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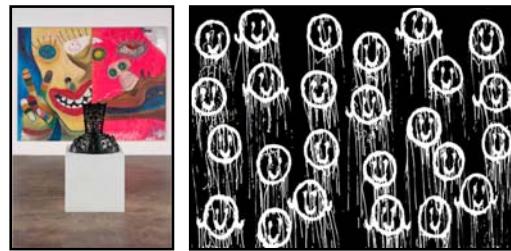
Dear Mara,

This is LG Williams. I have not heard from you since the close of your *Wally Hedrick Exhibition* and over the last few days a few coincidences made me think that it is time to get in touch with you.

Last Thursday I saw the new Batman movie, *The Dark Knight*. 'The Joker' reminded me of your Dad in his videos -- especially his videos with [Painter](#), [Santa Claus](#), and [Pinocchio](#). In fact, I was convinced that *The Joker's* gestalt, mumblings, mannerisms and make-up was a direct homage to your father's work. Indeed, I suspect Heath Ledger and Chris Nolan (the director of *The Dark Knight*) are great fans of Paul, given the fact that they took Paul, hook, line, and sinker to the Hollywood bank. It's quite a tribute; I hope Chris sends your father either a nice, big fat check or at least a case of his favorite beverage.



The second coincidence was the appearance, once again, of your father's artwork in Fridays New York Times (*Pretty Ugly: Art Makes Such Weird Bedfellows*, p. 28). [This artwork](#), a collaboration with Mike Cram (what a name!), was a likable work but way too Early Modernist/Northern European for my taste<sup>1</sup>, especially in light of my new painting series, which, surprisingly (3<sup>rd</sup> coincidence), addresses the very same motif: *Smiling, Happy People!* (Please see my *Smiling, Happy People Series*: [1](#) | [2](#) | [3](#) | [4](#)).



\* \* \* \*

Which brings me to the crux of my note: Mara, I have another new, great idea I would like to share with you.

<sup>1</sup> Too compositionally and stylistically akin to Ensor, Nolde, and more recently CoBrA, et al. Of course, I assume this constraint was entirely Cram's contribution.

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Given (1) the three coincidences above, (2) your father's proclivity for collaborative ventures, and (3) the upcoming US Presidential Election, I was wondering if you would broker a novel collaborative venture, a.k.a. a really sick artwork (or series thereof), between your father and myself.

## **TWO ENORMOUS INFLATABLE SCULPTURES: A White Roll of Toilet Paper, and A Black Roll of Toilet Paper**

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As for myself, the idea of working together with Paul seems obvious. Three reasons come to mind.

First, my expressed admiration for your father's art, see, for example, my tribute to Paul in, "[Great Show! #12](#)", from 2002. Next, there is our shared admiration for great artists like Wally Hedrick. Last, but not least, our recent spate of similar, pointed motifs (see above and below).

PAUL MCCARTHY  
LG WILLIAMS  
CHRISTOPHER WOOL  
LARRY CLARK  
RACHAEL WHITEHEAD  
GREGORY CONDO  
  
LUHRING AUGUSTINE  
GALLERY  
531 WEST 24 STREET  
NEW YORK CITY

My collaborative idea, tentatively entitled, *Two Enormous Inflatable Toilet Paper Sculptures (Black and White)*, grew out of my ruminations on three recent artworks. Specifically, Paul's profoundly outrageous "[Piggies](#)", 2007; his simply fantastic "[Shit Pile](#)", 2007; and my rollicking, "[Super-Sized Toilet Paper For Big F\\*\\*king A\\*\\*holes](#)", made 4 years ago during the last U.S. Presidential Election.



The connection between the three artworks is as obvious as it is crucial.

In other words, these three images inform modern civilization's Holy Trinity. In practical and narrative terms, though, one or two elements without the other/others create a very serious problem. This problem underscores the urgent necessity and important impetus of my unsolicited, serious collaborative proposal: both Paul and I have *pieces of a vital, artistic puzzle*, but together we can share in the construction of a *grand artistic theorem!*

Moreover, and forgive me if I am off-base here, but I suspect there might be another reason why Paul would be strongly motivated to join in this collaborative venture.



Just as Paul's 2005, [Huge Inflatable Bouquet of Flowers](#), on the roof of the Haus der Deutschen Kunst, again, imaginatively destroys the insufferable Jeff Koons,

'Entartete Kunst', and 'Amerikan Kunst' with one mighty gesture, so too would **Two Enormous Inflatable Toilet Paper Sculptures**, similarly, subvert and ridicule the world's leading old-school sculptor, Richard Serra.

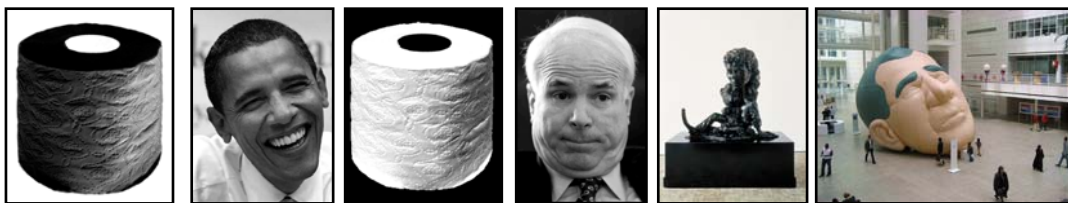
The *Serra-Smack-Down* aspect of **Two Enormous Inflatable Toilet Paper Sculptures** occurs as a result of the direct, strategic resemblance (ok, I confess: direct artistic mimicry) between the essentially huge, cylindrical shapes of the **Toilet Paper Sculptures**, and Serra's equally huge cylindrical obsessions, the never-ending ['Torqued Ellipse' Series](#) (1995-2008). You would have to be an artistic, artforumless Moron to miss howling at the crackling, caustic caricature. However, for the astute viewer, this lighthearted, bold and brilliant lampoon would certainly render Serra's heavily computerized mechanizations facile through pointedly buoyant, erudite parody.



Besides the natural reluctance that Paul may have with working alongside artists like myself (although I tried to address the positive aspects of the new collaboration above), the only obstacles I can see are: (A) would your father take on an artwork that would instantly incite a national and international media firestorm on the scale of Andres Serrano's, [Piss Christ](#), or The New Yorker's cover, [Muslim Obama's in The Oval Office](#)?; (B) would your father take on a direct racial artwork?; or (C) would your father take on a direct political artwork?



That said, I think that none of the obstacles mentioned above would detract your father from the project. Paul obviously doesn't shirk from controversy. So, the immediate outrage that would ensue from the **Enormous Inflatable Toilet Paper Sculptures (Black and White)** obvious and direct associations to Obama, McCain, and The Plight of Amerika might very well be welcomed and savored. Additionally, Paul has directly tackled both racial ([Michael Jackson Black](#), 1997-99) and political ([Bush Head](#), 2007) issues and image in his art.

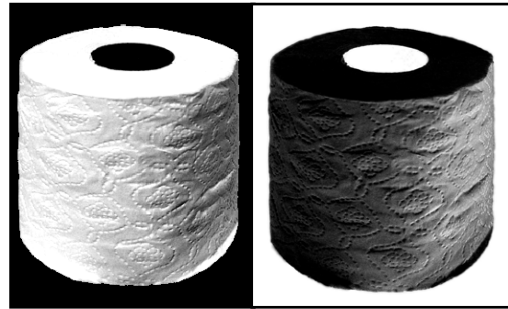


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## Overall Design of the Sculptures<sup>2</sup>

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The sculpture would basically be this: two, enormous black and white inflatable cylinders scaled to appear like giant rolls of toilet paper. Each cylinder 'top' would have undulating patterns of concentric circles that would effectively simulate, through exaggeration, the appearance of 'rolled toilet paper sheets'. Additionally, the color of the innermost, columnular section of each gigantic 'toilet paper roll' would be inverted from black to white, or visa versa. This distinctive touch would serve to effectively highlight, the sculpture's inner column. This visible, innermost section of the sculpture would, in turn, be easily recognized by a perceptive onlooker as representing another standard feature of each toilet paper roll: it's central, hollowed 'inner cardboard roll'.



I would be happy to split any and all production costs.

If you can broker the deal between Paul and me, and if we can quickly get the ***Two Enormous Inflatable Toilet Paper Sculptures*** made well before the Fall U.S. Presidential election, it is almost certain to ignite a massive, national/international firestorm from the sparks of the artworks indiscrete but knockout, incendiary blows to (A) Obama, (B) McCain, and all the (C) wannabehopeful Reds and Blues across the nation.

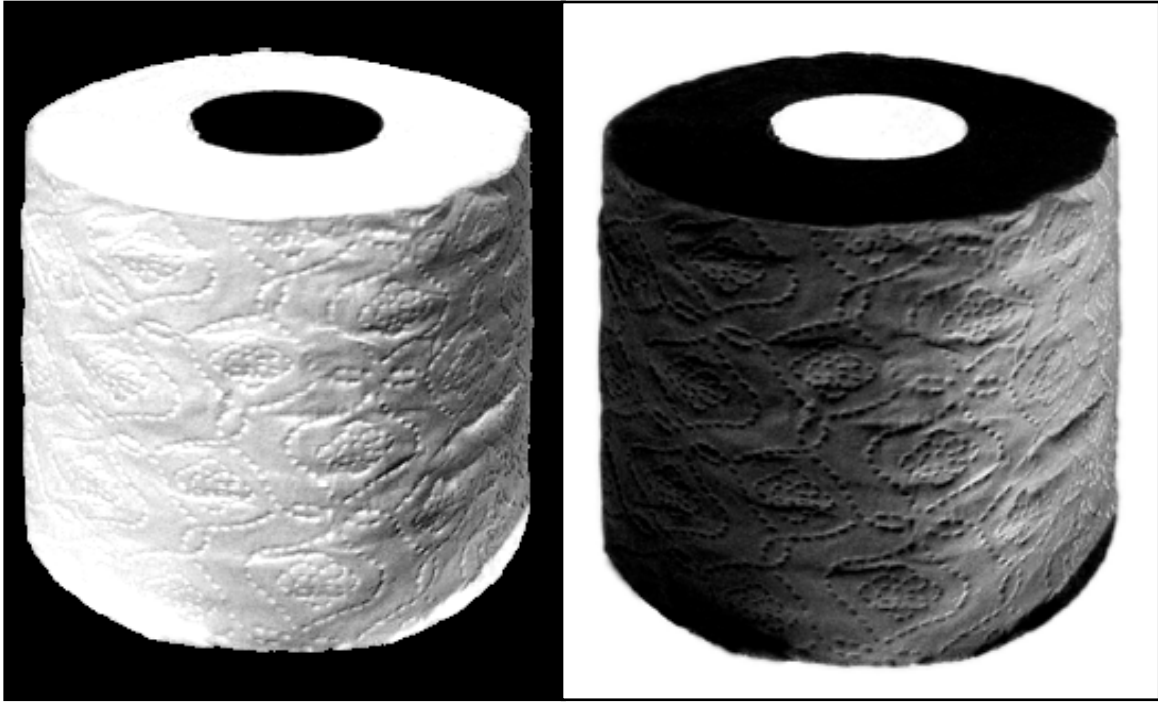
Surely, you and your father can get the artwork shown; in fact, we should get many versions made so we can send them all over the country. The sculpture is innocent looking enough. But, once it's in place, the artwork's subversive connotations could spark *the* national, artistic debate of the season!

Also, it would be great if ***Two Enormous Inflatable Toilet Paper Sculptures*** were exhibited in Los Angeles at the BCAM (Broad Contemporary Art Museum) so we can put Serra (the "*battered, backward looking modernist*<sup>3</sup>") to rest so he can finally join his

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<sup>2</sup> Please take a moment and consider the toilet paper roll as an art object. The toilet paper roll practically cries out to be made into a giant inflatable sculpture. Visually, its fundamental geometry, puffy stature and soft, undulating contours are the key characteristics of every successfully built inflatable. On the other hand, these seductive, minimalist features mask a disturbing truth -- a perpetual, universal, and scatological saga -- and the black and white, stoic aspect of this collaborative project highlights this hidden, looming truism: everything appears beautiful until all hell busts loose. Consider this, too: if the black and white toilet rolls were joined during construction then the overall image would carry further, iconographic significance: an infinity symbol, a pair of eyes, gigantic breasts, and twin towers. Many possibilities and configurations are possible with one or two elements.

<sup>3</sup> [Industrial Strength Art: A Richard Serra Retrospective](#), Peter Schjeldahl, New Yorker, June 11, 2007.



**Paul McCarthy and LG Williams**  
*Enormous Inflatable Toilet Paper Sculptures (Black and White)*  
2008, 35' x 17' dia. (each), Vinyl Inflatable Sculpture  
Photo Credit and Permissions: The Box, Los Angeles

beloved *Ancien Regime*. And, *Fucking A!*, we would most certainly have to pull a [Lynchian stunt](#) with this collaborative project during the national election week: i.e., sit with the *Two Enormous Inflatable Toilet Paper Sculptures* on the corner of Hollywood and La Brea! We'd kill it in the press! This project is G-R-E-A-T!

So, what do you say, Mara? Please, give me a call at your earliest convenience concerning this collaborative proposal.

Sincerely and Hopefully,

LG  
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July 28, 2008

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