



Katalog / Catalogue 16 (5/70) Lawrence Weiner - An Exhibition/
Eine Ausstellung, Gegenverkehr. Foto: Rune Miels, Köln. Platt-
form Aachen, Ludwig Forum für internationale Kunst Aachen



Lawrence Weiner während der / during the Umwelt-Akzente - Die Expansion
der Kunst, Monschau 1970. Foto: Rune Miels, Köln, ZADIK G21

LAWRENCE WEINER IN CONVERSATION WITH PHILIPP FERNANDES DO BRITO, MARCH 14, 2019

PFdB: In 1970, you realized your first solo show at the *Gegenverkehr* in Aachen with Klaus Honnef. How did you both meet and what was your initial idea for the show?

LW: Initially, you must put it in context. By 1970, the *Attitudes* show [*When Attitudes Become Form*] had taken place in Bern, *Square Pegs in Round Holes* in Amsterdam, and I had already had a show at Konrad Fischer Gallery in Dueseldorf. Honnef was engaged in curating various museum shows about the phenomena of the late 1960s. And with Klaus, I don't remember where or how, but we met through mutual acquaintances in the art world.

PFdB: In Aachen, Klaus Honnef published catalogs in square formats continuing as a series for each exhibition. What was the concept of your catalog?

LW: It was a means of presenting the work in English and German, in its full sense of meaning.

PFdB: The exhibition *Umwelt-Akzente. Expansion der Kunst* in 1970 Monschau is today perceived as the first show of outdoor sculpture ever. What was your approach to contribute a piece?

LW: My intention was to show work. I had been showing work internationally within confined spaces and within the landscape since the 1960s. Klaus was a very, very good curator, not an innovator.

PFdB: In 1971, Klaus Honnef published the book *Concept Art* edited by Phaidon Press. As one of the first surveys of conceptual art, it was also conceived as an exhibition. How did you perceive the book's new format and approach?

LW: It was pretty standard in the panoply of the presentation of art that didn't have an already sanctified means and place of showing.

PFdB: Since the 1960s, Klaus Honnef was close friends with you and Konrad Fischer, who represented you also with his new founded gallery. Did you discuss the new role and notion of conceptual art, or art itself?

LW: No, there was none of this academic attention towards giving a name to the work that was being done. It was just contemporary art (that perhaps required a modification of the syntax).

PFdB: Your first retrospective in Münster, consisted of only one poster containing 50 of your works. Why did you choose that particular presentation?

LW: These were all works that had been already, previously, publicly shown either in Europe, the United States, or Canada. It accommodated the form and structure of the work that was being done at the time.

PFdB: Consisting of a poster, the show in Münster was mailed to several institutions, galleries and museums and advanced into a nation wide retrospective. Was this expansion of your retrospective intended in your concept?

LW: It was what it was. It was an exhibition of the work that had been publicly shown up to that date in German.

PFdB: What has the collaboration with Klaus Honnef back in the 1970s meant to you and how would you define his role for the evolution of conceptual art?

LW: There was no evolution. It was just contemporary art. His role was that of an exciting curator (remember that he was also part of the team for *documenta 5*).