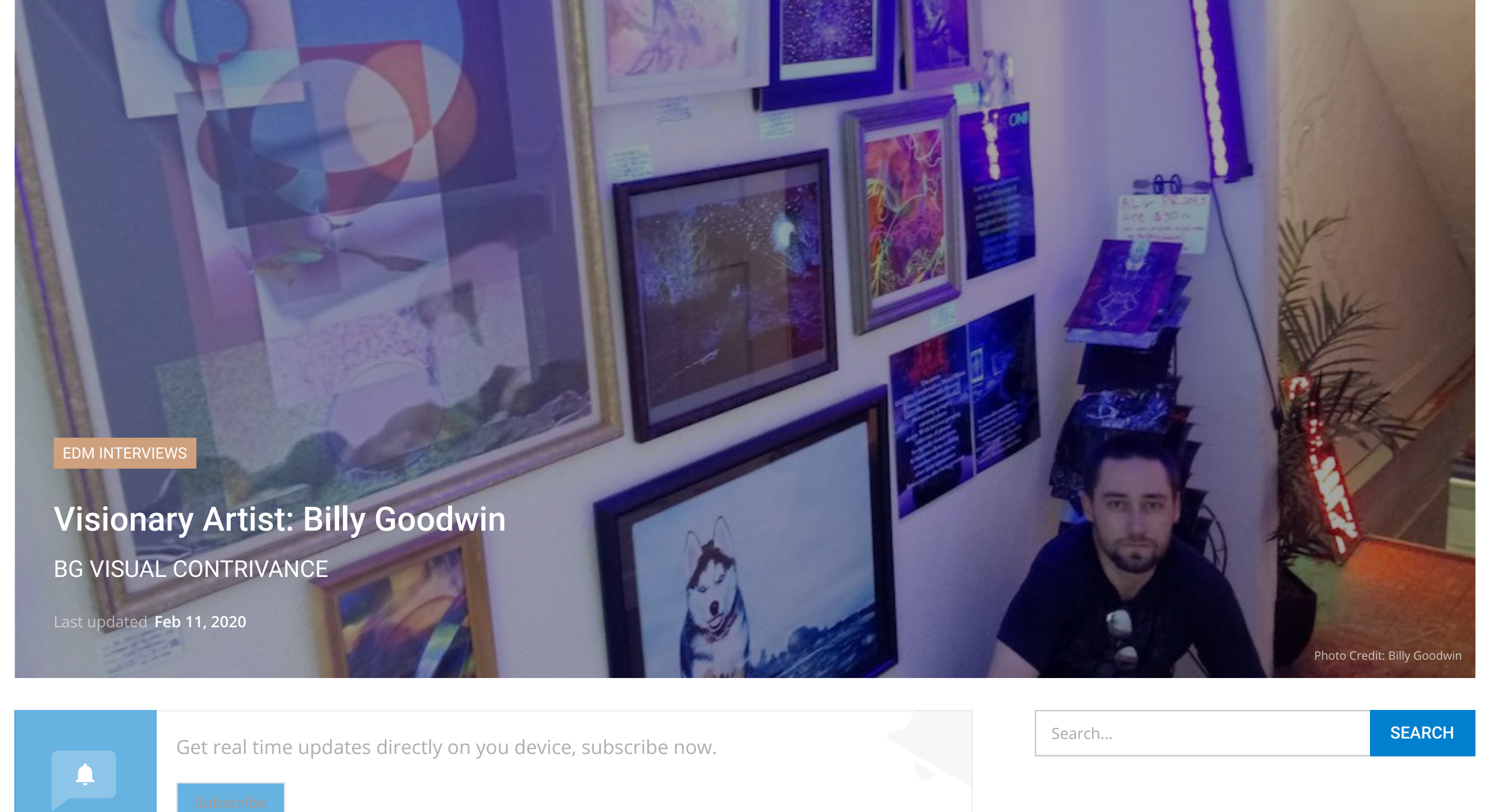


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BG VISUAL CONTRIVANCE

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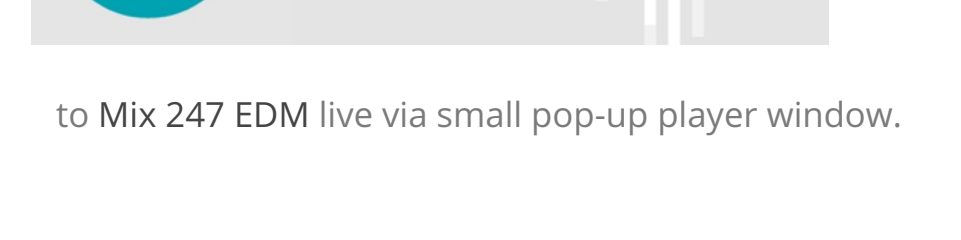
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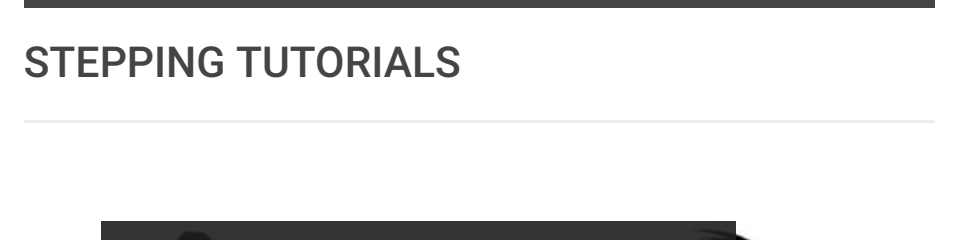


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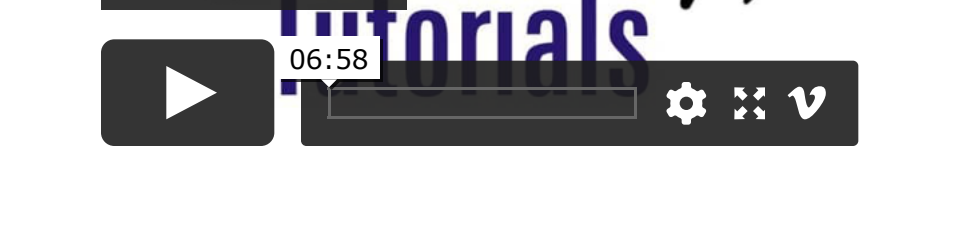
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Bottoms Up Sports Tavern in Lakewood, CO recently established the weekly event, "EDM Sundays". A good friend of mine, Jorit Pfeleiderer, known as his alias, "Silent J" was performing. While he was throwing down those filthy wubs, I crossed paths with the Denver, CO-based visionary artist, Billy Goodwin aka BG VISUAL CONTRIVANCE.

As I have a deep appreciation and attraction to visionary art, I felt compelled to speak with the artist himself to learn more about his work. I spoke with Billy and he enlightened me about his path to becoming the artist he is today. Billy is a very dedicated artist and has a very unique approach to his psychedelic art.

Thanks again for speaking with me Billy! Can you explain to me what visionary art is?

Billy G: To me, visionary art is an art that has a deeper meaning than just aesthetics. A visionary is a concept of translating ideas or images from a realm that we don't quite understand or that is beyond our own. For me, all of my art is automatic and subconscious. Visionary art promotes unlimited interpretation. So the concept of being visionary is that everybody can have a different vision of it and nobody's necessarily wrong.

For sure I can understand that, create a meaning of your own- I like it! What first inspired you?

Billy G: The biggest inspiration currently I would say is music. I'm never doing art and not listening to music. So that would be... that's probably my number one direct inspiration, but my very first artistic inspiration was Salvador Dali. I saw his work when I was probably six years old. I got a book of his and then when I was probably 12, Alex Grey is also an inspiration. I went to a rave with my cousins and Grey was live painting there. He was working on a 10 foot by 10-foot very sacred geometry piece in just four hours and it blew my socks off. It was the coolest thing I'd ever seen in my life. I didn't think that a human being was capable of doing that so that's what made me want to become an artist - that's what kind of opened my eyes to the reality that anything is possible. If someone's able to do that that well, then I can keep shooting for higher lengths and whatever. I also have a degree of inspiration that is just subconscious and I don't know where the hell it comes from.

I am a big fan of Alex Grey myself; his work is like a psychedelic dream. I can see the inspiration within your work. Please explain what you would like to represent within your art?

Billy G: Your guess is as good as mine. It represents, like I said, the subconscious. It's all automatic art. I have no idea what any of it is going to look like when I set out to do it. Jackson Pollock was another automatic artist and the idea is that through your subconscious, you can put forth certain energy like, for example - I did a piece dedicated to my father. He died in August, and I spent 400 hours on this piece and every second that I spent working on it, I was thinking about my dad. It's a very abstract piece, I can show you a picture of it. I mean, there's no definitive subject matter whatsoever, but I made sure to be thinking about him in one way or the other, so I put forth that intention. So that piece very much represents him, but much of it is up for interpretation and whatever somebody sees in it, that's what it represents.



Photo Credit: Billy Goodwin

When did you first make your first visionary piece?

Billy G: My very first visionary piece I created was probably in high school, whether or not I was aware of it. I didn't know what to call it, and I didn't have a name for it, but I was always drawing. I was always getting in trouble for drawing weed leaves and mushrooms and stuff, but I was very much into surrealism back then. But when I look back at some of the stuff that I did in high school, it could be translated as visionary. So probably around age 15.

Seems to me you were born for this! I must ask, what's your creative process?

Billy G: I just sit down and I do it. I rarely stop. If I'm not... then I'm showing my art. I'm usually working on my pieces at home - I'll just sit down and I'll turn on some music. I always listen to music. It helps motivate me and it just calms me down. So I start with my digital process, I do mixed media so I have an archive of about 26,000 photographs that I've taken over the years. I still take photographs and I manipulate them using various software programs. I would take each photograph and I have thousands of different techniques to get all sorts of different effects. I'll combine those photographs and layer them on top of one another in an infinite number of ways. That's where you get my prints and I have thousands and thousands of those. Then I'll go even further and I'll do pointillism over the top of the prints. Pointillism is just dot, dot, dot, dot, using color. And then sometimes I'll do pointillism just on canvas.

Very cool. When did the neon lights and the fractal glasses become a part of your work?

Billy G: So one of the production companies that I work with pretty regularly now called the Fantastic Hosts, was hosting a neon party. I met one of them and they said to me, "Your art is really cool. We're doing this neon party. Could you do a bunch of neon artwork?" And I said, "Yeah, probably even though I never worked with that media before." Up until this point, I only worked with black and white because I'm colorblind. So I had put myself in a box. So I did all these pieces with pointillism. Like I said in the past, I'd only worked in black and white, so it was the first time I'd ever done color with pointillism. Turns out I ended up selling all the neon pieces that night, so I just stuck with it. The black lights and the ChromaDepth glasses came later on. Some dude on Instagram just told me about those. I didn't even know this guy, but he was like, "Hey, I'm looking at your art through these glasses. It looks really cool, you should get some." He didn't know me or even that I was colorblind. He didn't know that those glasses, ChromaDepth, were for colorblindness correction. It was just a coincidence, a complete coincidence. And so, I had been doing the neon stuff for a long time before that happening, but once that guy told me that, I was like holy shit. I bought some and it just changed the paradigm. I started using them all the time and then I started doing the pieces intentionally to work with the glasses.

And you wear them while you're painting and everything?

Billy G: I take them on and off. They're just the cheap versions of ChromaDepth - the real ones are 1,200 bucks and they correct it permanently, but those will give you a migraine. I'll put them on just to kind of see what it looks like, but I've spent so many hours doing it now-probably close to a hundred thousand hours. So I have a good understanding of what it's going to look like without even putting them on.

I couldn't help but notice the beautiful pendants you were showcasing. Did you create those too?

Billy G: Oh, I just literally started those last week. So they're little mini versions of my prints of digital mixed media. So I just print really, really tiny circular ones and then illustrate it with neon acrylic over the top of them and then just use a cabochon. And yeah, so those are a brand new thing, but they've been selling like crazy and I have about a thousand more that I'm going to be releasing over the next few months.



Photo Credit: Billy Goodwin

What excites you most about presenting it?

Billy G: Just the reactions people get and I just love sharing my art. I just... I love it. Out of any job that I've ever had, this doesn't feel like a job. Also, I love being around music and just the whole atmosphere.

What's the most amount of time you spent on a piece?

Billy G: 600 hours for about four months. 600 hours.

Wow. And do you still have that one or has it sold?

Billy G: No, that sold. One of my collectors bought that piece pretty quickly after I completed it, it's very high quality, the one I'm working on now, but it was started as a print. I just printed it on foam core, massive size, extremely super high resolution. The image itself was 32 gigabytes. One single image was 32 gigabytes. It was 2,400 DPI and six feet by four feet, something like that. So it was massive. It took 13 hours to upload it to the print company's website.

Would you ever do another one of those?

Billy G: I constantly do them. Yeah.

Amazing, they truly are fascinating.

Billy G: I don't always do them that big, but I'm always working on something large and I will be doing something much bigger than that in the future as well.

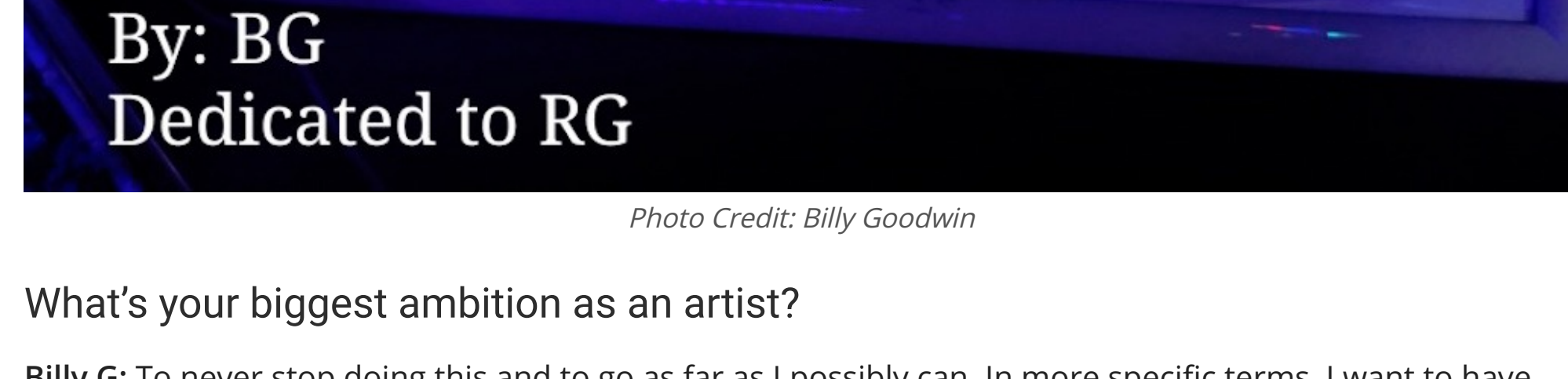


Photo Credit: Billy Goodwin

What's your biggest ambition as an artist?

Billy G: To never stop doing this and to go as far as I possibly can. In more specific terms, I want to have my gallery and clothing line. I also really hope to combine my art with some sort of service work. So eventually, what I want to do is open a nonprofit specifically for helping children who have been abused. It's something I'm very passionate about so eventually I want the whole thing to kind of work as one big wheel. I want to make a difference to prevent child abuse and figuring out which ways I can donate to research. Basically whatever it's going to take to put an end to that and simultaneously help the kids that have already experienced it. There are no limits to what and where I want to go with my art. I'll go any direction the light takes me and I'll never stop doing it. I made that promise to myself a long time ago that I'd never stop, so I don't know where the ceiling is, and I hope I never find it.

Never stop doing what you love. As far as projects go, do you have any others in the works that you would like to share?

Billy G: I'm working on my clothing line. I'm also working with, as a collaborative effort, a friend who makes coats. Really, nice faux fur coats - Burning Man style. I'm designing the liners for her coats. I've also got a bunch of t-shirts coming up. I might even try to start wire wrapping my pendants and doing that myself. I don't know, that might be biting off more than I can chew, but yeah. There's also a few that I can't mention because they're probably going to have patents on them, but they're going to be very avant-garde, it's like nothing you've ever seen before.

Billy, your art is quite remarkable, were you self-taught as an artist?

Billy G: Self-taught, yeah. I mean in high school I took every art class there was offered and then, later on, I got my associate of arts, but honestly, I've never used that, it's never really meant anything. However, I attribute all of my realism skills to my high school teacher. He was incredible and took a lot of extra time to dig deeper into art. So I feel like I got a college-level education just because I would show up so frequently and just begged this information out of him. Even after I graduated, I would keep presenting my work to him and pick his brain. But yeah, no formal degree or anything like formal training.

Would you ever consider making visuals for EDM artists and shows?

Billy G: Oh yeah, absolutely. I worked with a few guys that do projection mapping. I don't know if I'll ever get into that art form because it's a different ballgame, but I have made plenty of images for them... I'm toying with an idea to benefit that industry, but that is another one that I can't talk about. I have an archive of 26,000 plus images that digital mappers would be able to use. Also, somebody just told me that Space Jesus is colorblind and he has a guy that he works with directly who does projection mapping specifically for him in one way or the other.

Space Jesus has some crazy visuals if you ask me! Are you showcasing for any festivals this year or which ones would you like to do?

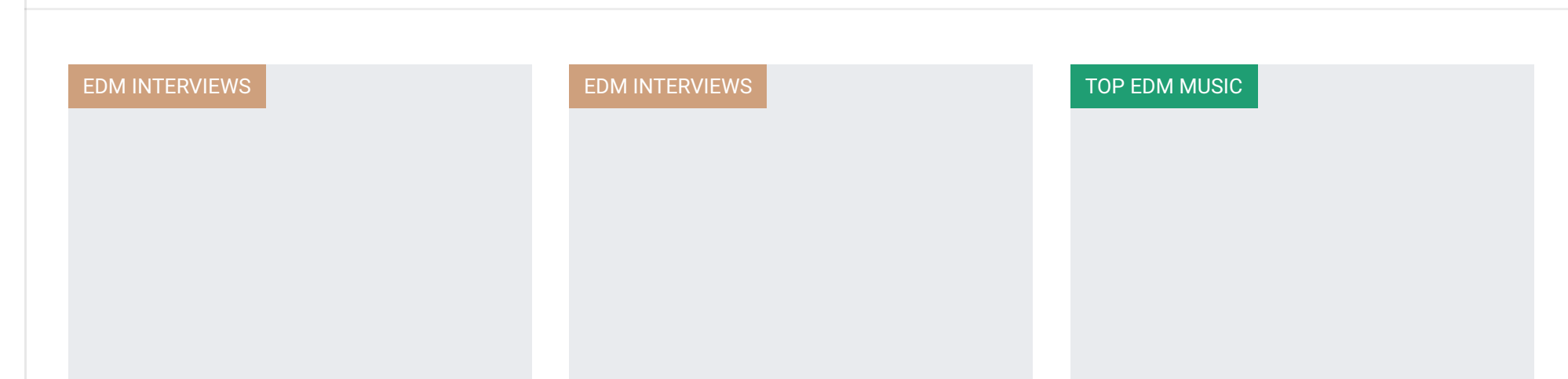
Billy G: Yeah. So I'll be doing several psytrance festivals, which happens to be my favorite genre. There are a couple of others that I'm not a hundred percent sure that I've gotten into yet. But I try to stay away from the mainstream ones just because it's not always worth it to pay the exorbitant prices. However, there are ones that I think would be worth it just for the exposure, like an Insomniac event. EDC would be one that I'd want to do. Same with Dreamstate, but more... even more so than that, Sensation White... Sensation White is nationwide, but the original one is in the Netherlands. Transcendence is another one that I want to do.

I know that you reside in Colorado right now. Where should people expect to see your weekly showcases?

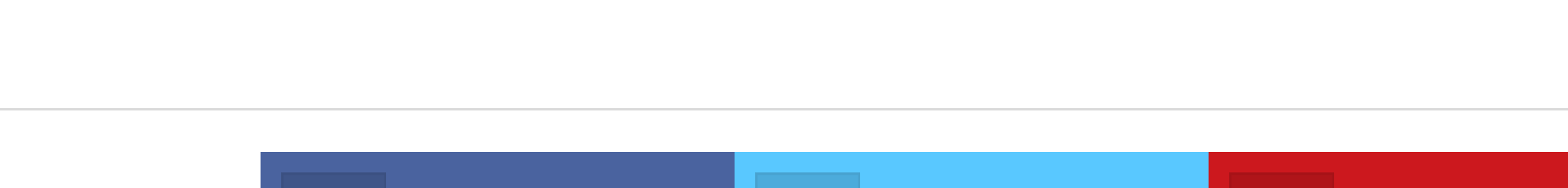
Billy G: Tennyson's Tap every Tuesday for Techno Taco Tuesday, Milk Bar every Thursday for the Underground Techno night. Then I also recently picked up Open Decks at Bottoms Up and that's kind of a work in progress. I also work very closely with the Fantastic Hosts. I do a lot of... the majority of their events. A far as weekly I will be at Tennyson's and The Milk Bar. Then I have various showcases that I do in the art district as well for first Fridays.

Want to check out more of Billy's Art?

Click here for his Facebook & Instagram



Danielle Sparano



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