

# :: BerDerp™ ::

## :: Spotlight on William Noguera ::

Originally when I stumbled into William's work was here at the Prison Project Death Row Art Exhibit, in which a few of his pieces were shown. This first one below, *To Lie in Amsterdam*, is what captured my attention the most. I must've stared 15 minutes at this piece. But, I have to correct myself that he is not completely self taught and had major influences from his parents when he was growing up.

This is my favorite piece by William, *To Lie in Amsterdam*



William's agent, Cassandra contacted me through the web, we played some electronic tag and then finally met over at another art showing she did a few months back. I talked to her about wanting to write to William, and with her added encouragement, I did. At first I didn't know what to say, but one night I just started writing like I was writing someone I had known for several years. I don't think I babbled too much, as he wrote me back. I don't get a sense of vindication in Williams tone or demeanor and his work is just absolutely amazing. I encourage you to check his stuff out in person. The level of detail is intense, and I really have emotions stirring in me when I look at his work.

The thing that he conveys is that he believes in "intentional fallacy" .. when applied to art would dictate that the piece of work is judged exclusively on its merit, not by the creator or the creator's particular surroundings or circumstances. I went to this live call-in that he did from San Quentin. There were probably 20 people on this "conference call" that got interrupted at one point as he was out of minutes. We also got the friendly automated recording from San Quentin to let us know that our conversations *were indeed* being monitored/taped. It was really cool to hear him talk and field a few questions. One lady expressed interest in the same piece that I am fond of, *To Lie in Amsterdam*. However, she inquired about this piece to William and her description grabbed my attention. She said, "*it has this film-noir feel to it..*" .. BAM!! That was it. When I first saw that piece, for some reason it made me think of *Casablanca*. I couldn't get that idea, that set of images of Bogey getting Ilsa on the plane, out of my head. Nevertheless, this stranger felt the same way; subsequently, I didn't feel so odd for some reason. But it's this constant outpour from Williams' dreams, his past, emotions, trials and phases in his life, that wind up creating these pieces which unequivocally in my opinion is some of the best in this style. Apparently he's switching styles right now, so I'm itching to see the new stuff.

Keep up the good work William. Currently, William has a showing at the Braunstein/Quay gallery (430 Clementina) through June 21<sup>st</sup>. He was also just featured on the front page DateBook section in the SF Chronicle this past Wednesday May 28th. Here is the featured article on SFGATE

Written by kapshure | May 30, 2008 at 7:58 am | Posted in [Bay Area Art](#)

*Delila's Lillies*



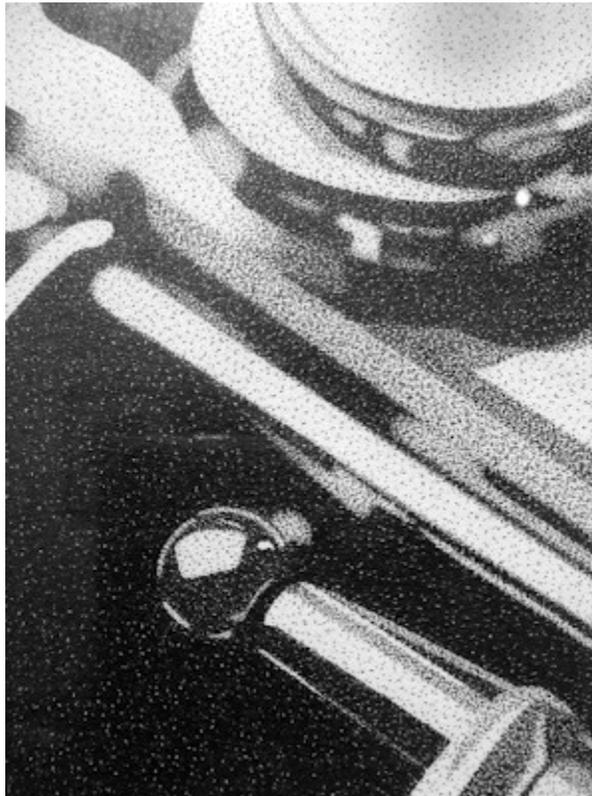
*Close up of the piece above — some of these take over 100 hours to create.*



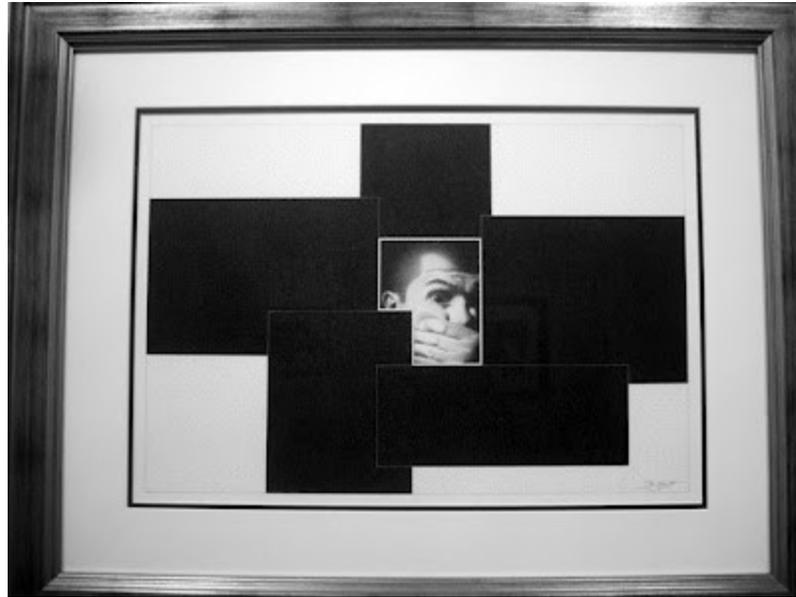
*Under Nails*



*Another close up.....*



## *A Stone For Edmund Dantes*



*Voices Carry*, Finished May 1, 2007

I am not saying I am a great artist. I am not such a fool. But I say that out of my pain, out of my folly, out of my passion, there comes a vision – a vision which I carry with me eternally and which I offer to you ...