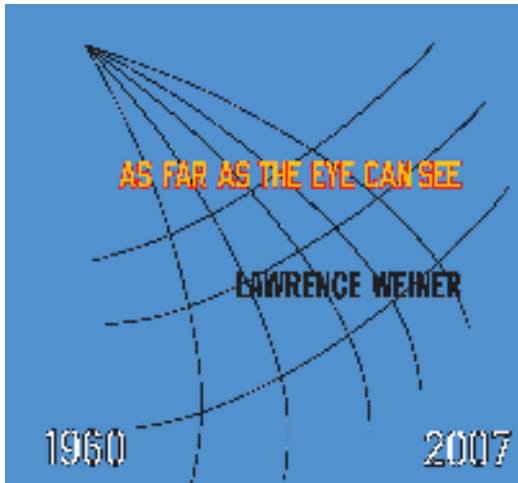


Lawrence Weiner: As Far as the Eye Can See / Edited by De Salvo, Donna, and Ann Goldstein--New Haven, CT: Yale University Press, in association with the Whitney Museum of American Art and The Museum of Contemporary Art, Los Angeles, January 2008.--416 p.: ill.—ISBN: 978-0-300-12695-2: \$60.00.



Published to accompany the 2007-2008 exhibition, by the same name this catalog consists of six essays detailing the contributions of the artist over the course of nearly five decades. Known as one of the founding artists of the 1960s conceptual art movement, Weiner is an important figure in contemporary art and theory and a fitting subject for such an ambitious retrospective.

In "As Far as the Eye Can See" Donna De Salvo looks at Weiner's artistic development and the evolution of his work from early paintings to later installations influenced by the Happenings artists of the 1950s. Weiner's artistic outlook is described as "the relationship of human beings to objects and objects to objects in relation to human beings." Ann Goldstein's essay "If it Looks Like a Duck and it Walks Like a Duck, it Probably is a Duck" addresses Weiner's assertion that "The artist is confronted by a configuration that does not please him" (i.e. it is incumbent upon the artist to change

such configurations). Weiner's work is often in direct reference to this dynamic.

In "The Metaphor Problem, Again and Again: Books and other things by Lawrence Weiner" Dieter Schwarz looks at Weiner's "permeability of language" as expressed through the rejection of metaphor and substitution. Books are used sculpturally by Weiner as independent stages for individuals works. Gregor Stemmerich's "Lawrence Weiner: Material, Language, Tic-Tac-Toe" shows the influence of thinkers such as Noam Chomsky, Jean Piaget, and philosopher Nicholas Reschel, who said "reality is to fiction as chess is to tic-tac-toe," meaning that human life is more interesting in translation.

Liam Gillick's essay "The Objectification of Desire in the Work of Lawrence Weiner (Finding a Place in the Sun)" explores Weiner's central idea that there is no one single *thing* or object in art (the creation), rather there are relationships, dynamics, and reactions. And lastly, in "Ships at Sea," Edward Leffingwell discusses the influence of film on Weiner's art. According to Leffingwell, Weiner was particularly influenced by the French New Wave directors such as Jean-Luc Godard.

The presentation is effective in its combination of text with a large number of quality images. The book also contains several sections of accompanying material, such as listings of exhibitions, books and other publications, audio work, films, posters, and other objects.

This is an appropriate resource for contemporary art researchers, in general, and Weiner scholars, in particular. The essays contain certain complex terminologies and concepts which may be unfamiliar to the casual reader, though would be compelling scholars of critical theory or related fields.

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