

Lawrence Weiner

(New York, 1942 - 2021)

Speaking about his work, Lawrence Weiner has stated: "in a sense, once you know about a work of mine, you own it." Beginning in the late 1960s, among the pioneers in the ontological investigation of art, the artist identified in "language and the materials referred to" the medium of his sculptural practice.

Using words and semantic constructs that develop the potential of language to communicate without prescribing, Weiner's works are open to a broad range of interpretations. *A REMOVAL OF THE CORNER OF A RUG IN USE*, 1969, for example, can exist in numerous ways: one can take a rug, of any kind, provided that it is being used, cut off a corner and exhibit it; or the words that describe this action can be written on a wall. Both states are valid and the artist leaves the choice open. Initially published as simple texts in books or magazines, it is significant that it was the collector Giuseppe Panza di Biumo who first presented Weiner's works as writings on the wall, in keeping with a practice that the artist himself later developed.

The possible material realization of... *IN AS MUCH AS / IN AS MUCH AS...*, 1972, is even freer. As the insertion of a line of reasoning where the artist indicates neither beginning nor end, the work proposes a dialectical situation that is intended to involve its viewers. Invited to create a work that could be installed in the main stairwell space of Castello di Rivoli, Weiner conceived *MADE TO PRODUCE A SPARK*, 2006. The work, formulated with signs and writing on the wall, proposes ideas and concepts related to atmospheric phenomena connected to a raging storm. The artist leaves each visitor free to formulate a personal image of the events and the dynamics associated with them. A possible reference to the energy that unleashes creativity is also left to the total discretion of the public.

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