

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
(last updated June 2021)

Artwork history

Lawrence Weiner

THE RESIDUE OF A FLARE IGNITED UPON A BOUNDARY, 1969

Language + the materials referred to

Dimensions variable

Solomon R. Guggenheim Museum, New York

Panza Collection, Gift, 1992

92.4180

Artist cat. no. 029

Provenance:

Ausstellungen bei Konrad Fischer (Galerie Konrad Fischer), Düsseldorf; sold to Giuseppe and Giovanna Panza, Milan and Varese, 1970 (Panza no. LW-1); gifted to the Solomon R. Guggenheim Museum, New York, 1992.

History

Lawrence Weiner first “constructed” this work (according to the terminology of his 1968 *Statement of Intent*) in early 1969, for the exhibition *Op Losse Schroeven* at the Stedelijk Museum, Amsterdam, by lighting a flare on the outer edge of Amsterdam. Within the exhibition galleries of the Stedelijk, the work took the form of a statement on a small card on the wall. The remote action was nevertheless documented in a series of photographs (**fig. 1**) taken by a journalist for the local newspaper *Het Parool*, and subsequently handed out at the exhibition’s press opening. (Weiner explains it was not his idea to document the work in this way, but he acquiesced.¹)



Figure 1: photographs of Weiner’s action on Amsterdam city limits, 1969. Courtesy MOVED PICTURES ARCHIVE, New York

When the exhibition traveled to the Museum Folkwang, Essen later that year (*Verborgene Strukturen*, May–June 1969), at least one of the photographs from Amsterdam was apparently used to represent the work.²

Immediately following the Stedelijk exhibition, this was one of five works that Weiner presented in his first exhibition at Konrad Fischer’s gallery in Düsseldorf, *Ausstellungen bei Konrad Fischer* (opened April 10, 1969). There the works took the form of statements on small index cards on the wall (**fig. 2**). They were also printed on the announcement card that Weiner designed for the exhibition, in both English

¹ Lawrence Weiner, Panza Collection Initiative Interview, April 18, 2013. The recording and full transcript for this and the other interviews with Weiner conducted in 2013 are available to researchers in the Panza Collection Initiative Records, Solomon R. Guggenheim Museum Archives. Alice Zimmerman identified the journalist as Louwrien Wijers.

² An exhibition checklist included in an insert in the catalog for Essen refers to photographs lent by Galerie Konrad Fischer. The catalog reproduces a close-up photo of the piles of ashes that is a distinct view from that in the fourth and fifth images in fig. 1; this photo is also in the exhibition archives of the Folkwang Museum.

and German (this work was translated “Der Rückstand einer Fackel, die auf einer Grenze entzündet wurde”) (fig. 3). (The phrases were printed in a combination of upper- and lowercase letters—a format anomalous to Weiner’s later realizations, which with very few exceptions feature all caps.)



Figure 2: Galerie Konrad Fischer (Ausstellungen bei Konrad Fischer), Düsseldorf, 1969

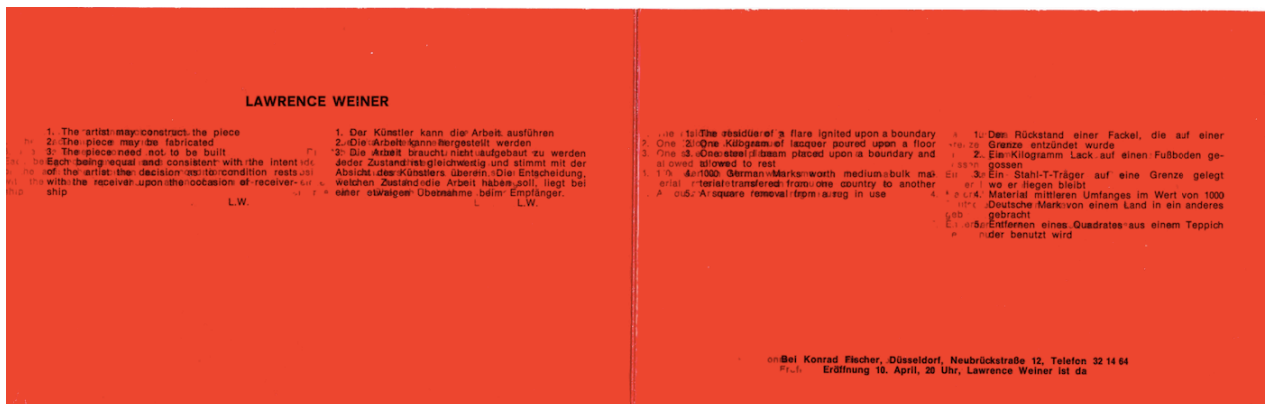


Figure 3: Announcement card for 1969 Fischer exhibition. MOVED PICTURES ARCHIVE, New York

Panza purchased the work from Fischer in early 1970. In keeping with Weiner's established practice, lawyer Jerald Ordover provided Panza with a letter confirming the registration of the work in Panza's name (**fig. 4**).

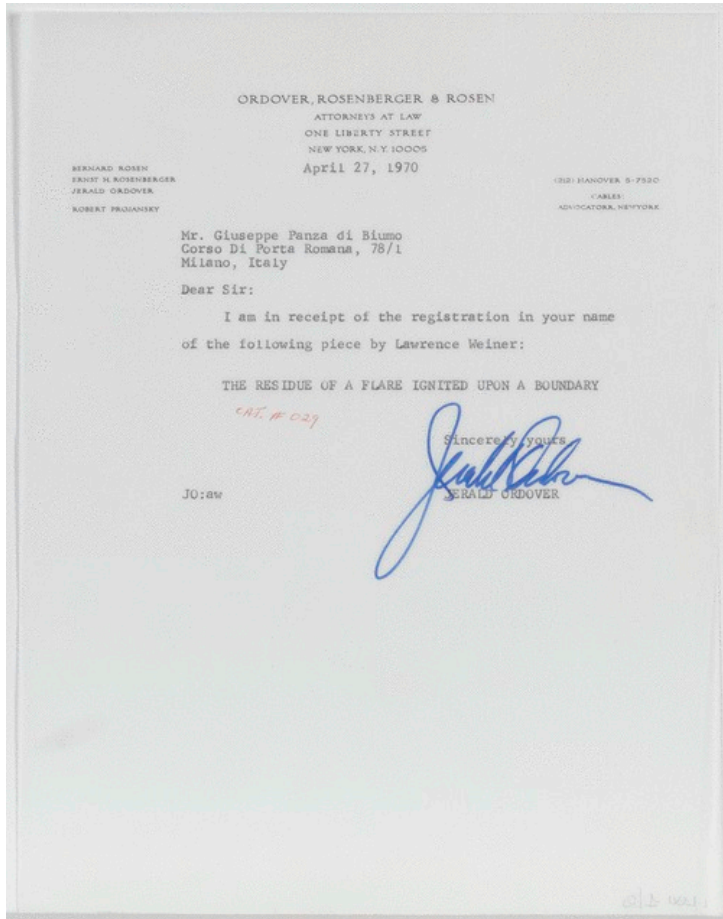


Figure 4: Confirmation of registration by Jerald Ordover, sent to Giuseppe Panza, April 27, 1970, Solomon R. Guggenheim Museum, New York

Panza also received a sheet of graph paper with the statement handwritten by Weiner in all-caps (and with the artist's name below) (**fig. 5**). Weiner provided Panza with similar typewritten sheets for other works that he purchased around this time, such as *TO THE SEA*[...] (91.48185–9). These sheets were not

unique to Panza's holdings; according to the artist, they served as an additional means of registering receipt of the work by the owner.³

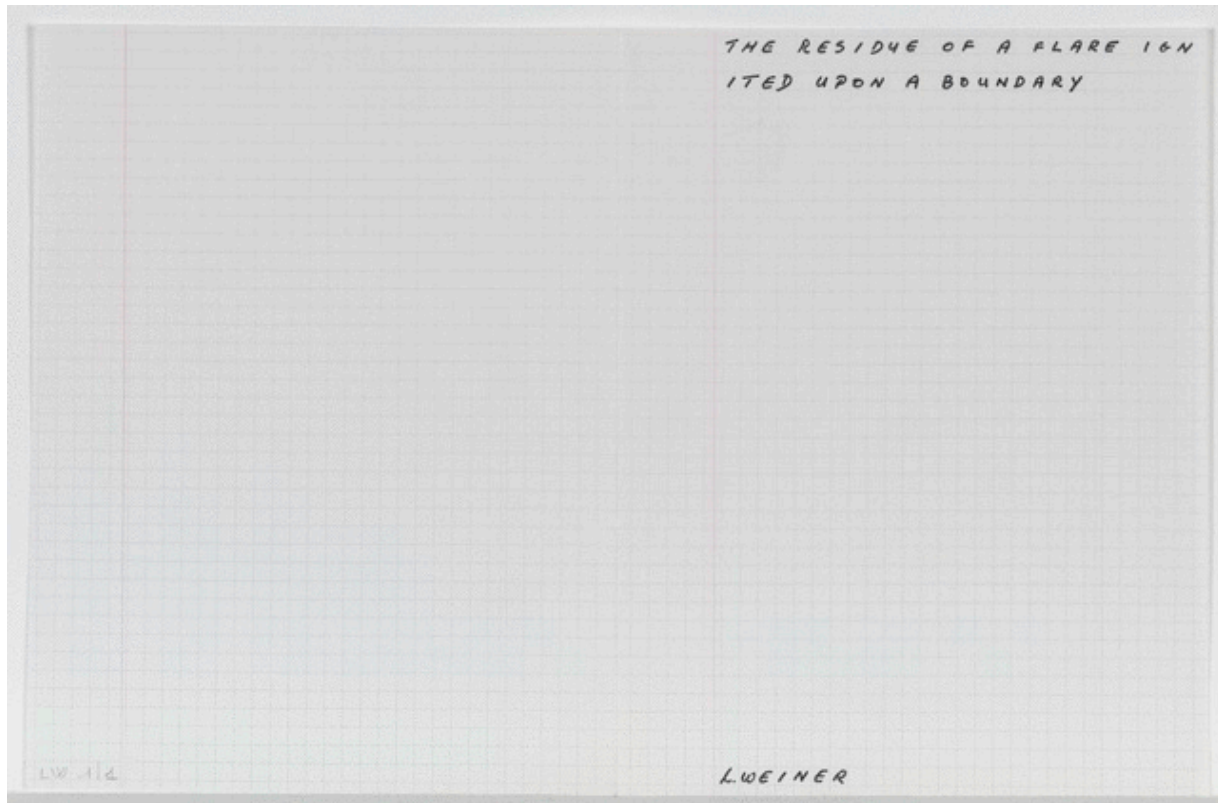


Figure 5: Handwritten statement on graph paper. Solomon R. Guggenheim Museum, New York

During a trip to Italy in June 1972, for the publication of his artist's book *HAVING BEEN DONE AT (ESSENDO FATTO A)* by Gian Enzo Sperone in Turin, Weiner visited Panza in Milan. It was apparently during this first meeting that the two discussed the issue of presentation. Weiner recalled in 1982:

I finally met [Panza] after he had acquired a lot of work, and I asked the obvious question: how did he show this to other people? He said, "Well, I wanted to talk to you about it and I've tried

³ Lawrence Weiner, email message to Francesca Esmay, Aug. 5, 2020. Weiner further explained that these were made with "the cheapest paper (it was the paper that you put between carbon paper to make a copy back then)."

*this and that, I've tried having it typeset, etc." Finally I made a deal with him that since we had had such good conversations, whatever way he wanted to present it was fine with me.*⁴

Sometime after this, perhaps in 1973, this was among a group of works that Panza installed at his villa in Varese (**figs. 6, 7**) in small black Letraset adhered directly to the wall. The serif font was selected by Panza himself.⁵ As Weiner has recounted in numerous interviews, it was upon seeing Panza's installation during a subsequent visit (probably in late 1973 or the first half of 1974) that the artist himself adopted wall inscription as a method for presenting his work:

*He found an architect who put it on the wall. I arrived in his house to look at the collection, and there was a work of mine either painted or presstype, I never figured it out, on the wall. I think I was a little distressed, walked around Milano for a while, and realized that was just about as good as anything else. It wasn't anything I figured out, it was something that just came about by someone who was using the work. I think I was also tired of carrying these wrinkled typewritten papers.*⁶

For his next solo exhibition, at Galleria Toselli, Milan, in the summer of 1974 (opened July 1), Weiner hired a sign painter to paint the work (*WITH A RELATION TO THE VARIOUS THINGS BROUGHT TO LIGHT[...]*, not part of the Panza Collection; current ownership unconfirmed) on the gallery walls; this was apparently first instance that he used the wall format himself.

⁴ Weiner, "Early Work: Interview by Lynn Gumpert," in Lynda Benglis, Joan Brown, Luis Jimenez, Gary Stephan, *Lawrence Weiner: Early Work*, exh. cat., New York: The New Museum, 1982 (re-printed in Gerti Fietzek and Gregor Stemmerich (eds.) *Having Been Said: Writings and Interviews of Lawrence Weiner, 1968–2003* (Hantje Cantz, 2004), p. 122.

⁵ Francesca Guicciardi Panza, email message to Ted Mann, June 3, 2013. The Panza family archives contains the 1972 Letraset catalog that Giuseppe Panza used.

⁶ Weiner, "Early Work: Interview by Lynn Gumpert," p. 122. See also the interview with David Batchelor in *Artscribe* (March/April 1989), reprinted in *Having Been Said: Writings and Interviews of Lawrence Weiner, 1968–2003*, p. 189; and March 21, 2013 interview with Weiner for the Panza Collection Initiative. In his 1998 interview with Eichhorn, Weiner offers a different account; he recalls that Panza's architect wrote him with the proposal and then sent photographs (Eichhorn, p. 144). Giovanna and Giuseppina Panza had no recollection of Giuseppe Panza carrying Weiner's works around with him on typewritten sheets, when asked about this in 2020.



Figure 6: Villa Menafoglio Litta Panza, Varese, second floor (Letraset installed on wall by Panza sometime between 1972 and 1974). Photo: Gian Sinigaglia, taken sometime between 1973 and 1976. Archivio Panza / Giorgio Colombo, Milan.



Figure 7: Villa Menafoglio Litta Panza, Varese (same installation, close-up view in 1977). Photo: Giorgio Colombo, Milan

In 1992, just prior to his gift to the Guggenheim Museum, Panza lent this work to an exhibition of his collection at the Museo Cantonale d'Arte, Lugano (*Gli anni 80 e 90 della Collezione Panza*) (**fig. 8**). Weiner was not consulted on this presentation, and the lettering, while sans serif, departed from the artist's typical font selection. An Italian translation, in much smaller lettering, was set on the wall below.



Figure 8: Museo Cantonale d'Arte, Lugano, 1992 (produced without Weiner's involvement).
Photo: Giorgio Colombo, Milan.

For a 1994 collection exhibition at the Solomon R. Guggenheim, New York, the work was realized in one of the bays of the Frank Lloyd Wright rotunda. Following Weiner's plans (**fig. 9**), the text was executed in black Franklin Gothic Extra Condensed typeface and scaled so as to fully extend across the back wall of the bay (**fig. 10**).

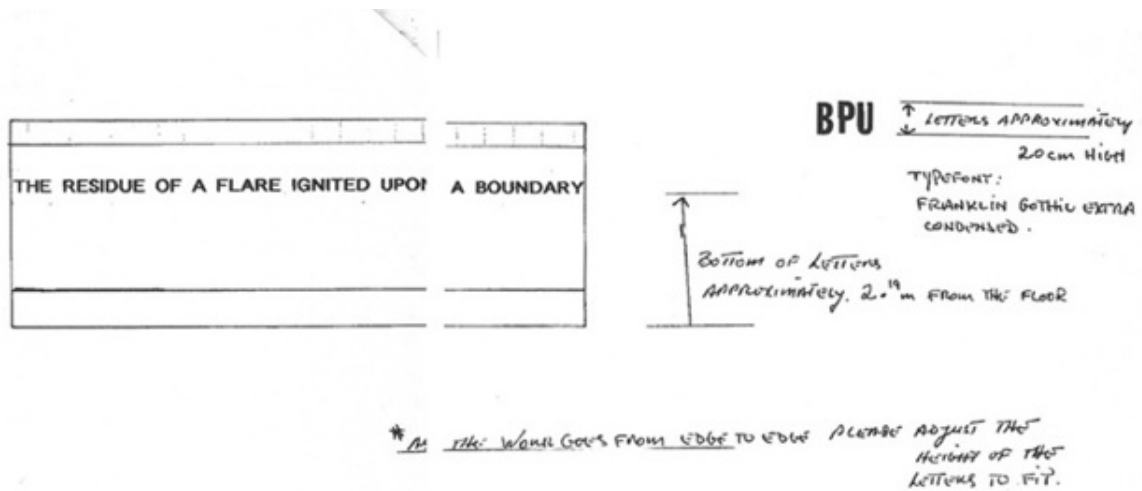


Figure 9: Photocopy of plan from Weiner studio for the 1994 Guggenheim exhibition

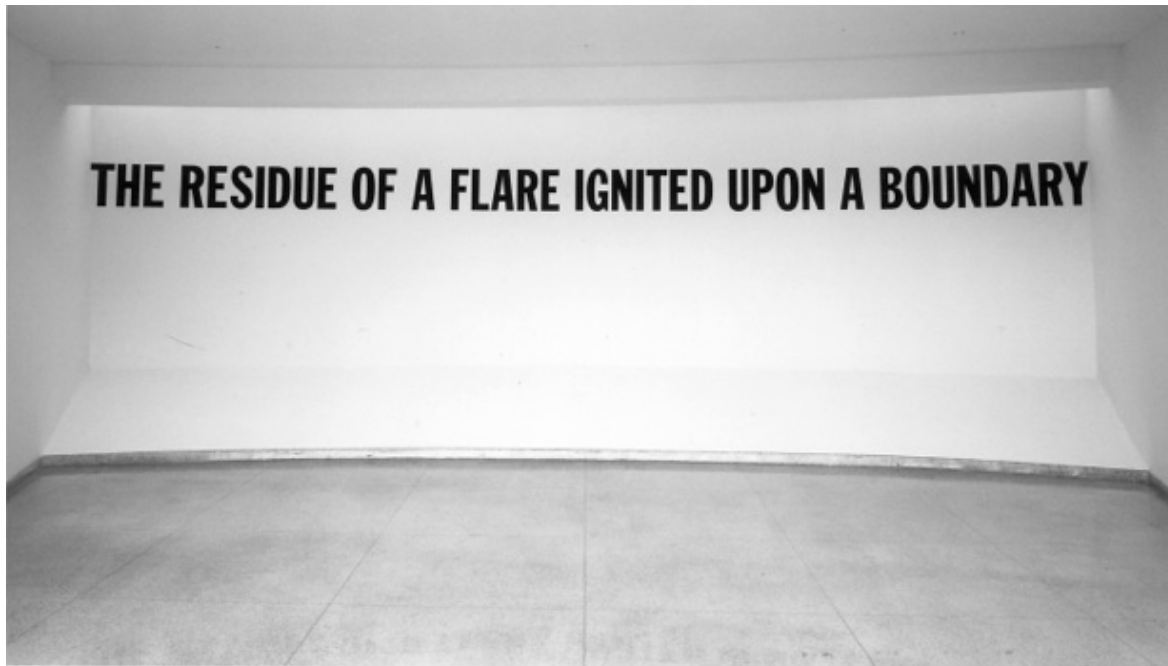


Figure 10: Solomon R. Guggenheim Museum, New York, 1994

Exhibitions

Stedelijk Museum, Amsterdam, *Op losse schroeven*, March 15 – April 27, 1969. (Weiner ignited flare upon Amsterdam city limits; wall text in museum referred to this remote construction). Catalogue: p. 32 (text published in English, not translated into Dutch). Traveled to Museum Folkwang, Essen, as *Verbogene Structuren*, May 9 – June 22, 1969. (Photographs of Weiner's 1969 construction in Amsterdam.) Catalogue: p. 82; p. 83, b/w ill. (1969 Amsterdam photo, no caption); catalogue supplement, unpag., no. 33 ("Die Reste einer Rakete, abgebrannt an der Stadtgrenze von Amsterdam").

Ausstellungen bei Konrad Fischer (Galerie Konrad Fischer), Düsseldorf, *Lawrence Weiner* (solo exhibition), opened April 10, 1969 (Typewritten on small index card attached to wall). No catalogue.

[Villa Menafoglio Litta Panza, Varese, ca. 1973 – 1992. (Presentation designed by Panza; small black Letraset text on wall, serif font, in English).]

Museo Cantonale d'Arte, Lugano, *Panza di Biurno: Gli anni 80 e 90 dalla collezione*, April 11 – July 5, 1992. (Designed by Panza without artist's consultation. In English with smaller translated text in Italian near floor below.). Catalogue: unpag., b/w ill. (Panza's Varese installation, and Ordovery registration letter).

Solomon R. Guggenheim Museum, New York, *The Guggenheim and the Tradition of the New: Postwar Masterpieces from the Guggenheim Museum Collection*, May 20 – Sept. 11, 1994 (Painted on wall following Weiner's design.) No catalogue.

Artist Books

Terminal Boundaries, 1969, unpublished manuscript, Lucy Lippard files (German trans.: "DER RÜCKSTAND EINER FACKEL DIE AUF EINER GRENZE ENTZÜNDET WURDE")⁷

Works (Hamburg: Anatol AV and Filmproduktion, 1977), unpag.

Lawrence Weiner: Specific & General Works (Villeurbanne, France: Le Nouveau Musée / Institut d'Art Contemporain, 1993), unpag., in English, French, and German. (Trans.: "LES RÉSIDUS D'UN FEU DE BENGAL BRULE SUR UNE FRONTIÈRE"; "DER RÜCKSTAND EINER FACKEL DIE AUF EINER GRENZE ENTZÜNDET WURDE")

⁷ Information provided by Weiner studio; manuscript was not seen by PCI team.

Other published references

Carel Blok, "Letter from Holland," in *Art international* 13 (May 1969), p. 53.

Jack Burnham, "Alice's Head: Reflections on Conceptual Art," in *Artforum* 8, no. 6 (Feb. 1970), p. 41, b/w ill. (photo of Weiner's 1969 construction of the work in Amsterdam).

Germano Celant, *Das Bild einer Geschichte 1956/1976, Die Sammlung Panza di Biumo / Die Geschichte eines Bildes: Action painting, Newdada, Pop art, Minimal art, Conceptual and Environmental art* (Milano: Electa International, 1980), p. 146, b/w ill. (Panza's Varese installation).

Interview by Lynn Gumpert, in *Lynda Benglis, Joan Brown, Luis Jimenez, Gary Stephan, Lawrence Weiner: Early Work* (Exh. cat., The New Museum of Contemporary Art, 1982). Reprinted in Gerti Fietzek and Gregor Stemmerich (eds.), *Having Been Said: Writings and Interviews of Lawrence Weiner, 1968–2003* (Ostfildern-Ruit: Hatje Cantz, 2004), p. 126.

Helmut Draxler, "Das Brennende Bild: Eine Kunstgeschichte des Feurs in der Neuren Zeit," in *Kunstforum* 87 (Jan./Feb. 1987), p. 165.

Art of the Sixties and Seventies: The Panza Collection (New York: Rizzoli, 1988), p. 230, b/w ill. (Panza's Varese installation).

Dorothee Fischer, *Ausstellungen bei Konrad Fischer, Düsseldorf Oktober 1967–Oktober 1992* (Bielefeld: Edition Marzona, 1993), p. 30, b/w ill. (1969 Konrad Fischer installation, overall view).

Art of this Century: The Guggenheim Museum and its Collection (New York: Solomon R. Guggenheim Foundation, 1993, 2nd ed., 1997), pp. 278, 280; p. 281, color ill. (1994 Guggenheim installation).

Anne Rorimer, "Lawrence Weiner: Displacement," in *Robert Lehman Lectures on Contemporary Art* no. 1 (eds. Lynne Cooke and Karen Kelley; New York: Dia Center for the Arts, 1996), pp. 23, 26. (From a lecture originally given in 1992.)

Alexander Alberro (ed.), *Lawrence Weiner* (London: Phaidon, 1998), p. 48; p. 49, b/w ill. (three photos of Weiner's 1969 construction of the work in Amsterdam).

Rendezvous: Masterpieces from the Centre Georges Pompidou and the Guggenheim Museum (Exh., cat., Solomon R. Guggenheim Museum, 1998), pp. 584–85, color ill. (1994 Guggenheim installation) [not in exhibition].

Art of the Fifties, Sixties and Seventies: The Panza Collection (Milan: Editoriale Jaca Book; Wappingers' Falls, N.Y.: Antique Collectors' Club, 1999), p. 270, b/w ill. (Panza's Varese installation).

Percepcions en transformación: La Colección Panza del Museo Guggenheim / Changing Perceptions: The Panza

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Lawrence Weiner, *THE RESIDUE OF A FLARE IGNITED UPON A BOUNDARY, 1969 (92.4180)*
Artwork history, last updated June 2021

Collection of the Guggenheim Museum (Exh. cat., Guggenheim Museum Bilbao, 2000), p. 238–39, color ill. (layout in black Franklin Gothic Extra Condensed typeface; and four photos of Weiner’s 1969 construction of the work in Amsterdam) [not in exhibition].

Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality* (London: Thames & Hudson, 2001), p. 77.

Peter Osborne (ed.), *Conceptual Art* (London: Phaidon Press Limited, 2002), p. 81, b/w ills. (three photos of Weiner’s 1969 construction of the work in Amsterdam).

Seth Siegelaub, Marion Fricke and Roswitha Fricke (ed.), *The Context of Art / The Art of Context* (Trieste: Novado Press, 2005), p. 11, b/w ills. (two photographs of Weiner 1969 construction of the work in Amsterdam).

Lawrence Weiner: AS FAR AS THE EYE CAN SEE (Exh. cat., Whitney Museum of American Art and Museum of Contemporary Art, Los Angeles, 2007), pp. 96–100, b/w ills. (four photos of Weiner’s 1969 construction of the work in Amsterdam) [not in exhibition]

Liz Kotz, *Words to be Looked At: Language in 1960s Art* (Cambridge and London: MIT Press, 2008), pp. 205; pp. 206–8, b/w ills. (three photos of Weiner’s 1969 construction of the work in Amsterdam).

Francesca Esmay, Ted Mann, and Jeffrey Weiss, *Object Lessons: Case Studies in Minimal Art—The Guggenheim Panza Collection Initiative* (New York: Solomon R. Guggenheim Foundation, 2021), p. 188, b/w ill. (photo of Weiner’s construction of the work in Amsterdam, 1969); p. 221, b/w ill. (photo of Weiner’s 1969 construction of the work in Amsterdam); pp. 222, 300; p. 311, checklist, b/w ill.