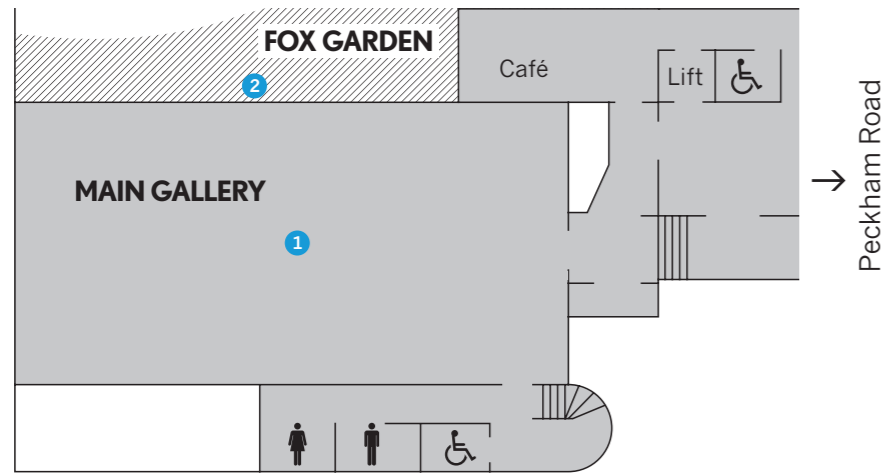
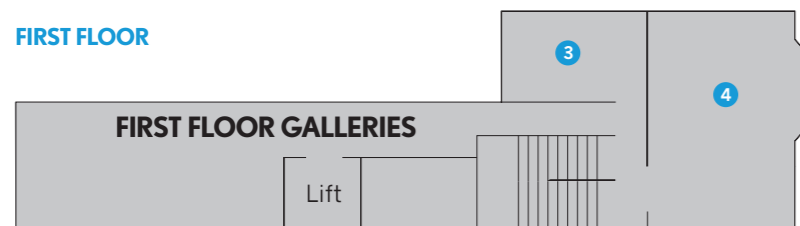


GROUND FLOOR



FIRST FLOOR



Numbers 1–5 indicate the location of works in the Main Space, Fox Garden, First Floor Galleries and on the façade of the Peckham Road Fire Station which is 100m diagonally opposite the South London Gallery in the direction of Peckham Rye train station.

The former Peckham Road Fire Station was built in 1867 and is believed to be the earliest surviving purpose-built fire station in London.

LAWRENCE WEINER: ALL IN DUE COURSE

26 SEP - 23 NOV 2014

MAIN GALLERY, FIRST FLOOR GALLERIES, FOX GARDEN
AND THE FORMER PECKHAM ROAD FIRE STATION

ADMISSION FREE
EXHIBITION GUIDE

SLG

South London Gallery
65–67 Peckham Road, London SE5 8UH
020 7703 6120 mail@southlondongallery.org
www.southlondongallery.org
Twitter: @SLG_artupdates
Instagram: @southlondongallery



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



The Henry Moore
Foundation

LAWRENCE WEINER: ALL IN DUE COURSE
26 SEP – 23 NOV 2014

Having exhibited at the South London Gallery in the group shows *Independence* in 2003 and *Nothing is Forever* in 2010, acclaimed American artist and reluctant pioneer of conceptual art Lawrence Weiner returns to the gallery with this solo exhibition entitled ALL IN DUE COURSE. A series of recent sculptures can be seen across the main and first floor galleries, as well as outdoors, on the expansive Victorian brick wall of the SLG's Fox Garden. Visitors can also venture further; beyond the gallery to a nearby off-site work on the façade of the semi-derelict former Peckham Road Fire Station, located diagonally opposite the SLG. Continuing his practice over many years of challenging any hierarchy based on the material form in which his art exists, Weiner has also devised a temporary tattoo and limited run poster as part of the exhibition, both of which are available in the gallery bookshop.

Born in 1942 in the Bronx, New York, Weiner lives and works in New York and Amsterdam. Internationally regarded, Weiner has an expansive following that reaches across several generations. Though recognised as one of the central figures pioneering conceptual art in the 1960s, he identifies himself not as a conceptualist but as a sculptor whose medium is "language + the materials referred to". Since the 1970s Weiner has been best known for his striking wall 'sculptures'. Mainly using paint or vinyl, his works carve walls with thought, presenting provocative texts that are open to interpretation by the viewer. In 1968 he published the following statement of intent:

1. THE ARTIST MAY CONSTRUCT THE WORK
2. THE WORK MAY BE FABRICATED
3. THE WORK NEED NOT BE BUILT

EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST THE DECISION AS TO CONDITION RESTS WITH THE RECEIVER UPON THE OCCASION OF RECEIVERSHIP

Taking advantage of the potential of language, Weiner's statements are often performative, and speak of materials, processes and actions in relation to art. The texts can appear ambiguous and open ended, providing his audience space for multiple and diverse interpretations. Employing clearly considered typefaces, Weiner's sculptures highlight the visual and spatial qualities of any given language. His work explores structure and translation, using punctuation, colour and a uniquely coded sense of design, to change inflection or tone within the work.

Throughout Weiner's career he has worked in the public realm as well as in galleries, with works in different languages appearing around the world on the façades of buildings,

across windows and pavements, as well as in a host of different formats, ranging from films, badges and children's books, through to posters and temporary tattoos. His desire for his work to be freely available for a wide public to engage with dates back to his own early encounters with art:

I did not have the advantage of a middle-class perspective. Art was something else; art was the notations on the wall, or art was the messages left by other people. I grew up in a city where I had read the walls; I still read the walls. I love to put work of mine out on the walls and let people read it. Some will remember it and then somebody else comes along and puts something else over it. It becomes archaeology rather than history.

Weiner has presented a number of projects and exhibitions across the UK since the early 1970s: at ICA, London; Pier Arts Centre, Orkney; The Fruitmarket Gallery, Edinburgh; The Henry Moore Sculpture Trust, Halifax; Art Transpennine, Hull; Inverleith House in Edinburgh; several engagements with Bury Art Gallery, including their Text Festivals; a solo show at the National Maritime Museum, London; and occasional shows in commercial galleries, the most recent at Lisson Gallery in 2013. Weiner's work is also represented in the Tate collection, including as part of ARTIST ROOMS. Vitrines in the SLG's entrance corridor contain documentation from some of these events from Weiner's past, including his association with Factory Records in the 1980s.

The exhibition is supported by The Henry Moore Foundation, Vicky Hughes and John Smith, Lisson Gallery and Marian Goodman Gallery.

www.southlondongallery.org/allinduecourse
#allinduecourse

ACCOMPANYING EVENTS

Exhibition Tours
Daily at 1pm and Last Fridays at 7pm, Free
 Join the SLG's gallery assistants for informal drop-in tours of the exhibition.

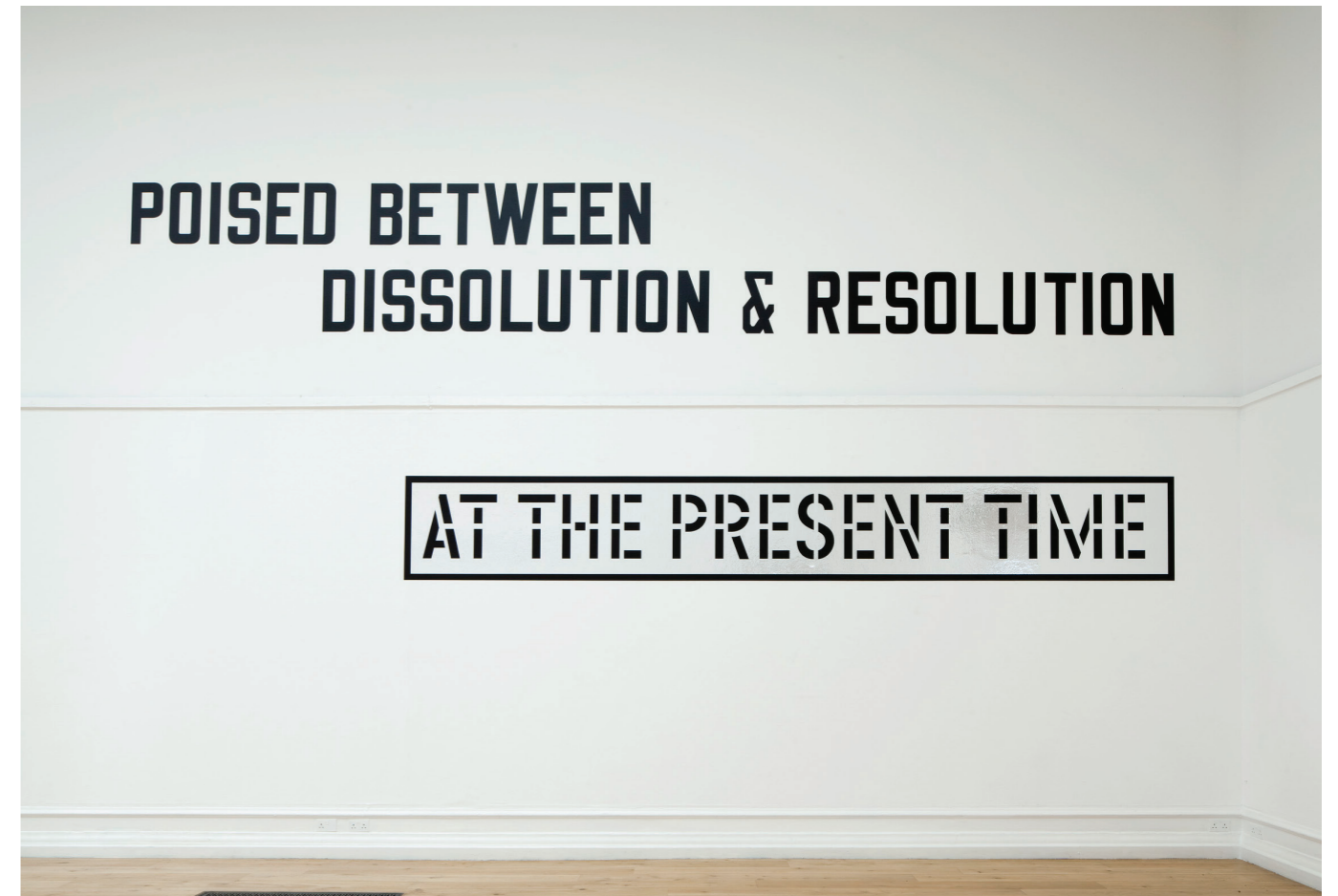
The Sunday Spot
Sun, 2–4pm, Free
 These drop-in artist-led workshops for children aged 3–12 and their parents/guardians explore the exhibition's themes.

My Vocabulary Did This To Me
Sat 22 and Sun 23 Nov, Clore Studio and Main Gallery
 A two-day programme looking at the potential of language in art. On Saturday a selection of Lawrence Weiner's films will be presented in the Clore Studio. On Sunday live performances will take place in the main gallery.

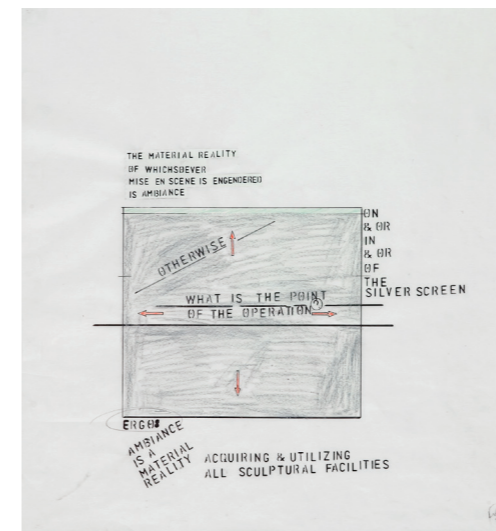
1: Lawrence Weiner, 2007. Installation view at the SLG, *Nothing is Forever*, 2010. Image courtesy LAWRENCE WEINER, Yvon Lambert, Paris, ARS, NY and DACS, London 2014. Photo: Andy Stagg

2–3: Lawrence Weiner, *untitled*, 2003, mixed media on paper. Work commission for the group exhibition, *Independence* at the SLG, 2003. Image courtesy LAWRENCE WEINER, ARS, NY, and DACS, London 2014

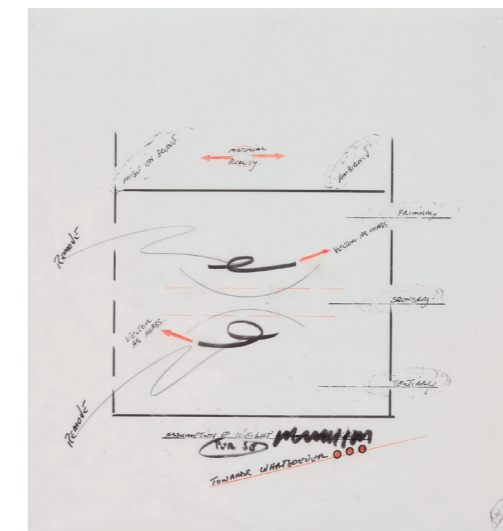
4: Lawrence Weiner, ALL IN DUE COURSE, limited edition tattoo for the South London Gallery, 2014. Image Courtesy LAWRENCE WEINER, ARS, NY and DACS, London 2014



1



2



3



4