all works 2008), Williams stays true to that starting point, though she turns those body parts into

tion Northwoods, a covert plan proposed in 1962 for CIA operatives to pose as Cuban terrorists in order to spark a war with that country. Northwood Golf Club, meanwhile, is a California meeting place for politicians and businessmen. In Williams's composition, disembodied eyeballs merge with golf balls, strings of intestinal shapes lie near what appears to be a shattered ribcage and a torn scrap of plaid floats at the upper left, as though terrorists had targeted the exclusive golf club in a dream of revenge.

Named for another influential conservative think tank, the red-white-and-blue *American Enterprise* depicts lolling tongues

though pointing out the unsavory organs just behind the coveted derriere.

Williams has here compellingly combined the all-over compositions of her seemingly apolitical paintings of the later '90s with the outrage that fueled her earlier, so-called "victim art." If her early works responded ragefully to her own violent abuse and that endured by battered women generally, these new works resonate with sympathy for an entire world battered by the wealthy and powerful.

—Brian Boucher



Sue Williams: *Leo Strauss, Theoretician*, 2008, oil and acrylic on canvas, 84 by 120½ inches; at David Zwirner.