

MOMENT VI: LW/LW

WITH

Louwrien Wijers,  
Lawrence Weiner, &  
friends

OPENING

Friday 1 February 2019

Dear friends,

We proudly introduce you to Moment VI: LW/LW with Louwrien Wijers, Lawrence Weiner, and friends. As one of the most influential figures of her generation, Louwrien has brought together communities in her mental sculptures since 1968. She was a collaborator of Joseph Beuys, His Holiness the 14th Dalai Lama, and Andy Warhol to name a few. In 1990, her most intricate mental sculpture *Art meets Science and Spirituality in a changing Economy* manifested as a 5-day conference, television program and exhibition at the Stedelijk Museum Amsterdam. The sculpture continues to resonate with artists, curators, and audiences today.

Louwrien's artworks are conduits and connectors to other practices, politics, and generations, that transform *Shimmer* into a place of meeting. Enveloping the audience are two large wall works that face each other. The first is a new artwork *Island 1973-1974* by Wijers depicting her time living on PEN-island in the ship 'Silence' with an interior made from driftwood. The artwork looks fondly over to her brother-in-art Lawrence Weiner's wall work *A Wall Built to Face The Land & Face The Water (At Sea Level)* (2008). Importantly LW/LW takes stock in the generosity of friendships spanning a lifetime, inviting unexpected connections and ways of remaining open, fluid, and available to identity, aesthetics, and materiality. Also in the show are two wall works *Saint Society* and *Direct Perception* executed by Louwrien for the exhibition.

Woven through the exhibition are a series of mental sculptures including a dinner on Friday 8 February with Louwrien and her long-term collaborator Egon Hanfstingl. With Egon, we invite you to join us in the dinner's preparation. In this mental sculpture, the 'meal' becomes a conduit to connect different social groups who are bound together by food in *Cooking Together/Eating Together/Talking Together*.

Finally, we present a signed limited edition *Saint Society* multiple that completes the exhibition. If you would like to pre-order a signed limited edition multiple or to reserve a place for dinner send us an email

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### Biographies

Louwrien Wijers (b. 1941, The Netherlands) was active in the international art movements like Fluxus, Conceptual Art, Performance Art and Social Sculpture and wrote for the *Algemeen Handelsblad* and *Museumjournaal* and *Het Financieele Dagblad*. In 1990 at the Stedelijk Museum she initiated a five-day panel discussion titled 'Art meets Science and Spirituality in a changing Economy'. Which included artists, scientists, spiritual leaders and economists together such as the Dalai Lama, Robert Rauschenberg, John Cage, J.C.J. Vanderheyden, Mother Tessa Bielecki, Lawrence Weiner, and Marina Abramovic.

Lawrence Weiner (b.1942) is known for his language-based sculpture and works pursuing inquiries into language and a radical redefinition of the artist/viewer relationship. In pieces like *A Square Removal From a Rug in Use* (1969) or *Encased By + Reduced to Rust* (1986), the value exists in the idea itself, as expressed in words. Considering language to be a sculptural material and believing that a construction in language can function as sculpture as adequately as a fabricated object, Weiner's works operate beyond the specificity and constraints of a traditional presentation, inspiring artists like Barbara Kruger and Felix Gonzalez-Torres.

Thanks

Louwrien Wijers, Lawrence Weiner, Egon Hanfstingl, Mondriaan Fonds, City of Rotterdam, Pérez Art Museum Miami, Stichting Stokroos, Studio Oppa, Junsheng Zhou and those that wish to remain anonymous.

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## Inhalation

There is something that can be said for friendships that last a lifetime. When moments cross over time and space where thoughts, gestures, smiles, or arguments reverberate into the present. We like the idea that reincarnation might not be the physical incarnation of a body into other forms or over time. Rather it is the reverberation of words and actions long after you are gone. Those actions and words become incarnate to those once around you.

“To follow the breath” Louwrien once said to us, is her interview strategy. Every breath is a record of action, of past actions and words that move to a rhythm of inhalations and exhalations. Everyone is, in some sense an incarnation of those animate and inanimate beings that comprise their lives.

Louwrien and her work by extension is very dear to us. We owe her a great deal, and of course, we owe those who were around and continue to be around her (past and present) a great deal too. Her artworks are families of inhalations and exhalations. Sometimes we might take them for granted, just like a breath, and just like family, sometimes her artworks are difficult or uneasy, sometimes they are unnoticed or often unseen over the years, but they continue to breathe, and to reverberate into the present.

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As artists, cooks, curators, citizens and family members we can feel reassured that we are not the first, nor will the last to breathe into ideas. We are part of a long of inhalations and exhalations of hope or perhaps continuations of other bodies or artworks, or more radically still, thoughts.

A friend once said to us that she felt in some way calm that there are so many forgotten voices in history. Distant breathes with unknown gaps between them. That we can feel secure in the agency that we too will join their voices. Presented in the space, we have shown an enlarged image of Louwrien’s boat Silence from a faded photograph until recently forgotten. Silence is a boat to live life on the water, not in isolation, but in a gap of breath, to be unfixed. Facing the work Island 1973-1974 is A Wall Built to Face The Land & Face The Water (At Sea Level) by long-time friend and brother in art Lawrence Weiner. If life lived in Silence can float on the water, surely a friend can stand on the shoreline, a breath to accompany, and to hold dear.

Key Years (not placed in order)  
Louwrien is born: 1941. Louwrien makes ‘first’ artwork: 1956 (painting her dog in four dimensions) Lawrence creates first work (dynamite): 1960. Lawrence is born: 1942. Louwrien meets Beuys: 1968. Exhibition of Louwrien’s mother’s friends’ paintings in the restaurant of her parents: 1948. Shimmer’s building is finished: 1947. Louwrien meets HH the 14th Dalai Lama: 1981. LW/LW show opens: 2019. Louwrien begins and executes Art meets Science and Spirituality in a changing Economy at Stedelijk Museum: 1983-1990. Louwrien’s first work: 1970. Dinner together: 2019.

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## Exhalation

We have been thinking about the atmosphere [sfeer] of an artwork. In particular, the atmosphere created by a mental sculpture. Sferen / spheres of mental sculptures.

On the tram, passing Rijnhaven with its lovely view of the city, we spoke with Louwrien about the intangible film—or the aura—that emanates from people gathering with, and as, art. It is a feeling of a presence that cannot be articulated. It is a feeling that something is happening in the room, and you, together with your neighbours are part of it. It is a movement, a change in temperature.

We are sure, dear reader, you have felt it before. We hope you might feel it now, but that is the beauty of the atmosphere of an artwork, the artist (and curators) cannot guarantee that it will be achieved.

Mental sculptures have their own climate.

We have a feeling that those that know it, know it in a psychic or spiritual sense. Direct perception. Those that know it, know how to dress for the changing seasons of a mental sculpture. Everyone is welcome, and it won't take long to acclimatize. With each word, gesture, and imprint the mental sculpture changes. It changes with every breath that condensates on the window. The room heats up from the bodies, the cooking, the talking.

The atmosphere of artworks by Louwrien is filled with love. The love of a chosen family. If art is love, then it must not lull you into a false sense of security. A mental sculpture is consciousness-raising. Art and love come with complication, debate, joy, sense of community and with duty. Compassionate economies and creative politics.

It comes back to the breath. The breath of solitude. The silent contemplation whilst sitting by your neighbour reading a book. The atmosphere we breathe when in the mental sculpture, sitting at sea level. In the midst of a friendship that spans lifetimes, beyond horizons.

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## Work List

Louwrien Wijers, *Island* 1973-1974, reproduction of cyanotype print into giclée print, 2019

Louwrien Wijers, *Saint Society*, handwritten wall text, acrylic paint, 2019

Louwrien Wijers, *Direct Perception*, handwritten wall text, oil paint, 2019

Lawrence Weiner, *A Wall Built to Face The Land & Face The Water (At Sea Level)*, vinyl wall text, 2008

Nico Dockx and Rirkrit Tiravanija, *BE LOUWRIEN*, spray-paint on former WWI Zeppelin, 2012