

**Title: LAWRENCE WEINER – FULL CIRCLE**

**Opening: Thursday, February 25, 2016 at 7 pm**

**Duration of the exhibition: February 26 to June 30, 2016**

Curator: Peter Bogner

Lawrence Weiner, born in 1942 in New York, is regarded as one of the essential figures not only of conceptual art in particular, but of contemporary art in general. For him, language is the means for creating art.

For the Frederick Kiesler Foundation, Weiner has completely redesigned his work FULL CIRCLE, created in 1999. His profound concept of space, his analysis of each specific spatial situation characterize Weiner's oeuvre – here, a bridge to Frederick Kiesler's work, which revolved around the superordinate idea of an endless space throughout all his life, is built in complete independence.

For the exhibition at the Frederick Kiesler Foundation, Lawrence Weiner did not only create new wall installations, but is also responsible for the design of the exhibition's poster and booklet.

Already in the 1960s, Weiner has distinguished himself as protagonist of conceptual art by questioning traditional assumptions about the status and nature of a piece of art. In his works, objects have been drastically dematerialized and reduced to mere ideas or rather concepts. Weiner described this approach to art in his "Statement of Intent" in 1968:

1. *The artist may construct the piece.*
2. *The piece may be fabricated.*
3. *The piece need not be built.*

*Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership.<sup>1</sup>*

Weiner's works express themselves in descriptive, typographic texts; he creates pictures and sculptures by means of language – it is his conviction that a piece of art exists independently regardless of being realized or not. He is often quoted with "Without language, there is no art." Weiner's extensive wall installations only consist of text and signs and represent mere ideas. Language as the idea's "carrier medium" plays a crucial role.

Weiner's compositions describe occurrences, processes or material circumstances; at this, they often appear as poetic and stimulate the viewer's imagination. In the foreground, there is the thought that the texts' viewer or rather user will not only be involved with the objects per se, but also with the depicted phrases. Thereby, the usability of art is redefined. The interest lies in questioning habits of thinking which are expressed in language habits.

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<sup>1</sup> First published in: *January 5-31, 1969*, exhibition catalogue, New York: Seth Siegelau, 1969.