



GrandBag: Can you tell us about your background?

LGW: I was born in the Ozark Mountains in the state of Missouri, located in the south-central part of the USA. The town is named Shell Knob (population 700 in 1970).

For those readers who do know now this remote area in the United States, it is roughly an hour drive east of Springfield, Missouri. Springfield is now legendary as being the home of The Simpsons and Bass Pro Shops. This area is also renowned for (1) the beautiful Mark Twain national forest; (2) having one of the highest densities of methamphetamine producers in the US (watch *Winter's Bone*, directed by Debra Granik); (3) the Table Rock Lake: an artificial reservoir with the highest reported incidences of drunken boating fatalities in the USA; and (4) "The Live Entertainment Capital Of The World" which includes, of course, "Dolly Parton's Dixie Stampede."

I received my M.F.A. from the University of California, Davis nearly twenty years after the school's most famous graduate Bruce Nauman. I have showed at various national and international venues, among them The Internet Pavilion of La Biennale Di Venezia 2011, Yerba Buena Center for the Arts, di Rosa Art Preserve, Lucerne Kunstpanorama, Cologne Art Fair, Artissima, LISTE, Art-O-Rama, ARCO, Super Window Project, Lance Fung Gallery, Steven Wirtz Gallery, and Gallery Subversive.

My exhibition, *In Absentia*, held at Super Window Project in Kyoto, was reviewed in Artforum magazine in May 2011.

A major European exhibition, LG Williams / The Estate of LG Williams, *Anthology: 1985-2012*, was organized in 2012 by Baron Osuna (Super Window Project) for Gloria Maria Gallery in Milan; the catalogue essay was written by Dr. Thomas Frangenberg, University of Leicester. Currently, I am participating in *Artrissima: Arte Contemporanea Milano* at Artra Gallery in Milan, curated by Chiara Guidi, which runs from April 6 until April 23.

GrandBag: What is the "Estate of LG Williams"?

LGW: Many years ago, as a wannabe artist guided by pragmatic American principals, I looked across my artistic horizon and had a significant artistic revelation. I realized that given my marginalized position and rarified pedigree stood in stark contrast to the highly commercial, internationalist artistic community of our age, death offered me more artistic opportunities than life.

The Estate of LG Williams was created early on in my wannabe career. At the moment, the Estate is wonderfully nurtured by my dealer Baron Osuna. The Estate of LG Williams will usher in my artistic resurrection or Great Second Coming, to supply a growing and significant army of converts, collectors and curators in my after-life, which, in the meantime, directly connects me with the larger, global community of the living dead.

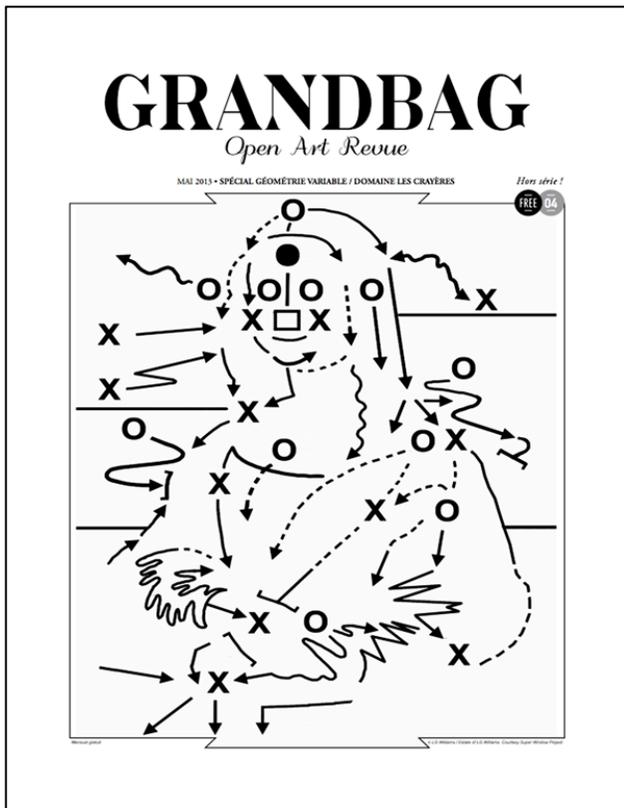
The Estate is currently accepting applications for attractive, educated, and endowed interns.

GrandBag: What major ideas guide your creative work?

LGW: As the youngest member of the Rat Bastard Protective Association, whose membership includes Bruce Connor, Wally Hedrick, Jay DeFeo, Joan Brown, Manuel Neri, Wallace Berman, Jess Collins and George Herms, I am an heir to a long-forgotten and dead artistic tradition: West Coast (California) and Beat Generation art.

Being a Beat artist means being a tired or beaten down person, wholly dismissed or ground up by orthodoxy or the establishment's stultifying regime of conventions, attitudes and rewards. This is the Beat Art Generation.

Artistically, Beat means a life-long pursuit for great art by rejecting received standards and notions; continuous innovations in style and artistic imagination; experimentation with drugs and alcohol; highly active and imaginative approaches to sexuality; and – above all – an adamant rejection of materialism and commercialization.



GrandBag: What are your current sources of inspiration?

LGW: My current sources of inspiration are Mom, Grizz, Andy Loeb, flowers, hummingbirds, Emmy Hennings, John Arthur Jack Johnson, Baron Osuna, Gloria Maria Cappelletti, Chiara Guidi, Michele Chiossi, Wally Hedrick, Yves Klein's Estate, Beavis and Butthead, Bosoms and Bottoms, Andy Kaufman, Dale Eldred, Dave Hickey, Dave Hollowell, Father Guido Sarducci, John Belushi, Richard

Grossman, Lee Ambrozy, Isabella Derazhne and Pavel Fridman, and many, many others.

GrandBag: In your work, "*I Can See The Whole Room! And There's No Art In It!*," you appear to question of the definition of art. Can you expand upon this?

LGW: Yes, I believe you are quite correct: "*I Can See The Whole Room! And There's No Art In It!*" does question many of today's fundamental assumptions of today's art establishment.

Since one artist cannot do everything, making art implies making direct criticisms through definite distinctions. In other words, artists of genius make important decisions to do *this*, rather than, to do *that*. Artists must first discern: what is most important; what problems should be solved first; and what is the most pressing issue for them. These decisions are quality judgments.

Today the very idea of "quality" in our globalized, anesthetized aesthetic experience is little more than a paternalistic fiction apparently designed to make life hard for 'under-represented' and 'ill-equipped artists'. This huge swarm consists of those dead souls who must henceforth be judged on their supposed identity, ethnicity, gender, age or marketing stratagems rather than the merits of art.

Unfortunately, great artists make pronouncements: this is more important than that. Art is the arena in which exceptionalism and quality must reign supreme.

GrandBag: As for artists, do you think they have a role to play?

LGW: Basically, I think that in the realm of today's commercial popcorn art any role, message or idea is irrelevant. Today, if an artist thinks they are actually going to make a difference or change something (other than lift a few bank accounts), they are clearly delusional, and as art history teaches us, that is generally an unhealthy position for any artist to be in, despite the lucrative rewards.

A work of art has no importance whatever to society. In fact, one of the functions of my art is to prove, as E.H. Gombrich understood, that art in general does not exist. In fact, nothing bores me more than political art and the art of the supposed identity, social, cultural or curatorial kind: this is a drab middle-class fantasy. Likewise, I yawn at art truffled with obscenities and fancy words by newly minted internationally-abstract or neo-conceptual charlatans. This art seems to be all made by one and the same boutique hotel decorator.

An artist's only role is to develop and promote genuine artistic talent.



GrandBag: How important is the Internet in your creations?

LGW: Twenty years ago, the Internet was a gift sent from the Gods for marginalized, disenfranchised and savvy artists. Now, of course, this frontier is monitored, regulated and owned by the Gods.

GrandBag: For you, do the words "space" and "light" have any resonance?

LGW: "Space" and "light" are important tools in the artist's toolbox; devices almost as important as "Art Basel", "Larry Gagosian", and "when do I get my check?"

GrandBag: How do you design your works?

LGW: I work hard and long on an artwork, or a body of images, until they grant me complete possession and pleasure. I try to create the best illusion or visual trope, using every available formal, associative, and transformational property, to express as closely as possible what I want to express. I wait for the feeling to appear along my spine, a shiver and wonder of accomplishment. Moreover, it seems to me, the more difficult it becomes the more exciting it seems.

Well, actually, this isn't entirely true.

Admittedly, I derive creative inspiration in a more ancient and sacrificial manner: I commit blasphemies against reason and conventional religions. From time to time, I sacrifice a chicken to evoke the spirits and gods. I consecrate my artist's palette with a liberal libation of blood from a black cock. The spirits feed on blood, and the gods themselves welcome the offering. In the end, the sacrificed chicken replenishes my creative imagination.

GrandBag: Are your creations allegories of a modernist lifestyle dreamed by people trapped in a dream unfulfilled fantasies?

LGW: Great artists dream only of radical art. Radical art is about oneself, and if done properly, it gets quite personal. Unless the artist confronts his own lineage—which is only a special instance of a larger, general dynamic, and seeks to understand its origins and roots, and subsequently matures as a relentless learned devotee of his own unique history, the very situation or moment which objectifies the artist, he cannot understand or even recognize himself in the other or the other in himself.

GrandBag: If in a capitalist society there are only winners and losers, do you think only those who use and abuse the system are the possible winners?

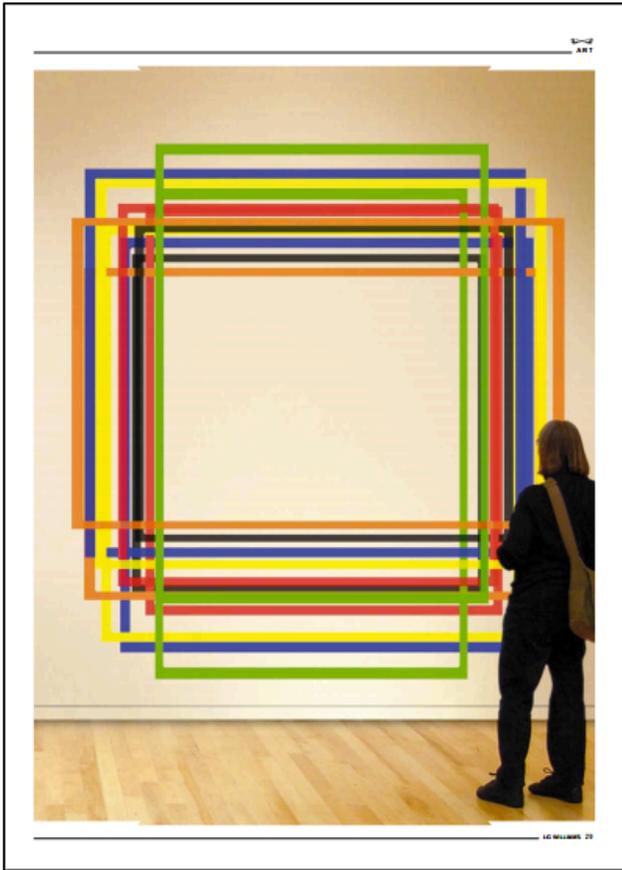
LGW: It is no small coincidence that the Mahabharata, one of the oldest and longest epics in world literature, opens with *The Game of Dice*. In *The Game of Dice*, the cunning Shakuni, an infamous dice player, invites Yudhishtira to a game, knowing full well that he will use loaded dice, and that gambling is his cousin's one weakness. Yudhishtira accepts. The young Yudhishtira loses all his wealth to Shakuni, then his kingdom. He then even gambles his brothers, himself, and finally his wife into servitude.

This story, of course, is a parable. The parable, as it turns out, illustrates the illusion of winning and losing. If winning and losing was an illusion a long time ago, it is most certainly an illusion today.

To put it another way, from my vantage point, it would be a bore for an artist to make sport of puzzling people and playing visual games with the intent of creating winners and losers—especially with an audience as tiny, insignificant and illiterate as the so-called art audience.

GrandBag: What is the relationship between the artwork and its environment?

LGW: The Estate of LG Williams has an artwork for any location or occasion, no matter how large or small, expensive or inexpensive. Please visit www.lgwilliams.com for all your art needs or contact Baron at gallery@superwindowproject.com.



GrandBag: How important is landscape or milieu in your imagination?

LGW: Landscape is very important, especially Hawaii.

Artists are embodied spectators, who, in turn, respond to the spectacle—and they must try to keep the ability to respond in our milieu of strict conformity.

GrandBag: Can you tell us about your Internet exhibition pavilion of the Venice Biennale in 2011?

LGW: *For Sale By Artist* (2011, 2013) is an artist project that addresses one of the most pressing issues in the world today—the United States Debt Crisis. This debt is measured by the amount of obligations that are owed by The United States Federal Government.

GrandBag: Why did you participate in *Variable Geometry*?

LGW: I was invited to participate in *Variable Geometry* by exhibition curator Baron Osuna.

GrandBag: How will you approach the event?

LGW: My approach to *Variable Geometry* is simple: I will attempt to make Baron Osuna happy through artist merit, media attention and artwork sales.

GrandBag: Which project (s) are you working on?

LGW: Currently, I am preoccupied with cleaning a house; finding some meaningful employment; preparing my isolated doomsday bunker (a.k.a. storage facility) for the eventual renown of The Estate of LG Williams; reducing the debt of my family, my dealer and my nation; stopping all the violence in the world; and enacting common sense reforms to prevent one butterfly from harm.