

LAWRENCE WEINER

劳伦斯·韦纳

A PURSUIT OF HAPPINESS ASAP
追求幸福 越快越好

2024.07.20-2024.10.20



尤伦斯当代艺术中心
Center for Contemporary Art

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展览同期公共项目 PUBLIC PROGRAMS

展览期间，UCCA 公共实践部精心策划了一系列丰富精彩的公共活动，这些活动将成为近年来世界艺术领域内围绕韦纳组织的重要公共系列活动之一。

开幕特邀导览荣幸邀请到劳伦斯·韦纳遗孀艾丽斯·韦纳、艺术家之女兼其艺术遗产执行官柯尔斯滕·韦纳，为公众在展览现场深入了解艺术家生平及艺术创作提供独一无二的解读视角；三场主题对话将以作品为起点，延展讨论其艺术史地位、对中国观念艺术的影响，并试图从语言哲学和翻译学的角度切入，探索韦纳作品为艺术发展所揭示的更为广阔的世界；影像活动特别从艺术家活跃时期创作的26部短片中精选出10部作品，为观众理解《意图宣言》提供额外的重要途径；除此之外，原创表演活动“游移 以邀光”将以劳伦斯·韦纳作品中标志性的语言结构为创作灵感，邀请音乐人将视觉符号提取转化为极简音乐的元素，以此创作出别具一格的声音艺术作品，并在展厅中以人声的形式进行精彩演绎。

During the exhibition period of "Lawrence Weiner: A PURSUIT OF HAPPINESS ASAP", UCCA will curate a series of exciting public programs, some may be the most important ones around Lawrence Weiner in the world of art in recent years.

We are honored to invite Alice Weiner, wife of Lawrence Weiner, and Kirsten Weiner, his daughter and executor of the Lawrence Weiner Estate, as speakers for the opening guided tour. They will offer unique insights into Lawrence's life and art as they guide us through the exhibition. During the summer, we will organize three themed conversations that, taking specific artworks as examples, discuss the contribution of Lawrence Weiner to the history of art and the development of conceptual art in China. The conversations will also explore the broader world his work reveals from the perspectives of language philosophy and translation studies. The Cinema Arts program will feature 10 short films out of the 26 that Weiner created during his active period, offering the audience an additional way to understand his Declaration of Intent. In addition, an original performance MOVE ABOUT TO ALLOW THE LIGHT draws inspiration from Lawrence Weiner's iconic language structures, inviting musicians to extract and transform visual symbols into minimalist musical elements, creating unique sound art pieces that will be performed live in the exhibition hall using human voices.

活动日程 Schedule

2024.7.20	开幕特邀导览 Opening Guided Tour
2024.8.4	主题对话 如何在中文语境里转译劳伦斯·韦纳 Conversation How to Translate Lawrence Weiner in the Chinese Context
2024.9	主题对话 艺术史中的劳伦斯·韦纳 Conversation Lawrence Weiner in the History of Art
2024.10	主题对话 劳伦斯·韦纳与中国当代艺术 Conversation Lawrence Weiner and Chinese Contemporary Art
2024.8	工作坊 对话性创作 Workshop Dialogic Creative Practice
2024.9.28	影像艺术交流 劳伦斯·韦纳： 语言文字符号与影像之间的转译 Cinema Arts Lawrence Weiner: Translation Between Linguistic Symbols and Moving Images
2024.8 - 9	表演艺术交流 游移 以邀光 Performance Arts MOVE ABOUT TO ALLOW THE LIGHT

UCCA 会员旨在为公众开启通往艺术的窗口，提供更多深入了解高品质艺术和文化资源的机会。UCCA 会员可享多馆免费观展、双重超值礼赠、专享快速通道、更多专属活动、超值消费折扣及亲子专享福利等会员权益。每一位 UCCA 会员都是 UCCA 践行推动中国当代艺术发展信念的实质支持者。

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劳伦斯·韦纳（1942—2021 年）在 20 世纪 60 年代后期开创了这样一个理念：艺术可以仅仅通过语言构成，或者说进一步说，一件作品“无需被实现”。尽管诗歌早已确立了语言在页面上的空间性，但韦纳坚持语言的雕塑性。“我的作品用语言来完成，”他曾说，“但其实一切皆关乎物质。”

此次 UCCA 的展览呈现了劳伦斯·韦纳大约 50 件语言作品，横跨艺术家整个创作生涯，选自他半个多世纪里完成的近 1200 件作品，同时还展示了他的绘画草图、海报和影像，希望为理解其创作手法和理念提供尽可能详尽的背景。就像雕塑一样，他的每件作品都在空间中有所表达，与艺术家称之为其作品“接受者”的观众对话。这些作品或关于事物之间的排列，或是对情境与关系的描述，有的则反映了场景及其呈现。

韦纳的作品在世界各地展出。他首次在中国大陆展出的作品是 2007 年 UCCA 开馆之际的一件委任创作。藉由此次展览机会，这件作品将重回 UCCA 展厅里的同一地点向公众呈现。韦纳的创作一直跨越多种语言，他从雕塑的角度理解跨文化交流。他解释道：“翻译实际上是将一个对象移到另一个地方。”就像任何物质一样，有些语言可以更容易地跨越边界，另一些语言则不然。因此，翻译的多义性以及其时而的不可调和性，不仅呼应着人们在相互理解过程中所遇到的乐趣与挑战，更象征着当下地缘政治关系的方方面面。

无论对于流行用语还是技术词汇，韦纳都有着敏锐的感知力，他既运用人们所熟悉的表达，也会加入化学、物理和其他自然科学领域的术语。这种结合不仅令其语言作品扎根于日常交流的用语，同时也关联着最根本的原材料与物质，并且总能根据周遭世界以及生活于其中的人们提炼出深邃的诗意。韦纳始终采用各种方式设计与呈现他的作品，并逐渐精简成二种主要字体和几种特定色彩。此次展出的每件作品的翻译与设计都经过精心考量，采用最适宜的中文字体以及平面设计风格。中英文通常并置或夹杂出现，尽管有些作品仅以一种语言展示。为充分展现韦纳创作的丰富层次，展览中的一些作品并没有采用语言的形式，而是仅以“所指材料”本身呈现；另一些作品则重新运用了他早年间所采用的手绘或镂空版的方式制作。

韦纳比任何人都清楚自己创作的激进之处和广阔潜力。尽管他坚持“作品无需被实现”，但他为自己创作所构建的慷慨准则让他的作品在所有类型和媒介中生长；除了最主要的雕塑，也包括纸上作品、音乐和声音、影像、书籍、海报、时尚及各种短暂的艺术形式。他以极其精确的方式构思作品，细致地安排词语之间的关系以实现他预期的形式和效果。韦纳在世时总会密切地参与自己每一场展览的筹备。如今他虽已离世，但他留下的大量作品以及此前参与实现的其他展览为当下的展览提供了指导，他的家人以及工作室也为此提供了重要的协助。

就像许多自 20 世纪 60 年代后期在作品中引入开放性、生长性以及非物质性的艺术家同伴一样，韦纳的创作超越了传统绘画或雕塑的局限，也超越了他有限的生命。正如他的遗孀艾丽斯·齐默尔曼·韦纳最近提及的观点，她称其为“劳伦斯·韦纳作品的遗存”。这既是一个问题，也是对他艺术及其持久影响力的描述。剩下的是什么，如何延续？既然韦纳的语言作品能够在任何承载信息的媒介和方式中传播，那么这些作品最根本的存在方式是留在我们的脑海里，这也呼应了韦纳与其观众的协作方式——可及性、能动性以及活动性——“某时、某地、永恒和一日”。

此次展览由 UCCA 策展顾问彼得·逸利策划，并得到劳伦斯·韦纳艺术遗产的协助。展览独家环保墙面方案支持由多乐士提供。感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺谈伙伴 DIOR 迪奥、联合战略合作伙伴彭博，以及特约战略合作伙伴友邦保险、巴可、多乐士、真力、北京 SKP 和 Stey 长期以来的宝贵支持。

关于艺术家 ABOUT THE ARTIST

劳伦斯·韦纳 1942 年出生于纽约，2021 年在纽约过世。16 岁从斯图维森特高中毕业后，短暂就读于亨特学院，之后便开始了独立生活。少年时代曾搭便车环游美国，在旅行路上创作一些小雕塑。正是在此时期，1960 年创作了后来他自认为的第一件正式艺术作品：《弹坑作品》。他在加利福尼亚亚米河谷的一个州立公园里引爆炸药，在地貌上创造了一个新的雕塑性的凹坑。作为推动观念艺术运动发展的重要人物，韦纳对交流和信息的接受有着浓厚的兴趣。他的艺术作品被置于世界各地的公共和机构空间中，以与生俱来的包容性和流动性而闻名。除雕塑作品之外，韦纳在艺术生涯中还创作了音乐、电影和视频，以及艺术家书籍。职业生涯早期，韦纳参加了一些战后举办的最著名展览，如定义了观念主义运动的大型主题群展，其中包括“活在你的头脑中：当态度成为形式”（瑞士伯尔尼美术馆，1969）、“使用墙壁（室内）”（纽约犹太博物馆，1970）和德国第 5 届卡塞尔文献展（1972）。到 20 世纪 90 年代，韦纳开始在世界各地的机构举办个展，包括华盛顿特区的赫什霍恩博物馆和雕塑园、费城艺术博物馆、明尼阿波利斯沃克艺术中心、德国科隆路德维希博物馆、布尔多当代艺术博物馆、阿姆斯特丹市立博物馆和伦敦当代艺术学院。2007 年，惠特尼美国艺术博物馆在美国为韦纳举办了首次作品回顾展。

UCCA KIDS 艺术工作坊 UCCA KIDS ART WORKSHOP SERIES

基于本次展览，UCCA Kids 设计了一系列儿童艺术工作坊，通过不同主题的课程带领孩子欣赏劳伦斯·韦纳以文字为媒介所创作的艺术作品，这些作品存在于墙壁、地板、窗户、井盖等一切可能的空间。在工作坊课程中，我们将作品的解读空间交给孩子，鼓励他们在这些或诗意、或幽默的语句中寻找艺术家真正想要传达的声音。并试着像劳伦斯·韦纳那样，观察自己生活的城市，从真实而丰富的场景中搜集材料，用简单直观的色彩和构图方式创作“语言雕塑”作品。

详细信息请关注 UCCA Kids 微信公众号后续发布。

UCCA Kids has designed a series of art workshops inspired by "Lawrence Weiner: A PURSUIT OF HAPPINESS ASAP." Through thematic courses, participants are guided to appreciate Lawrence Weiner's artworks that utilize text as a medium. These works inhabit various spaces, such as walls, floors, windows, and manhole covers. In these workshops, we leave room for participants' interpretation, encouraging them to uncover the true voice the artist aims to convey through these poetic or humorous phrases. Moreover, participants are encouraged to closely observe their own cities, much like Lawrence Weiner did, and collect materials from authentic, vibrant scenes to create text-based "sculptures" using simple, intuitive colors and compositions.

For more information, please stay tuned to the UCCA Kids official WeChat account.

In the late 1960s, LAWRENCE WEINER (1942-2021) pioneered the idea that art could simply be realized in language, and further, that a work "need not be built" in order to exist. Poetry had long established the spatial character of language on the page, but Weiner insisted upon its sculptural qualities. "The work that I do uses language," he said, "but it's all about material."

This exhibition features approximately fifty works in language that span the entirety of Weiner's career, drawn from the almost 1200 that he created over more than half a century, alongside a selection of drawings, posters and moving images that offer further context for his process and thinking. As works of sculptures do, each piece finds expression in space, addressing its audiences, who Weiner called "receivers" of his work. Some pieces are arrangements of things, or describe circumstances and relationships; others reflect their setting and presentation.

Weiner exhibited internationally; his first work to appear in mainland China was a bilingual commission that he created to inaugurate UCCA in 2007, which on this occasion is installed again in the same location at the museum. Working across multiple languages, the artist understood cross-cultural encounters in sculptural terms. "A translation," he explained, "is really the moving of one object to another place." Like any material, some language moves more easily across borders, while other words may not. As such, the varied and sometimes irreconcilable nature of meaning in translation evokes the pleasures and challenges involved in seeking to understand each other, alluding to aspects of geopolitical relationships more broadly. Deeply attuned to both popular and technical language, Weiner embraced familiar sayings while also employing terminology from chemistry, physics and other natural sciences. This combination grounds his work in the folkways of vernacular, everyday communication but also in elemental materials, drawing out a deep poetry from the world and its inhabitants. Weiner designed and installed his work in a variety of ways over the years, refining it gradually through the use of three primary fonts and a limited palette of colors. Here, care has been taken with both translation and design, employing similar Chinese fonts and graphic approaches. Chinese and English are typically juxtaposed or commingled, though some works are installed in only one language. To help indicate the expansive way that Weiner conceived of his art, certain of the pieces are realized in the exhibition as the "material referred to," rather than appearing in language; others reprise older expressions of particular works that involved hand painting or stencils.

More than anyone, Weiner understood the radicality of his proposition, and the breadth of its promise. Though he insisted that "the piece need not be built," the generous terms that he created for his art in fact allowed it to metastasize across all genres: in sculpture foremost, but also in drawing, music and sound, moving images, books, posters, fashion and ephemera. Weiner was unfailingly precise in how he conceived a work, carefully arranging the words in relation to one another to achieve his intended form and effect. During his lifetime, he was closely involved in every exhibition. In the artist's absence, his large oeuvre and the many shows that he realized over his lengthy career offer guidance for the presentation of his work, supplemented by the deep knowledge of his family and studio.

Like many of his peers who introduced open, evolving and often immaterial forms for their work in the late 1960s, Weiner pointed past the limitations of a traditional painting or sculpture - and also beyond the finite period of his own life. Alice Zimmermann Weiner, the artist's widow, recently referred to what she called "the remains of Lawrence Weiner's work," which reads both as a question and a description that gets to the heart of his art and its enduring significance. What remains, and continues? Since Weiner's works in language are manifest in any form that can contain information and has the ability to pass it on, they most basically take shape in the mind, much as they did in his - a collaboration with his audiences that is marked by accessibility, agency and movement, "sometime, someplace, forever and a day."

"Lawrence Weiner: A PURSUIT OF HAPPINESS ASAP" is curated by Peter Eleey, UCCA Curator-at-Large, and organized in collaboration with the Lawrence Weiner Estate. Exclusive wall solutions support is provided by Dulux. UCCA thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, and Supporting Partners AIA, Barco, Dulux, Genelec, SKP Beijing, and Stey.

Lawrence Weiner (b. 1942, New York; d. 2021, New York) graduated from Stuyvesant High School at age 16 and briefly attended Hunter College before setting out on his own. Hitchhiking around the United States as a teenager, Weiner left small sculptures on the roads he traveled. It was during this period of his life, in 1960, when he created what he would later consider his first official artwork: *Cratering Piece*. This piece involved setting off explosives in a state park in Mill Valley, California, forging new, sculptural crevices within the landscape. A major figure in the development of the Conceptual Art movement, Weiner was deeply interested in communication and reception. His art, which has been installed in public and institutional spaces around the world, is notable for its inherent generosity and fluidity. In addition to his sculptures, Weiner produced music, films, and videos, as well as artist books and editions.

In the early years of his career, Weiner participated in some of the most storied exhibitions of the postwar era - major thematic group shows that helped define the Conceptualism movement - including "Live in Your Head: When Attitudes Become Form" (Kunsthalle Bern, Switzerland, 1969); "Using Walls (Indoors)" (Jewish Museum, New York, 1970); and "Documenta 5" (Kassel, Germany, 1972). By the 1990s, Weiner was mounting solo exhibitions at institutions including the Hirshhorn Museum and Sculpture Garden in Washington, D.C.; the Philadelphia Museum of Art; the Walker Art Center in Minneapolis; the Museum Ludwig in Cologne, Germany; the Musée d'Art Contemporain de Bourdeaux; the Stedelijk Museum in Amsterdam; and the Institute of Contemporary Art in London. The first retrospective of Weiner's work in the United States was held at the Whitney Museum of American Art in 2007.

UCCA 儿童导览手册 EXHIBITION GUIDE FOR KIDS

为了引导儿童更好了解、学习此次展览，获得更为深入的展览体验，UCCA Kids 特别开发了“劳伦斯·韦纳：追求幸福 越快越好”儿童导览手册。手册使用儿童的语言，为观展的家庭及儿童，提供更好的观展方式，让孩子们更加深刻体会到艺术家想要表达的内容，激发孩子对展览学习的兴趣。

Designed specifically for children, the exhibition guidebook was developed by UCCA Kids to provide our young visitors with an even more in-depth experience of "Lawrence Weiner: A PURSUIT OF HAPPINESS ASAP." Using child-friendly language, the guidebook aims to offer families and children new ways to engage with the exhibition. It helps deepen kids' understanding of the artist's work, sparking their interest in learning from the exhibition.

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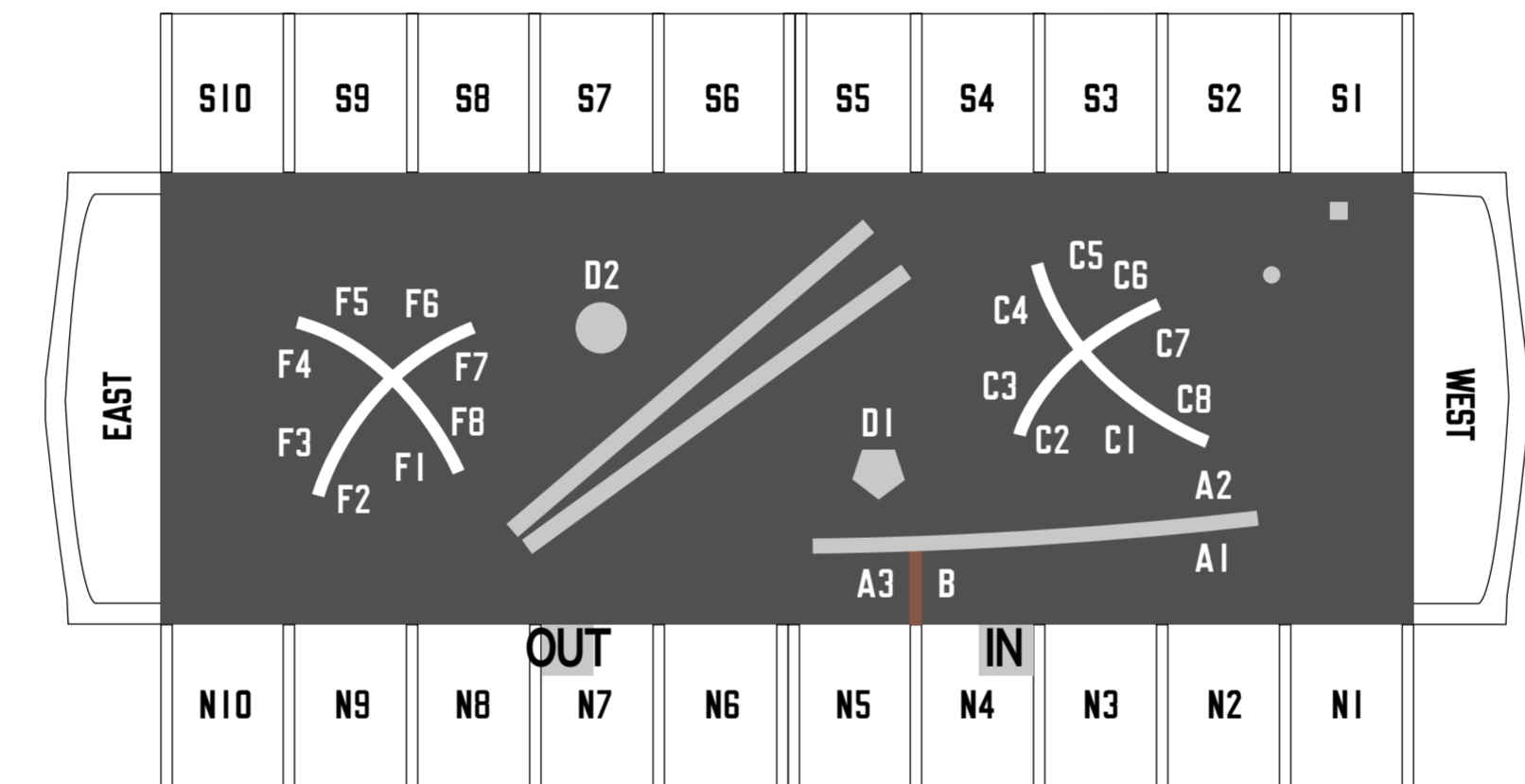
 <p>请扫描二维码收听语音导览 Scan the QR code to listen to the complete audio guide</p>		
A1	<p>从此处带回来处 再去往另一处 以仅能代表来处的方式使用 1981 语言 + 所指的材料 芝加哥艺术学院, 库斯耶·范布鲁根和 克里斯·奥尔登堡捐赠, 1982.402</p>	<p>TAKEN FROM HERE TO WHERE IT CAME FROM AND TAKEN TO A PLACE AND USED IN SUCH A MANNER THAT IT CAN ONLY REMAIN AS A REPRESENTATION OF WHAT IT WAS WHERE IT CAME FROM 1981 Language + the materials referred to The Art Institute of Chicago, Gift of Coosje van Bruggen and Claes Oldenburg, 1982.402</p>
A2	<p>填泥或板材剥落的墙面 ★ 1969 语言 + 所指的材料 布法罗 AKG 美术馆收藏, 潘扎收藏 交换捐赠: 乔治·B. 和珍妮·R. 马修基金, 阿瑟·B. 麦克唐纳, 阿尔伯特·H. 翠西基金和约翰·莫蒂默·希夫捐赠, 2015</p>	<p>A WALL STRIPPED OF PLASTER OR WALLBOARD ★ 1969 Language + the materials referred to Collection Buffalo AKG Art Museum The Panza Collection and by exchange: George B. and Jenny R. Mathews Fund, Bequest of Arthur B. Michael, Albert H. Tracy Fund and Bequest of John Mortimer Schiff, 2015</p>
A3	<p>安静祥和 这里 那里 爆炸之前 2000 语言 + 所指的材料 朱梅克斯收藏, 墨西哥</p>	<p>PEACE AND QUIET ONE HERE ONE THERE BEFORE THE EXPLOSION 2000 Language + the materials referred to La Colección Jumex, México</p>
B	<p>瓦砾砂浆擦瓦 ★ 1988 / 1989 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>TILES PILED UPON MORTAR PILED UPON TILES ★ 1988 / 1989 Language + the materials referred to Lawrence Weiner Estate</p>
C1	<p>墙体倾塌而下 碎片积聚成垒 1984 语言 + 所指的材料 私人收藏</p>	<p>A BARRICADE FORMED OF THE RESULTANT DEBRIS AS A WALL CAME TUMBLING DOWN 1984 Language + the materials referred to Private Collection</p>

C2	<p>从内削弱 2001 1970 语言 + 所指的材料 潘扎收藏, 门德里西奥</p>	<p>WEAKENED FROM WITHIN 1970 Language + the materials referred to Panza Collection, Mendrisio</p>
C3/ C4	<p>从一种语言到另一种语言的翻译 1969 ★ 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>A TRANSLATION FROM ONE LANGUAGE TO ANOTHER ★ 1969 Language + the materials referred to Lawrence Weiner Estate</p>
C5	<p>为跨越没有水的河流而建的一个架构 1985 语言 + 所指的材料 由芭芭拉·格莱斯顿艺术遗产提供</p>	<p>A STRUCTURE BUILT TO SPAN A RIVER THAT RUNS NO MORE 1985 Language + the materials referred to Courtesy Estate of Barbara Gladstone</p>
C6	<p>接缝之处 锈迹斑斑 1986 语言 + 所指的材料 格伦和阿曼达·霍尔曼收藏, 纽约, 由 FLAG 艺术基金会提供</p>	<p>A TRACE OF RUST ALONG THE SEAM THAT BINDS 1986 Language + the materials referred to Collection Glenn and Amanda Fuhrman NY, courtesy the FLAG Art Foundation</p>
C7	<p>天然水道改道干涸或迂回 1969 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>A NATURAL WATER COURSE DIVERTED REDUCED OR DISPLACED 1969 Language + the materials referred to Lawrence Weiner Estate</p>
C8	<p>在约束的过程中: (从) 冻结 (从) 清算 (在限制的范围内) 1977 语言 + 所指的材料 科姆科姆尔家族收藏</p>	<p>WITHIN A PROCESS OF CONTAINING: BLOCKED IN (FROM) CLOSED OUT (FROM) [WITHIN THE CONTEXT OF RESTRAINT] 1977 Language + the materials referred to Komkommer Family Collection</p>

S1	<p>清空直至填满 → 2001 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>EMPTIED UNTIL FULL → 2001 Language + the materials referred to Lawrence Weiner Estate</p>
	<p>一定数额的货币 从一个国家 兑换到另一个国家 ★ 1970 语言 + 所指的材料 玛丽路易丝·黑塞收藏, 黑塞艺术博物馆策展研究中心, 巴德学院, 哈德逊河畔安南代尔, 纽约</p>	<p>AN AMOUNT OF CURRENCY EXCHANGED FROM ONE COUNTRY TO ANOTHER ★ 1970 Language + the materials referred to Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York</p>
	<p>蓝色月亮之上 2001 彩色有声影像 5分14秒 Moved Pictures 出品 © 2024 劳伦斯·韦纳艺术遗产, 视频由纽约 电子艺术实习生 (EAI) 提供</p>	<p>Blue Moon Over 2001 Video, color, sound 5:14" Produced by Moved Pictures © 2024 Lawrence Weiner Estate, courtesy Electronic Arts Intermix (EAI), New York</p>
S1 - S2	<p>固定在边界之上的物品 1969 语言 + 所指的材料 阿尼·德德克尔</p>	<p>AN OBJECT SECURED UPON A BOUNDARY 1969 Language + the materials referred to Anny De Decker</p>
S2	<p>位移 1991 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>DISPLACEMENT 1991 Language + the materials referred to Lawrence Weiner Estate</p>
	<p>1000 德国马克的中型散装物料 从一个国家转移到另一个国家 ★ 1969 语言 + 所指的材料 潘扎收藏, 门德里西奥</p>	<p>1000 GERMAN MARKS WORTH MEDIUM BULK MATERIAL TRANSFERRED FROM ONE COUNTRY TO ANOTHER ★ 1969 Language + the materials referred to Panza Collection, Mendrisio</p>

S2 - S3	<p>水平关系中的黑、橙、黄 (即: 边挨着边) ★ 1977 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>BLACK, ORANGE, YELLOW WITHIN A HORIZONTAL RELATIONSHIP (I.E. PLACED EDGE TO EDGE) ★ 1977 Language + the materials referred to Lawrence Weiner Estate</p>
S3	<p>翻越一堵墙 & 面对下一堵 1989 语言 + 所指的材料 阿维娃·H·科维茨</p>	<p>OVER THE WALL & IN FRONT OF THE NEXT 1989 Language + the materials referred to Aviva H. Covitz</p>
	<p>自我之外 1970 语言 + 所指的材料 潘扎收藏, 门德里西奥</p>	<p>BESIDE ITSELF 1970 Language + the materials referred to Panza Collection, Mendrisio</p>
S4	<p>物体之间的引力或取决于物体所受的阻力 1980 / 2024 语言 + 所指的材料 海报装置 凡阿贝博物馆收藏, 埃因霍温</p>	<p>THE RATE OF ATTRACTION OF ONE OBJECT TOWARDS ANOTHER AS DETERMINED BY THE DEGREE OF ENCUMBRANCE EXPERIENCED BY EACH OBJECT 1980 / 2024 Language + the materials referred to Poster installation Collection Van Abbemuseum, Eindhoven</p>
S5	<p>浪奔浪流 2019 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>ATTACHED BY EBB & FLOW 2019 Language + the materials referred to Lawrence Weiner Estate</p>
S6	<p>就位有碍进步 ★ 1979 语言 + 所指的材料 格雷塔·梅尔特收藏, 比利时</p>	<p>THAT WHICH WHEN IN PLACE IMPAIRS PROGRESS ★ 1979 Language + the materials referred to Greta Meert Collection, Belgium</p>
	<p>追求幸福 越快越好 2004 语言 + 所指的材料 格伦和阿曼达·霍尔曼收藏, 纽约, 由 FLAG 艺术基金会提供</p>	<p>A PURSUIT OF HAPPINESS ASAP 2004 Language + the materials referred to Collection Glenn and Amanda Fuhrman NY, courtesy the FLAG Art Foundation</p>
S7	<p>一些物体取代另一些物体在阳光下的位置 1986 语言 + 所指的材料 私人收藏</p>	<p>SOME OBJECTS TAKING THE PLACE IN THE SUN OF SOME OTHER OBJECTS 1986 Language + the materials referred to Private Collection</p>
S8	<p>本应被看见的东西 而被强行遮掩 1996 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>THINGS MADE TO BE SEEN FORCEFULLY OBSCURED 1996 Language + the materials referred to Lawrence Weiner Estate</p>
S9	<p>某处不知何故 永恒 & 一日 某事不知何路 永恒 & 一日 某时不知何处 永恒 & 一日 2008 语言 + 所指的材料 私人收藏, 由 Regen Projects 提供, 洛杉矶</p>	<p>SOMEWHERE SOMEHOW FOREVER & A DAY SOMETHING SOMEWAY FOREVER & A DAY SOMETIME SOMEPLACE FOREVER & A DAY 2008 Language + the materials referred to Private collection, courtesy Regen Projects, Los Angeles</p>
S10	<p>一片透明塑料固定在地面或墙上 ★ 1968 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>ONE SHEET OF TRANSPARENT PLASTIC SECURED TO THE FLOOR OR WALL ★ 1968 Language + the materials referred to Lawrence Weiner Estate</p>
	<p>切分 & 拼接 & 保持连结 1987 / 1988 语言 + 所指的材料 弗格森家族收藏</p>	<p>CUT & SPLICED & KEPT TOGETHER 1987 / 1988 Language + the materials referred to Ferguson Family Collection</p>

天花板 CEILING	<p>一个物体依赖于另一个物体 运作分离 1982 语言 + 所指的材料 海牙美术馆, 海牙, 荷兰</p>	<p>ONE OBJECT DEPENDANT UPON ANOTHER OBJECT TO FUNCTION APART 1982 Language + the materials referred to Kunstmuseum Den Haag, The Hague, The Netherlands</p>
地面 FLOOR	<p>一些涂料倒在地面 任凭风干 ★ 1968 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>AN AMOUNT OF PAINT POURED DIRECTLY UPON THE FLOOR AND ALLOWED TO DRY ★ 1968 Language + the materials referred to Lawrence Weiner Estate</p>
各处 VARIOUS	<p>各取所需 各尽所能 1993 / 2024 多版本, 贴纸 劳伦斯·韦纳艺术遗产</p>	<p>EACH TO THEIR NEEDS EACH TO THEIR ABILITIES 1993 / 2024 Multiple, sticker Lawrence Weiner Estate</p>
D1	<p>行动 反应 转折点 2007 / 2024 劳伦斯·韦纳艺术遗产</p>	<p>ACTION REACTION CUSP 2007 / 2024 Lawrence Weiner Estate</p>
D2	<p>应抓尽抓 2007 / 2024 劳伦斯·韦纳艺术遗产</p>	<p>CATCH AS CATCH CAN 2007 / 2024 Lawrence Weiner Estate</p>



墙 东 EAST	<p>画在入夜的第一颗星与日出的最后一颗星之间的一条线 1995 语言 + 所指的材料 阿勒明与伯纳德·鲁伊斯 - 毕加索基金会</p>	<p>A LINE DRAWN FROM THE FIRST STAR AT DUSK TO THE LAST STAR AT DAWN 1995 Language + the materials referred to Fundación Almine y Bernard Ruiz-Picasso</p>
	<p>小心平衡 在时间洞的边缘 1999 语言 + 所指的材料 "Just" Another 收藏</p>	<p>CAREFULLY BALANCED ON THE EDGE OF A HOLE IN TIME 1999 Language + the materials referred to "Just" Another Collection</p>

墙 西 WEST	<p>被夜晚相遇的两艘船照亮 1998 语言 + 所指的材料 格伦和阿曼达·霍尔曼收藏, 纽约, 由 FLAG 艺术基金会提供</p>	<p>ILLUMINATED BY THE LIGHTS OF TWO SHIPS PASSING IN THE NIGHT 1998 Language + the materials referred to Collection Glenn and Amanda Fuhrman NY, courtesy the FLAG Art Foundation</p>
四角 CORNERS	<p>在展厅各处的爆竹残留物 ★ 1968 语言 + 所指的材料 Stichting Egress 基金会, 由扬·莫特提供, 布鲁塞尔</p>	<p>FIRECRACKER RESIDUE OF EXPLOSIONS AT EACH CORNER OF THE EXHIBITION AREA ★ 1968 Language + the materials referred to Stichting Egress Foundation, courtesy Jan Mot, Brussels</p>

剧场 ATRIUM	<p>游移以避光 一遍 两遍 三遍 2007 语言 + 所指的材料 私人收藏</p>	<p>MOVED ABOUT TO ALLOW THE LIGHT ONCE TWICE THRICE 2007 Language + the materials referred to Private Collection</p>
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F1	<p>... 双方共有 ... 1973 语言 + 所指的材料 埃格家族收藏</p>	<p>...COMMON TO BOTH... 1973 Language + the materials referred to Egger Family Collection</p>
F2	<p>被带至忍耐的临界点 1973 语言 + 所指的材料 科姆科姆尔家族收藏</p>	<p>TAKEN TO A POINT OF TOLERANCE 1973 Language + the materials referred to Komkommer Family Collection</p>
F3	<p>立于地平线之上 (投下阴影) 1990 语言 + 所指的材料 温哥华美术馆收藏, 购藏基金</p>	<p>PLACED UPON THE HORIZON (CASTING SHADOWS) 1990 Language + the materials referred to Collection of the Vancouver Art Gallery, Acquisition Fund</p>
F4	<p>零 & 碎拼凑 呈现看似整体 1991 语言 + 所指的材料 沃克艺术中心收藏, 明尼阿波利斯; T.B. 沃克购藏基金, 1993</p>	<p>BITS & PIECES PUT TOGETHER TO PRESENT A SEMBLANCE OF A WHOLE 1991 Language + the materials referred to Collection Walker Art Center, Minneapolis; T. B. Walker Acquisition Fund, 1993</p>
F5	<p>桥下水流 1986 语言 + 所指的材料 芭芭拉·雅各布森</p>	<p>WATER UNDER A BRIDGE 1986 Language + the materials referred to Barbara Jakobson</p>
F6	<p>一些东西 (装上) 一些事情 (放下) 全部逾期 1976 语言 + 所指的材料 由 QQ 画廊和爱德华·西蒙斯画廊提供</p>	<p>SOME THINGS (PACKED UP) SOME THINGS (LAID DOWN) ALL OVERDUE 1976 Language + the materials referred to Courtesy of QQ Gallery & Edouard Simoens Gallery</p>
F7	<p>适 & 不适 独善其身 2011 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>IN & OUT OF PLACE CARRIED BY ITS OWN WEIGHT 2011 Language + the materials referred to Lawrence Weiner Estate</p>
F8	<p>变脆弱 在此时 在此地 直到无法挽救 2000 语言 + 所指的材料 芝加哥艺术学院, 唐娜和霍华德·斯通捐赠, 2022.355</p>	<p>MADE FRAGILE AT THIS TIME ON THIS PLACE TO A POINT OF NO RETURN 2000 Language + the materials referred to The Art Institute of Chicago, Gift of Donna and Howard Stone, 2022.355</p>

N1	<p>看穿 (作) 1977 语言 + 所指的材料 德韦恩·瓦伦丁收藏</p>	<p>SEEN THROUGH (AS) 1977 Language + the materials referred to Collection of De Wain Valentine</p>
N2	<p>海报设计 1965-2024</p>	<p>Posters 1965-2024</p>
N3	<p>《意图宣言》 1968</p>	<p>DECLARATION OF INTENT 1968</p>
N5	<p>被停止原有功能的物质 1995 语言 + 所指的材料 私人收藏, 汉堡</p>	<p>MATTER CAUSED TO CEASE TO FUNCTION AS IT HAD 1995 Language + the materials referred to Private Collection, Hamburg</p>

N6/ N7	<p>草图 1991-2015</p>	<p>Drawings 1991-2015</p>
N8/ N9	<p>就在潮水侵入前一刻 2020 语言 + 所指的材料 芭芭拉·布鲁姆·考尔 & 唐·考尔收藏</p>	<p>JUST BEFORE THE ENCROACHMENT OF THE TIDE 2020 Language + the materials referred to Collection of Barbara Bluhm-Kaul & Don Kaul</p>
N10	<p>无需也可 1970 语言 + 所指的材料 劳伦斯·韦纳艺术遗产</p>	<p>DONE WITHOUT 1970 Language + the materials referred to Lawrence Weiner Estate</p>
	<p>搁下 或许抛开 2007 标准救生网上丝网印刷 劳伦斯·韦纳艺术遗产</p>	<p>PUT ASIDE OR PUT AWAY 2007 Silkscreen on standard life preserver Lawrence Weiner Estate</p>