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“Anything But” By LG Williams / Estate Of LG Williams Opens June 6 At The Container

By The Container, Tokyo, info@the-container.com | 05:09 AM

TOKYO — The Container in Tokyo is pleased to present an exhibition of new tape drawings by the American artist LG Williams/Estate Of LG Williams. This is his second international solo exhibition in Tokyo – his fourth in Japan – and his first at The Container.

For “Anything But” LG Williams constructs visual allegories that consider the nature and implications of perception by manipulating the conventions and structures of abstract painting in general, and graphic art in particular. The works in the show create corollaries for sometimes arcane literary, philosophical and historical conceptual art concepts.

Raised by a psychologist who longed to be an art historian, Williams incorporates an exhaustive knowledge of human consciousness and art history through drawing utilizing a newly invented (and soon to be patented) painter’s-tape-intensive drawing process. His images originate from an extensive archive of magazine, journal and newspaper images that he has imagined over the years, as well as from the lost photographs of his happy childhood and hastily forgotten day dreams. He continuously draws rectangles, then stretches, rotates, and crops them. The resulting rectangular tape drawings ultimately serve as preliminary studies for more rectangular tape drawings. Rendered in multiple hues, these novel concoctions, achieved by applying tape then more tape and then more-tape, have a precise photographic quality that is reminiscent of too many things to mention in passing.

Williams starts his most recent tape works in ultramarine, a color that combines the depth and complexities of black with the lightness and transparency of pink, and which imparts the historicizing feel of now-obsolescent blueprint line drawings. Lately, his subject matter has expanded from cultural-identity-gender politics art to include forgotten figures from political, philosophical, and economic history as well as from forgotten artists from *Artforum* magazine. In *What The Fuck Rectangles #23*, he suggestively traces the lineage

of economic theory by taping rectangles into a creviced rectangle, evoking something like a Mount Rectangle, which, in turn, creates a structural device that recalls his earlier use of rectangles from nearly a decade ago in which he blurred the traditional distinction between figure and ground and rectangle.

In other works, the rectangles appear as the lost frames (or rectangles) of classical economists such as David Hume, Adam Smith, and John Stuart Mill, while the heterodox economists such as Karl Marx, Joseph Stalin, and John Maynard Keynes might be imagined within other rectangles. In a parallel rectangle tape drawing, Dante and Virgil stand in the lower section of the drawing, and a reversed rectangle of the underlying rectangle. In *The Divine Comedy Rectangle #15* the figures evoke Dante through Hellish red rectangle and Purgatory-ish yellow rectangle while a green rectangle indexes Beatrice through another (color unknown) rectangle incorporating similar rectangles in other works (such as *Rectangular Landfills For Sale #63*). This presents two distinctly different rectangular groups of (one can assume) beachgoers as a mirror rectangle section disrupting the possibility of determining a fixed meaning in this tape drawing.

LG Williams was born in Shaver Lake, California in 1969 and currently lives and works on the road. He received his M.F.A. from the University of California, Davis and B.A. from the Kansas City Art Institute. Williams has taught art, art history and art appreciation courses at the University of California-Davis, University of Southern California, California College of the Arts, and the University of Hawaii, to name a few. Author of many books and publications on art, art criticism, and poetry, Williams has appeared in *Modern Painters*, *Juxtapoz*, *Artweek*, *Art Papers*, *Village Voice*, *San Francisco Chronicle*, *Tokyo Weekender Magazine*, *Honolulu Bulletin*, *Sacramento Bee*, *LA Weekly*, *Maui Weekly*, *SF Weekly*, and *The Bay Guardian*. Williams's most recent curatorial project was Wally Hedrick's, *War Room*, at San Francisco International Art Fair. His most recent book, *Drawing Upon Art: A Workbook for Gardner's Art Through the Ages* (Cengage Learning / Wadsworth Publishing), was published in March 2009. LG Williams is also an established visual artist with an extensive national and international exhibition schedule. He has exhibited at various venues, among them The Internet Pavilion of La Biennale Di Venezia 2011, Yerba Buena Center for the Arts, di Rosa Art Preserve, Super Window Project, Lance Fung Gallery, Steven Wirtz Gallery, Gallery Subversive, and Lucerne Kuntzpanorama. His artworks are featured in many important museums and private collections. According to Kenneth Baker, an art critic for the *San Francisco Chronicle*, "Williams wants to hold open a space in which painting might resume in earnest." Williams recent, *In Absentia*, at Super Window Projects was reviewed in *Artforum* magazine in May 2011.

"Anything But" starts June 6 and ends August 31, 2011.

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