



In LG Williams's paintings, an illusion of the skin takes place, like the notion of a "skin ego," that being the psychic membrane that lets in differing levels of worldly impression in much the same way that the epidermis works as a kind of sieve - a container that doesn't quite contain. Graphic and schematic shapes, articulated in

a brackish, black paint, are layered atop one another like those in an archeologist's diagram of the levels of an ancient city built up over time. Much of the aesthetic pleasure that these works provide consists in tracking the progress and evolution of these shapes through shifting zones of pictorial transparency, but the skin-ego idea is most clearly conveyed by the yellow ochre ground that these markings are inscribed into, its surface revealing a puckiering effect that resembles the tough scales of a reptile.