

**PRESS RELEASE – FOR IMMEDIATE RELEASE**

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## **LG Williams Takes Responsibility For Anything On Mid-Term Election Night**

By Double E. Spresso And Sleepless XXX-Less Night | 03:29 AM |

OSAKA — A chastened Artist LG Williams signaled a willingness to compromise with anyone on anything on Wednesday for a fee, one day after he unwittingly drank a rare magnum bottle of sake hidden away in an art dealer’s vintage wine cellar and one day after some United States officials somewhere suffered deep losses in some midterm elections.

“Fuck, I don’t know what fucking happened (I have a pounding headache and I can barely see, I am weak and confused and fragile) and when I awoke I read online that something else happened somewhere too, and that sucks,” Williams ruefully said calling his hangover "a shellacking from hell" and acknowledged that his own connection with the art public has frayed during his latest sojourn and binge.

At the artist’s emotional but sparsely attended news conference (the famous Buddhist temple down the road didn’t have a press agent nor could the artist find an interested English-speaking Japanese reporter – although a local gardener could be seen in the distance doing something or other), the artist said that when he returns to Honolulu, "my goal is to make sure we don't have something from somewhere doing \_\_\_\_\_ (please fill in the blank my fucking head is killing me)." He made no mention of his longstanding art-campaign insistence that something or someone be permitted to purchase his something, a position he said would not put him in conflict with somebody’s / nobody’s / anybody’s other recent purchases.

During this latest debauchery the artist will virtually abandoned his art practice – hopelessly mired in oblivion and exile anyhow – despite his latest economic art incentives to increase or reduce something or another but especially his bottom line.

“Everyone thinks its easy overcoming global artworld nihilism and getting rich at the same time. Well, I am here to tell you: ASA NISI MASA!”

"But like I was saying, I am here to tell you I'm going to be looking for other means of

addressing this fucking problem," he said repeating the earlier 'he said'. "Like, let me be clear (ohhhh, what a pounding headache!), perhaps it is better for me to say, do you understand? or think of it another way: there is not just one way of skinning the cat," he said, strongly implying there must be additional cats in the exclusive, remote neighborhood he could kitty torture – which the artist has done obsessively since childhood.

The artist opened his post-election news conference by saying somebody / nobody / anybody who felt frustrated by the sluggish pace of his economic art recovery should not be upset with him, but with some unknown conspiracy and takeover in the art market.

Asked to reflect on the hangover, he said, "I feel bad," adding that many international art collectors who haven't purchased his art had done so without knowing what they are missing. He blamed himself, in part, and then let loose a silent-but-deadly fart.

"The relationship that I've had with international art collectors is one that built slowly, peaked at this incredible high, and then during the course of the last two difficult years, as we've together gone through some very difficult times, has gotten rockier and tougher," Williams said.

Criticized at times for appearing detached and aloof, Williams spoke about the challenges he's faced in engaging the art audience from his often insular, luxury, beachside Honolulu art studio.

"When I'm out of that place, that's not an issue," Williams said. "When you're in that place, it is hard not to seem removed. But right now I don't know where the fuck I am or how did you get here? And where is everybody?!"

Williams also acknowledged that he must repair his relationship with almost everyone but especially private art dealers who view him as anti-establishment and anti-art or too-good-to-be-true, saying that the relationship is one that "has not been managed by me as well" as it should have been.

The artist said he was eager to sit down with the leaders from anywhere who have money "and figure out how we can move forward together and get a bail-out."

"It won't be easy," he said, noting the two parties – he and the artworld – differ profoundly in some key areas surrounding the anus or animus (reporter uncertain as to which).

On one controversial issue, the artist said he saw a possibility that art collectors and museums might agree to do something later this year. "Yippe!" roared the gathering crowd and thongs of tightly clad, kawaii-styled, teenaged well-wishers.

The hangover was a humbling episode for the once-high-flying artist, and the change showed during his news conference. Largely absent were his smiles and buoyant demeanor, replaced by somberness and an acknowledgment that his art policies may have

alienated some Americans and international speculators many wearing Hello Kitty t-shirts.

"I think people started looking at all my work, and it felt as if they were getting too much quality into their art collections than they were accustomed to," he conceded. But he wasn't talking surrender either.

He sought to tread a careful line, suggesting he would cooperate with anyone where it was possible and confront them when it was not – especially well endowed, brilliant, semi-autistic, mid-career female writer-blogger-curators straight out of Compton or Ivy League schools.

"No one will be able to dictate where we go from here," he said, a clear warning to anyone that he won't simply bow to their demands for a sharply conservative switch in his art practice, agenda and policy.

Williams said he needs to do more "to ensure I'm getting my message out of here." He also pointed out that "a couple of great communicators" – Reagan and Clinton and Pericles – also stood at some similar podium (Williams was actually standing on a stolen plastic milk crate) two years into their presidencies were "getting very similar questions."

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