

PRESS RELEASE – FOR IMMEDIATE RELEASE

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LG WILLIAMS / THE ESTATE OF LG WILLIAMS™
LOS ANGELES, CALIFORNIA USA
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LG Williams Appearances

April 5 – August 30, 2026

Multiple Venues Across The United States

The “Was Here” works of 2010–11 posed a precise question: what remains when presence is reduced to inscription? A celebrity name on a gallery wall — no object, no body, no verification — held the room with the force of a fact. The trace functioned as event. The label outlasted the occasion it indexed.

The Appearances Tour extends that logic until it breaks.

Beginning April 5, 2026, LG Williams initiates a program of appearances across forty-plus venues throughout the United States — museums of art, cultural centers, county galleries, regional institutions — unfolding over the course of a single summer without hierarchy, without preference, and without conclusion. The work does not accumulate toward anything. It does not peak. Each entry confirms an appearance, and the entries collectively produce a profile: dense, expanding, indifferent to evaluation.

This is the ledger as artwork. The schedule is the piece. What appears on the wall is not a representation of the tour but its operative form: a columnar list of dates, institutions, and locations functioning simultaneously as documentation, announcement, and monument. *The Appearances Tour* is registered at the moment of its listing. Occurrence and record collapse into one another.

Earlier work trafficked in institutional glamour — LACMA, celebrity adjacency, the art fair as theater.

The Appearances Tour works against that register. The venues are deliberately, systematically non-elite: the Arnot Art Museum in Big Flats, New York; the Hardesty Arts Center in Catoosa, Oklahoma; the Hibulb Cultural Center in Tulalip, Washington; the Carnegie Center for the Arts in Dodge City, Kansas. No metropolitan anchor. No prestige cluster. The distribution is the argument.

What the tour refuses, in structural terms, is the logic of the singular event — the opening, the vernissage, the occasion that converts presence into cultural capital. In its place: accumulation. Forty appearances, forty confirmations, forty entries in a record that does not culminate. The artist’s activity persists not because it is significant but because it is logged. Registration is the medium.

This is an artwork about the conditions under which appearances count — and what happens when those conditions are reproduced at scale, stripped of their usual guarantees, and distributed across a geography the art world rarely addresses directly. *The Appearances Tour* does not celebrate these venues. It does not patronize them. It uses them, precisely and without apology, as sites in which the logic of appearance is tested against environments that do not confer it automatically.

Presence is not a quality. It is a claim. The claim can be made anywhere.

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