

LAWRENCE WEINER

January 15 - February 21, 2026

In 1968, on the occasion of an exhibition at the Siegelaub Gallery, Lawrence Weiner chose to present nothing in the space except *Statements*, a book bringing together a series of sculptural propositions intended to be realized mentally. This textual gesture asserted a radical position: the work is not defined by its materialization, but by the statement that makes it possible. Subsequently, Weiner developed a practice largely composed of statements applied to walls, both in exhibition spaces and in the public space. These phrases describe potential actions or transformations, articulated in a language that strives for neutrality. Their form quickly became recognizable: uppercase typography, block compositions, arbitrary line breaks, and careful attention to color, translation, and punctuation. From this point onward, the artist referred to these interventions as *Works*, fully affirming their sculptural status.

This presentation at Good Books brings together a selection of publications spanning five decades of editorial practice: out-of-print titles, ephemera, objects, and multiples. Together, they testify to Lawrence Weiner's sustained engagement with the book, conceived as an autonomous space for the production and dissemination of the work.

Lawrence Weiner

One hole in the ground approximately one foot by one foot by one foot

One gallon water base white paint poured into this hole, 1968.

Wall sticker

Lawrence Weiner (1942-2021) was born in New York, NY, USA, where he lived and worked most of his life, while also housing a studio in Amsterdam, Holland. Solo exhibitions have been held at Holstebro Kunstmuseum, Holstebro, Denmark (2021), Museo Nivola, Orani, Italy (2019), Pérez Art Museum, Miami, FL, USA (2017); Milwaukee Art Museum, Milwaukee, WI, USA (2017); Kunsthaus Bregenz, Bregenz, Austria (2016); Blenheim Palace, Oxfordshire, UK (2015); Stedelijk Museum, Amsterdam, The Netherlands (1988, 2014); Museu d'Art Contemporani de Barcelona, Spain (2013); Haus der Kunst, Munich, Germany (2007); A major retrospective survey was shown at the Whitney Museum, New York; MoCA, Los Angeles, and K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2007-2009).; Museo Tamayo Arte Contemporaneo, Mexico City, Mexico (2004); Kunstmuseum Wolfsburg, Germany (2000); Walker Art Center, Minneapolis, MN, USA (1994); and Hirshhorn Museum and Sculpture Garden, Washington DC, USA (1990). He participated in documenta 5, 6, 7, and 13 (1972, 1977, 1982, 2012); the 36th, 41st, 50th and 55th Venice Biennales, Italy (1972, 1984, 2003, 2013); and the 27th Biennale de São Paulo, Brazil (2006). Among many honours he was awarded fellowships from the National Endowment for the Arts (1976, 1983), a Guggenheim Fellowship (1994), the Wolfgang Hahn Prize, Museum Ludwig, Cologne (1995), a Skowhegan Medal for Painting/Conceptual Art (1999), an Honorary Doctorate of Humane Letters from the Graduate Center, City University of New York (2013) and recently the Roswitha Haftmann Foundation Prize (2015), the Wolf Prize and the Aspen Award for Art in 2017.



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