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FOR IMMEDIATE RELEASE

LG WILLIAMS INITIATES MAJOR NEW ART COMMISSION

EVERYONE SUCKS is a major new commission created by LG Williams for a consortium of West Coast Galleries: dai bak hap gallery, Berkeley, CA; miracle gallery, Beverly Hills; and Hi Gallery, Honolulu, HI. It makes its premiere this October 2002 across the United States and Europe. For this work, LG unites an uncanny set of relationships: a recent quip by the MacArthur Award Winning Critic Dave Hickey (*“young artists...think everyone sucks...”*); an infamous Art scene anthology, *Most Art Sucks: Five Years of Coagula*; an esoteric painting by Courbet (*The Origin of the World*); the seminal body-art work of Klein, Bueys, Bayers, Burden, Acconci, McCarthy, Morris and Benglis; and finally the text-based art of Picabia, Davis and Weiner. The “artwork” - over 100 letters specifically addressed, signed and mailed across the globe - was printed by state-of-the-art high definition, color digital printers. Taken as a whole, the suite of works creates an epic invitation for all the ‘hot’ women in the international visual arts community, that is, the exceptionally good looking female artists, critics and museum administrators, to reflect on the

possibility of giving the creatively and physically well-endowed artist a good, long, and hard suck.

Although Williams’s work is primarily engaged with the aesthetics, power, and politics of race and gender identity, he has also been deeply influenced by and bears a deep kinship to the great West Coast Art tradition. For this new commission, LG playfully evokes Ruscha’s “silhouette paintings” from the 1980’s, referring initially to the whiteout sections that reside within large, dark pictorial fields. Subtler perhaps, are the esoteric evocations, such as Thiebaud’s, *Betty Jean Eating An Ice Cream Cone*; and Hedrick’s, *“Nude Flipping Off The Viewer.”* Williams’s command of space, text, and emotion; technical mastery, and a deep understanding of art - specifically, sexual provocation and innuendo in Western Art - along with current social-political-cultural taboos simultaneously come together and erupt in *Everybody Sucks*, leaving the viewer deeply reflective from the heated engagement and, also, the layers of complexity that resonate far beyond the temporal realm. - Dr. Xie Zhao Ping

For more information:
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