

Lawrence Weiner
CONCENTRICITY PER SE

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Blain|Southern Berlin
Potsdamer Straße 77–87
10785 Berlin
15 September–3 November 2012
Private view: 14th September, 6-9pm

Blain|Southern Berlin is delighted to announce an exhibition of new work by Lawrence Weiner, *CONCENTRICITY PER SE*. Directly responding to the vast, post-industrial space of the gallery, which formerly housed the printing presses of *Der Tagesspiegel* newspaper, Weiner has created a large-scale wall installation utilising his primary medium of language.

The new works, in both English and German, draw into question the relationship between sculptural form, signification and meaning. They are accompanied by a number of drawings and diagrams, demonstrating the creative process and working methods involved in the artist's practice.

Weiner has an ongoing relationship with Berlin, beginning in the early 1970s. He received a DAAD grant in 1975, and produced his movie, *A SECOND QUARTER*, in Berlin (*A FIRST QUARTER* was produced in 1973 in New York City). His opera, *THE SOCIETY ARCHITECT PONDERES THE GOLDEN GATE BRIDGE*, was performed at the Hamburger Bahnhof in 2000 and in the same year, his exhibition, *NACH ALLES*, was held at the Deutsche Guggenheim.

Weiner's art career began in 1960 in Mill Valley, California, where he set off dynamite charges that had been placed in a field. Since then Weiner has been an explorer of materials and their relationships with people and society. In his 1968 Declaration of Intent, Weiner made explicit his reappraisal of the traditional relationship between artist and materials, which coincided with a radical redefinition of the conventional positions of artist and audience.

Central to the development of post-minimal Conceptual art in the 1960s, Weiner challenged traditional assumptions about the status and nature of art. His praxis has taken many forms, including interventions with architectural structures, publishing materials within books and journals, and even writing song lyrics. His work fundamentally questions the configuration of the world around him. In doing so, Weiner offers a unique insight into the difficulties of ascribing fixed definitions and explanations, or perhaps even meaning, to both the practice of art-making and to the art object itself.

For further information on the exhibition, please contact Mark Inglefield
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Notes to Editors:

Lawrence Weiner was born in New York City in 1942. Recent solo exhibitions include: *JUST BEFORE*, Galleria Alfonso Artiaco, Naples (2012); *EVER SO MUCH BASE*, Progetti Per L'Arte, Florence (2012); *LAWRENCE WEINER: NO TREE NO BRANCH*, The Jewish Museum, New York (2012); *AROUND & AROUND HIGH & LOW*, Regen Projects, Los Angeles (2012); *LAWRENCE WEINER AUF DEM GANG*, Universität Bonn, Bonn (2011); *A SYNTAX OF DEPENDENCY* (with Liam Gillick) Museum of Contemporary Art Antwerp, Antwerp (2011); *LAWRENCE WEINER AND KATHRYN BIGELOW: FILMS AND VIDEOS*, Museum of Modern Art, New York (2011); *LAWRENCE WEINER: PAPERWORK 5/24*, Fundação Cidade de Guimarães, Guimarães (2011).

Recent group exhibitions include: *Grid: Works on Paper from the 1960's*, Leo Castelli, New York (2012); *Ecstatics Alphabets*, The Museum of Modern Art, Special Exhibitions Gallery, New York (2012); *Ends of the Earth: Land Art to 1974*, Geffen Contemporary Art at MOCA, Los Angeles (2012); *Explosion! Painting as Action*, Moderna Museet, Stockholm (2012); *Documenta(13)*, Kassel (2012); *As Long As It Lasts*, Galerie Sonja Junkers, Munich (2011); *61st Berlin International Film Festival*, various theatres around Potsdamer Platz, Berlin (2011); *TEXT/VIDEO/FEMALE: Art after 60's*, PKM Gallery, Seoul (2011); *Made In Italy*, Gagosian Gallery, Rome (2011).

Weiner has received numerous grants and awards. He was recently honoured at The Drawing Center in New York (2012). His other awards include: The Bronx Museum Award (2011); Skowhegan Medal for Painting/Conceptual Art (1999); Wolfgang Hahn Prize (1995); John Simon Guggenheim Fellowship (1994); Singer Prize (1988); National Endowment for the Arts Fellowship (1976 and 1983).