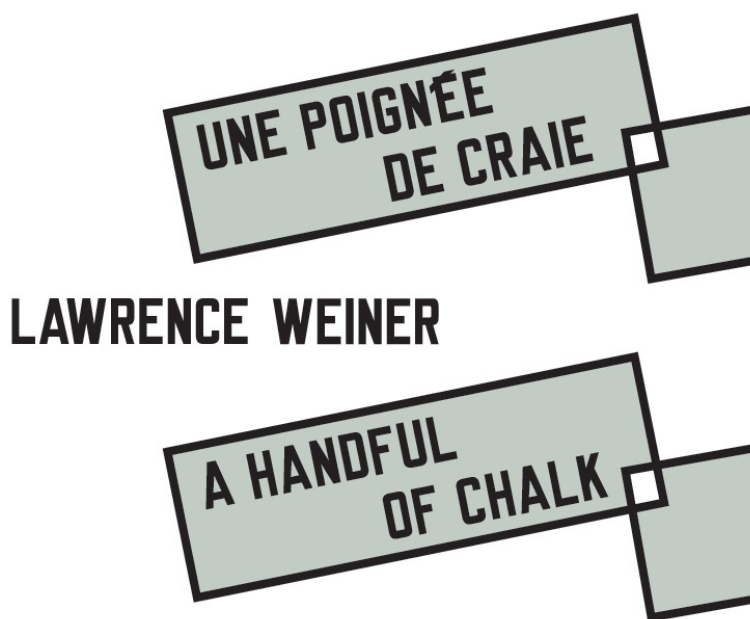


YVON LAMBERT

Lawrence Weiner

UNE POIGNÉE DE CRAIE
A HANDFUL OF CHALK

April 27 — May 31, 2013



UNE POIGNÉE DE CRAIE / A HANDFUL OF CHALK, 2012
Language + the materials referred to

Yvon Lambert – Paris is pleased to announce its ninth solo show of American artist Lawrence Weiner since their first collaboration in 1970. Recognized as a central figure among the founders of Conceptual Art, Weiner will present work specially developed for this exhibition titled :

UNE POIGNÉE DE CRAIE
A HANDFUL OF CHALK

Distributing words and groups of words referring to the fractionation of described material gives Weiner's work an allegorical dimension and a poetic reflection of the cycle of nature. This particular work was first realized on the Magasin de Grenoble in 1988 and has been reactivated at the Yvon Lambert Gallery with a change of materiality.

Lawrence Weiner is currently exhibiting at the MACBA of Barcelona *Written on the wind - Drawings by Lawrence Weiner* until 23 June 2013; travelling to the Stedelijk Museum of Amsterdam in Autumn 2013.

An important exhibition will be organized in the Palazzo Bembo in Venice during the 55th International Art Contemporary Biennale.

YVON LAMBERT

Lawrence Weiner

UNE POIGNÉE DE CRAIE
A HANDFUL OF CHALK

27 avril –31 mai, 2013

For almost four decades, Weiner has worked on the nature of language as a whole, which led him to investigate many linguistic and visual structures. As a result, his artistic productions take multiple shapes including books, films, videos, performances and audio works. In recent years, the American artist (born 1942, South Bronx, New York), has been regarded as one of the most leading artists worldwide. By considering language as a material object which can be confused with many linguistic medium, Weiner has come to offer an ambitious redefinition of the relationship between the artist and the viewer.

As Weiner's works are mostly created for specific places, what he presents to the public's eye is often new and exclusive. It is important to the artist to transgress conventional boundaries of language, which is why his art pieces should adapt to the culture in question. From then on, they are not only shown in English but also in the language of the country. As a pure sculptural material and not as a formal medium of communication, language turns out to be universally intelligible. This radical approach appears to be fully coherent with Weiner's 1968 Statement of Intent:

1. THE ARTIST MAY CONSTRUCT THE WORK
 2. THE WORK MAY BE FABRICATED
 3. THE WORK 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.

Such a declaration permitted Lawrence Weiner to free himself from material formalism and gave his art unlimited ways to exist.

Lawrence Weiner gained international attention with important solo exhibitions including : «As Far As The Eye Can See,» co-curated by Ann Goldstein and Donna De Salvo, The Museum of Contemporary Art, Los Angeles (2008) and Whitney Museum of American Art 2007 – 2008); WITH THE PASSAGE OF TIME, Hirshhorn Museum and Sculpture Garden (1990); DISPLACEMENT, DIA Center for the Arts (1991-2); QUELQUES CHOSES, Musée d'Art Contemporain, Bordeaux (1992); CHAINS WRAPPED AROUND ONE THING & ANOTHER BROKEN ONE BY ONE WITH THE PASSAGE OF TIME, San Francisco Museum of Modern Art (1992), Walker Art Center, Minneapolis (1994), Philadelphia Museum of Art (1994); AFTER ALL, Deutsche Guggenheim, Berlin (2000); AS FAR AS THE EYE CAN SEE, Cologne Kunstverein (2000); BENT AND BROKEN SHAFTS OF LIGHT, Kunstmuseum Wolfsburg (2000-1); et INHERENT IN THE RHUMB LINE au National Maritime Museum, Greenwich (2007).

The artist has been invited to participate in Documenta 5 (1972), 6 (1977), 7 (1982) et 13 (2012) in Kassel, Venice Art Contemporary Biennale in 2005, 2007, 2011 and São Paulo Biennial in 2006.

Lawrence Weiner's works are included in numerous private and public collections : Guggenheim and MoMA, New York; MOCA, Los Angeles; Tate Britain, London; Centre Pompidou, Paris ...