

PRESS RELEASE – FOR IMMEDIATE RELEASE

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**TELEPHONEBOOTH PRESENTS CLOSED
BY LG WILLIAMS JUNE 1 – JUNE 30, 2010**

Telephonebooth is pleased to announce an exhibition by LG Williams. Acclaimed in California and Hawaii, this is Williams's second major exhibition at Telephonebooth.

CLOSED (2010), by the Los Angeles artist LG Williams, recognizes that large and small businesses have opened and closed the world over everyday since time immemorial for every reason imaginable. Therefore, as an artwork, **CLOSED** is not oriented towards artistic originality – but in a direction quite opposite.

Yet, **CLOSED** is linked to another legendary artwork from a similarly tumultuous age: Chris Burden's 1974 performance *Shoot*. Just as before *Shoot*, thousands of people, all across the world, had been recently shot for every reason imaginable. *Shoot's* renown, therefore, stemmed not from (its) originality, but from the reenactment of the horror before something inevitable, that, in the guise of gritty *trompe l'oeil* premonition now, after thirty-five years, labeled performance art.

Williams believes that the professional and institutional structure that surrounds and underscores *Shoot* is, in fact, the artwork's inconspicuous crucial element: its keystone. It is not only the canonical artwork's guardian angel, but also the undisputable ephemeral counterpoint to the explosive "bang". Remarkably, this structure is wholly absent from any critical analysis of the reenactment. *Shoot* was orchestrated with a full understanding of and reliance upon a vast, hidden, vibrant, and learned ultra-professional institutional safety net. Consider, for example, the selection of a highly trained, 'expert marksman' to fire the weapon, the reliable roads and transportation for getting the wounded artist to the

nearest local hospital a.s.a.p., and, finally, the highly trained, critical-care hospital professionals with the most up-to-date medical equipment to treat the artist wounds, whether they be superficial or life-threatening. Clearly, this high-wire act had a vast safety net behind it.

On the other hand, without this potent, life-sustaining infrastructure underlying the 70's artistic re-performance, Burden's *Shoot* most certainly would have ended with a "thud", not have taken place at all, or ever imagined. No sane West Bank Palestinian would test his luck with this stunt today in 2010, nor would any sane native Californian Indian have had himself or herself shot with an arrow or clubbed with an ax 500 years ago without the idea of death at the top of his or her list – given only the medical complications and uncertainties which would invariably ensue.

CLOSED expands upon *Shoot*'s horrific poignancy not from above the fault line but from far below. At a time when the most advanced countries in the world are bankrupt or inevitably bankrupt in every dimension, let alone financial, this exhibition examines the direct consequences of the closing of its most valuable (political, economic, educational, social, cultural) institutions so all can see – or not see as is the case. Thus, **CLOSED** proclaims the global horrors of our age are a world without the remarkable or a safety net since they are all **CLOSED**. There will be no siren, no announcement for the gallery closure, no artsy-fartsy aesthetic preamble or lament. This exhibition is simply **CLOSED** in the matter of all the other catastrophic (mental and physical) closures presently underway and in free fall – a catastrophe cause by the most damaging fiscal practices and devastating policy failures in modern global financial history. This exhibition is closed and it has no safety net.

One limited edition artwork (ed. 10), entitled **CLOSED**, will be available for \$7500. Posters can be purchased at www.cafpress.com/pcppress

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Please contact Tim Brown at Telephonebooth for more exhibition or purchase information.

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