

**Nº008**

Lawrence  
Weiner

100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken | N°008

**LAWRENCE WEINER**



**DOCUMENTA (13)**

**HATJE  
CANTZ**

**IF**

~~IN FACT~~

**THERE IS  
A CONTEXT**



A LINE SO CURVED AROUND A

HELIX

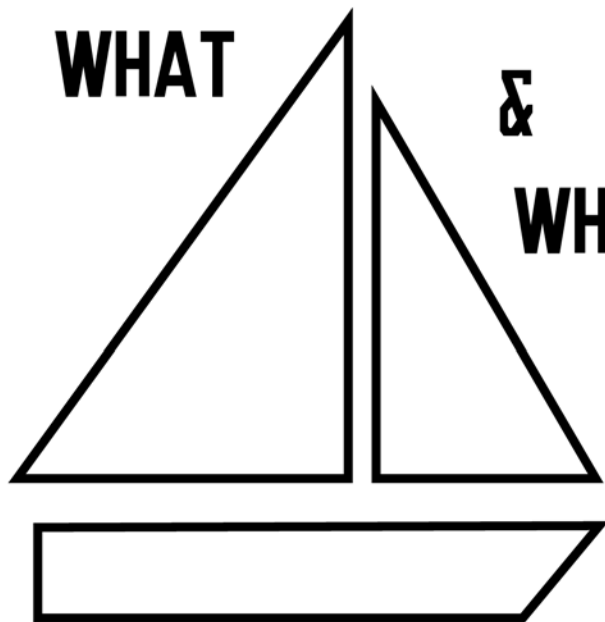
HELIX

RIGHT CIRCULAR  
CYLINDER  
THAT IT WOULD  
BECOME A  
STRAIGHT LINE  
IF THE CYLINDER  
WERE UNFOLDED  
INTO A PLANE



**IN SEARCH OF  
WHERE TO PLACE  
WHAT**

**&  
WHY**



**EN ROUTE TO  
DOCUMENTA XIII**

**EACH & EVERY  
CUL·DE·SAC  
EXPLICITLY  
DEMANDS**



**AN OUTER EDGE**

WITHIN THE CONTEXT OF NON-PARALLEL REALITIES  
(MULTIPLE REALITIES OCCUPYING THE SAME SPACE  
AT THE SAME TIME)

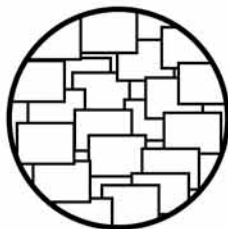


FIGURE 1

HOW MANY ANGELS CAN  
DANCE ON THE HEAD OF A PIN

NO REFLECTION OF EACH OTHER  
BUT THEY DO COLLIDE

FORMING ENERGY & BUILDING A PERPETUATING  
STASIS

ALAS

WITH TRUNCATION WHERE IS AN ASCERTAINABLE  
HOLE (OR AT THE LEAST A HOLE IN WHAT)

WITH  
ALL ~~THE~~  
INTENT

SCULPTURE IS NOT A MEANS OF SIGNAGE

BUT IN FACT

A MEANS OF INDUCING MATERIALLY ~~A~~  
A LOGIC STRUCTURE ASUNDER FROM ~~THE KNEE~~  
~~THE~~ (PRECONCEIVED) REACTION TO  
ILLUSTRATION

A NON FORMALIZED MISE EN SCENE

[AMBIANCE]

WIN  
PLACE  
SHOW

GIVE THE DEVIL ITS DUE

ESSENTIALLY THE ONLY GAME IN TOWN:

WHY WAS I BORN

.....

WHY AM I LIVING

OBJECTIVE ASPECTS  
OF RELATIONS WITH  
MATERIAL REALITY

OR

SUBJECTIVE RELATIONSHIPS  
WITH THE SAME REALITY

THEY CANNOT & DO NOT MERGE  
SUBJECTIVE REALITY REQUIRES  
PARALLEL UNIVERSES  
OBJECTIVE REALITY IS ON THE SAME  
POINT AT THE SAME TIME  
AS ALL OTHERS

[DOESNT]  
ART DONT  
DO FOR PEOPLE

ART (IT)  
DOES TO PEOPLE

STRIPPING AWAY  
EXISTENT TRUTHS.

NOT

GIVING AN  
ALTERNATIVE



WITH EACH NEW <sup>OR</sup>  
UNNOTICED  
LOGIC STRUCTURE FORMING  
THE NEED TO RE-ALIGN  
WITH THE MATERIAL  
STRUCTURES THAT  
PRESENT THEMSELVES

# TAKING THE BAGEL



**& RETURNS THE SITUATION**

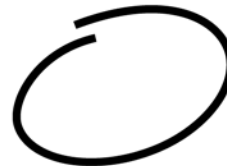
**& WHAT IN FACT IS IN  
MOTION** 

# FROM HEGEL



**FREES THE SITUATION  
FROM BEING A  
PREDETERMINED CIRCLE  
TO ONE WHERE CAUSALITY  
IS OBJECTIFIED**

**IS MORE OF AN OPEN-ENDED  
ELLIPSE**





IS A WOLF IN  
SHEEPS CLOTHING

OR

NO LONGER A WOLF

IS THE FUNCTION  
TEMPERED

(FASHIONED)

BY THE FORM

THE NEED TO ENGAGE INCLUDES POIGNANT ADAPTATION

IT PRECLUDES METAPHOR  
& METAPHOR BECOMES ITS USE

A MISE-EN-SCENE  
CAPABLE OF  
ENGENDERING ITS  
OWN NARRATIVE

IF  
ONE CAN DETACH  
FROM THE PRE-ORDAINED  
ROLE ALLOCATED

BY A  
SHEEP

PERPETUATING  
CULTURE

&

GET

AWAY

WITH IT

WE ARE  
CONFRONTED WITH

AN  
EXISTENTIAL  
SUCCESS ★

# THE GRACE OF A GESTURE

WHAT IN FACT IS SEEN IN THE EYES OF THE BEHOLDER  
DETERMINES THE GESTURE OF THE OBJECT



EACH EMBRACE ———— EACH AWARENESS  
IS A SPECIFIC & UNIQUE STRUCTURE OF CONTAINMENT  
EACH FLICK OF THE WRIST ADDRESSES THE DIRECTION



EACH GESTURE IS A BID FOR COMPLICITY

THE AMBIANCE IS NOT DETERMINED BY

PERCEPTION PER SE

EACH MOMENT DEPENDS UPON

A PERCEPTION

**WHITHER GOETH**

**MARX**

**THOU**

**AFTER**

**& ANGELS**

## & THERE

HERE I FIND MYSELF AKIMBO IN A PUBLIC SPACE RESEMBLING A TRANSPORTED  
PERSON IN AUSTRALIA RANTING AT THE SKY FOR BEING FORSAKEN BY POLARIS  
& TRYING TO DETERMINE WHAT IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE  
OF I AM

IF I COULD ONLY HEAR THE GESTURE  
THAT WOULD RESOLVE MY DILEMMA  
IF I COULD HEAR IT LOUD & CLEAR  
AS ABRUPT AS THE HORNS OF THE IRATE MOTORISTS AS I WENDED MY WAY TO HERE  
IN ANY EVENT I AM HERE  
& THERE UPON THE HORIZON  
A HORIZON TRUNCATED AS ALWAYS  
RESTS THE REMAINDER OF THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF THE DAY

IN ALL EVENTS THE HORIZON DOES NOT FAIL TO BEND  
& AS IT BENDS IT IS BECOMING CLEAR THAT THE LIGHTS ON THE MASTS OF THE SHIPS  
WITH RED SAILS ARE COMING & GOING ONLY IN RELATION TO A PLACE IN THE  
MIDDLE OF THE MIDDLE OF THE MIDDLE OF THE SUNSET & THE DAWN  
MUCH AS I THOUGHT  
POISED BETWEEN DISSOLUTION & RESOLUTION  
HOVERING BETWEEN BEING CONTEXTURAL OR BEING CONTENTUAL NEVER TO BE  
CONJOINED WITHOUT A RATIONALIZATION  
& EACH RATIONALIZATION SEEMS TO BE THE STORY OF EACH DISAPPOINTMENT  
OF A HOPE

DESIRE HAS BECOME AN ANECDOTE I TELL MYSELF  
& THERE UPON THE HORIZON TRUNCATED AS ALWAYS  
RESTS THE REMAINDER OF MY TIME IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF  
MY LIFE  
PASSING THROUGH ALL THAT PRESENTS ITSELF WHY DOES THE LIGHT AT THE END  
OF THE TUNNEL SO CLOSELY RESEMBLE THE LIGHT AT THE THE BEGINNING?  
I BEGIN TO DOUBT THERE WAS A PASSAGE AT ALL  
THE DAWN & THE DUSK ARE SO TRUNCATED BY THE WARP OF THE HORIZON  
THAT WHAT IS OBSCURED FROM EACH LEAVES ME AT A LOSS  
& I BEGIN TO PONDER AGAIN WHERE WE ARE IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE  
OF WHAT NO LONGER SEEMS AT ISSUE

IT SEEMS STANDING HERE THAT THERE IS NO WAY TO SEEING MYSELF OTHER THAN  
TO TRY & REMEMBER WHAT ONE RESEMBLED  
SOMETHING CERTAINLY NOT SOMEONE

& THERE UPON THE ARC OF THE HORIZON THE FLOTSAM & JETSAM ARE BEGINNING  
TO ASSEMBLE IN A RAGGED LINE  
THE DYING LIGHT GLIMMERS HERE & THERE ON OBJECTS I SEEM TO REMEMBER  
HAVING HAD TO HAND

AT LAST THE DAY IS DONE & IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF  
THE NIGHT THERE IS A MOMENT TO ADDRESS THINGS OTHER THAN CABBAGES & KINGS

STAR LIGHT  
STAR BRIGHT  
FIRST STAR I SEE TONIGHT  
I WISH I MAY  
I WISH I MIGHT  
GET THIS WISH I WISH TONIGHT

— — — — —  
| GOOD COURAGE GOES WITH GOOD ART |  
| COLD SAUTERNE GOES WITH GOOD OYSTERS |  
— — — — —

**100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken**

**Nº008: Lawrence Weiner**

***If in Fact There Is a Context***

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