

# REGEN PROJECTS

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## Art in America



# Where Words Go

*Laurence Weiner's essentially nomadic oeuvre has paused for a time in a voluble retrospective that explores many aspects of his language-based career.*

BY FAYE HIRSCH

A GLACIER V  
ISED

ILLUMINATED BY THE LIGHTS OF TWO SHIPS PASS  
THE NIGHT

ONE QUART ANTI FREEZE POURED UPON THE ICE  
LITTLE AMERICA ROSS DEPENDANCY ANTARCTICA  
AND ALLOWED TO REMAIN

ONE QUART ANTI FREEZE POURED UPON THE ICE  
NORWAY STATION PRINCESS MARTHA COAST QUEEN MAUD LAND ANTARCTICA  
AND ALLOWED TO REMAIN

ONE FLOURESCCIN SEA MARKER POURED INTO THE SEA

A TURBULENCE INDUCED A BODY OF WATER

WATER UP A BRIDGE

SOME MATERIAL  
(LICHTER THAN AIR)  
[AND]  
SOME MATERIAL  
(HEAVIER THAN WATER)  
THROWN SOMEPLACE (WET)

SOME MATERIAL  
(HARDER THAN LEAD)  
[AND]  
SOME MATERIAL  
(SOFTER THAN STEEL)  
THROWN SOMEPLACE (DRY)

SOME MATERIAL  
(THICKER THAN BLOOD)  
[AND]  
SOME MATERIAL  
(CLEAR AS MUD)  
THROWN SOMEPLACE (LOW)

SOME MAT  
(WHITER TH  
[AND]  
SOM  
(DARK  
THROWN S

VER THE CODE  
ARCH RECORDED IN A WALL OF STONE  
WITH A KEYSTONE OF CHALK  
AND IMPOSTS OF SLATE

The 40-year retrospective "Laurence Weiner: As Far As the Eye Can See," which was installed at the Whitney Museum of American Art in New York this winter and opens later this month at the Museum of Contemporary Art in Los Angeles, is the first comprehensive survey of the artist to be mounted in the U.S. Coming so late in his career, it permits a breathtaking overview of a large body of work that is seemingly infinite in its permutations. Yet for sheer consistency of vision and coherence of approach, Weiner has no peer, having plotted his course of action early on and never wavered from its pursuance.

At the Whitney, most of the show was contained on one floor. Right off the elevator, the visitor was presented with options, confronted

by three temporary curved walls separating four broad floor-to-ceiling passages that gave radial entry into the rest of the exhibition. This open arrangement, by which the visitor could proceed in any of four different directions to equal effect (the show was not organized chronologically), expressed at the outset Weiner's anti-authoritarian attitude. There are always multiple possibilities, not only in the interpretation of his work, but in its physical realization, be it an object or action, or, most often, language in various forms. Language figured conspicuously at the Whitney as wall works in vinyl upper-case lettering, mainly black, but sometimes blue, yellow or red. With vectors fanning into galleries, the exhibition placed the visitor at a pivot point,

and, though it might be simply a morphological coincidence, one could imagine being transported into one of Weiner's early "Propeller" paintings, ca. 1964, which the artist says were inspired by the radial test pattern buzzing on late-night TV screens.

Standing still, however, looking at the works immediately in view, one got a summary sense of everything—of the sheer volubility of the work, for one thing, which has also inspired heaps of interviews and critical writing. Weiner's own clarity of purpose was evident early on in the famous articulation of his methodology, posted or published in many contexts since. Here, it confronted the visitor on the left curved wall at the entry, reading, in black capital letters.

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.

View of Laurence Weiner's exhibition at the Whitney Museum of American Art, New York. Photo: Sheldon C. Collins.

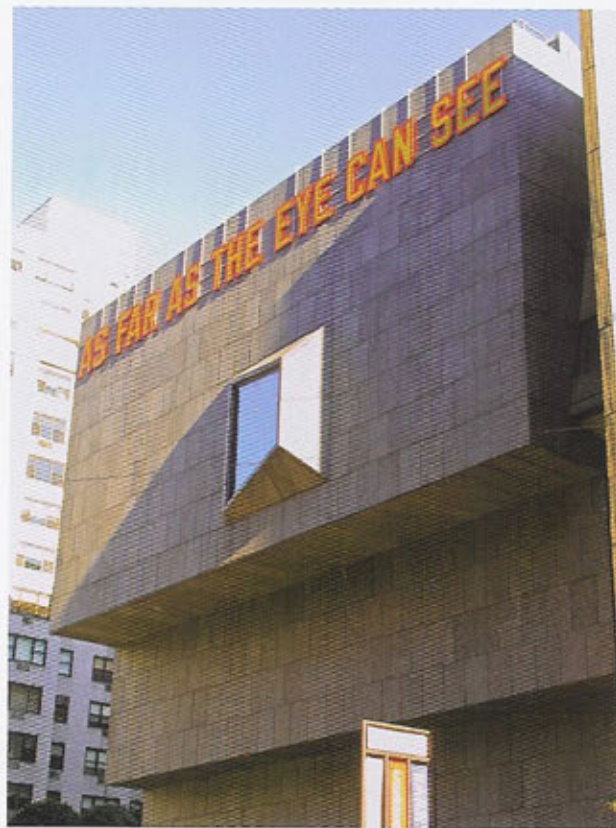
**The open arrangement of works, through which one could navigate in any of four directions to equal effect, expressed Weiner's anti-authoritarian attitude.**

First published in 1968, Weiner's "Statement of Intent"<sup>1</sup> is one of the signal documents of Conceptual art, though the artist has often rejected attempts to affiliate him with that movement. While he has added one phrase or another over the years, depending on the circumstances in which it appears, his "Statement" has held good for all this time. Accordingly, whatever form his work may take—as decided by the artist and/or by the persons purchasing or providing a context for the piece—to Weiner, it makes little or no difference. The work exists outside of these variables, as something with both tremendous flexibility and an unimaginable and (oddly) inarticulate permanency.

In addition to language pieces on walls, which dominated the Whitney exhibition, at least visually, there were numerous books and multiples on view in vitrines and posters blanketing one long wall. Non-language pieces, including several of a process-based nature, manifest descriptions that might specify paint sprayed for a certain length of time, or something poured somewhere—for example, in the elevator, where a wan patch in the carpeting signaled the presence of *AN AMOUNT OF BLEACH Poured UPON A RUG AND ALLOWED TO BLEACH* (1968). A few works were placed elsewhere than the fourth floor. *(THIS & THAT) PUT (HERE & THERE) OUT OF SIGHT OF POLARIS* (1990) was wittily located in the basement, guaranteeing that, while pondering its installation, one would never gain a glimpse of the North Star. *IN DIRECT LINE WITH ANOTHER & THE NEXT*, a manhole cover with text from a project Weiner did in New York for the Public Art Fund in 2000, was inserted in the sidewalk at the museum's entrance. An extensive screening of Weiner's videos and films took place offsite, at Anthology Film Archives, and an audio program of music and spoken pieces recorded over the years could be listened to on an audio set anywhere in the building. Weiner enjoys working with others, and in the films and videos, and in audio works, that proclivity was most effectively conveyed.

The exhibition checklist, published in a catalogue both useful (with many shots of the works in various contexts over the years) and edifying (in eight essays), cites 132 pieces, plus 167 posters, plus an unspecified number of books, multiples and ephemera. The same work can appear in many different formats, i.e., in many places at once, testifying to its relentless nomadism: as a dogtag, games, a wine split with label, matchbooks, pins, t-shirts, printed fabric swatches, a knife, pens, watches, a compact, stencils, decals, a cup and saucer, a coin. At the Whitney, the wall of posters, drawn from the Lawrence Weiner Poster Archive, which was initiated in the late 1970s at the Nova Scotia College of Art and Design and entered the Vancouver Art Gallery in 1991 (it now holds 290 posters altogether), colorfully testified to Weiner's long engagement with the medium. "Often the whole content of the exhibition can be found on the surface of the poster," he said in 1990.<sup>2</sup> Weiner's attitude toward ownership can be expansive. A number of works in the show are at least partly "public freehold," a designation used by the artist to mean they cannot be purchased in their entirety. "There had to be some sort of gesture," he has said, "and that gesture was to not sell a certain percentage of the work, approximately half. It was my own attempt to stay pure."<sup>3</sup>

Viewers are probably most familiar with Weiner through his language works posted on walls inside and out. That particular format did not come first in his career, but only evolved after his



Above, *AS FAR AS THE EYE CAN SEE*, 1988, installed on the Whitney Museum's facade, 2007. Photo Jerry L. Thompson, courtesy Marian Goodman Gallery, New York.

work began to be collected and the issue of displaying it was raised. As he relates it,

I finally met [Giuseppe Panza di Biumo] after he had acquired a lot of work, and I asked the obvious question: how did he show [my art] to other people? He said, "Well, I wanted to talk to you about it and I've tried this and that, I've tried having it typeset, etc." Finally I made a deal with him that since we had such good conversations, whatever way he wanted to present it was fine with me. He found an architect who put it on the wall. I arrived at 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 around these wrinkled typewritten pages.<sup>4</sup>

Language is inherently insubstantial, but Weiner's formulation of it, in large capital letters on walls, tends to give it a greater concreteness—more valence as an object. In addition, the myriad unnamed referents and a plethora of cited substances and processes offered up in that language seem almost to materialize as they are imagined, which gave the exhibition a feeling of being inhabited by more than mere words.

The artist dislikes documentation, and the Whitney show was free of it, leaving one to consult the catalogue for images of early actions and variable contexts for works. This is another way that Weiner has distanced himself from the Conceptual movement. As he said in what reads as a testy exchange with Joseph Kosuth in 1969, "You like the word 'conceptual.' For you it's fine. It fits you. I don't really see it fit-



*two views of the exhibition.*  
*Photos Sheldon C. Collins.*





TAKEN TO AS DEEP AS THE SEA CAN BE, 2005, language + the materials referred to, dimensions variable. Photo Jerry L. Thompson.

ting me. I don't think there is a preconceived concept because the material is so erratic." Kosuth's reply ended with, "You use language, so conceptual is applicable, whether you like it or not, baby."<sup>65</sup> Weiner has always insisted that art has primarily to do with "the relationships between humans and objects."<sup>66</sup> He considers both his language pieces and their possible manifestations as objects or actions to be sculpture (the mediums are always cited as "language + the materials referred to"), and sculpture, for him, comes to life in the dynamic moment of its reception—the moment, that is, it is used (which can involve nothing more than contemplation).

Beside his statement of intent, at the entrance, running from ceiling to floor, was a language piece made up of a dozen three-line phrases naming in solid black capitals "some" material to stand on, to hold or to throw:

SOME STONE TO STAND ON  
SOME STONE TO HOLD  
SOME STONE TO THROW . . . (etc.)

(The title consists of all 12 parts, 1988.) The materials include—besides stone—wood, glass, steel, gold, earth, coal, salt, lead, ashes, rubber and hemp. The absence of plastics of any sort gives the compendium an old-fashioned and distinctly un-Pop flavor, smacking neither of alienated labor nor fabrication-by-proxy. It also refers back to the late '60s and early '70s, when Weiner finally settled on his *modus operandi*, and when artists such as Richard Serra were using similar materials in actions of a similar kind. One is reminded, among the work's parallels, of Serra's list of verbs from 1967-68 ("to roll, to crease, to fold, to store," etc.). Weiner

himself made lists: *Tracce/Traces* (1970), for example, is a numbered list of participles ("132 MIXED 133 MUCKED 134 LOCKED 135 CABLED," etc.), a part of speech Weiner has used widely, up to the present. In the latest works in the exhibition, from 2007, one finds substances "crystallized," "cut and strewn," and "fallen."

Throughout the exhibition, the material possibilities contract and expand, widening in magnitude, slipping and sliding through levels of ambiguity. Broadening the parameters of *SOME STONE*, for example, and at the Whitney installed one above the other, were four six-line works from 1991, beginning with, at the top,

SOME MATERIAL  
(HARDER THAN LEAD)  
AND  
SOME MATERIAL  
(SOFTER THAN STEEL)  
THROWN SOMEPLACE (DRY)

This time the substances are unspecified ("some material"). There are two of these unspecified materials per work, characterized in opposite ways, within parentheses. In each work, they are always "thrown someplace" that is also characterized ("wet, dry, low, high") but not further pinpointed. The comparative parenthetical phrases not only qualify the unnamed material but do so in relation to another material, which is named. That named material is both summoned and dismissed (since it is really not there), a little crab walk that characterizes many of Weiner's works.

Somehow, within this network, the piece takes its form, however

it strains against reification. And the viewer's situation in imagining the work—the process of “thinking” it—is similar to the feeling that Weiner once described as arising from the translation of his pieces into various languages—a factor to be considered, since Bronx-born Weiner was “globalist” *avant la lettre*, spending much of his life abroad; he was appreciated in Europe before he was accorded much attention in the U.S. In the exhibition, there are many versions of works, especially as books, multiples and posters, that are in other languages. “When you translate from one language to another,” Weiner said, “the work changes, generally. But it doesn't really—it changes specifically, but you get a general ambiguous feeling about what the work is. That's the kind of feeling about the work that I'm dealing with. There are so many ways you can think EARTH TO EARTH ASHES TO ASHES DUST TO DUST.”<sup>7</sup>

**A**t the entrance to the exhibition, a methodology was prescribed, and one means of execution—through language—exemplified by *SOME STONE*. Another possibility without language was presented by *A 36" X 36" REMOVAL TO THE LATHING OR SUPPORT WALL OF PLASTER OR WALLBOARD FROM A WALL* (1968), installed on the third temporary wall. This was an actual “removal,” which resulted in the exposure of a mute square of grayish white within the white drywall. It was just about the simplest and most direct statement of the materialist underpinnings of Weiner's work as could have been selected to open the show—a white-on-white piece that conjures Malевич, only to dispel any whiff of utopianism.

Weiner's journey to this point was illustrated in a corner of the retrospective by seven or eight years' worth of similarly reductive works,

**Weiner's more fanciful notations might be taken as a measure to ward off ossification—but also as a form of play, of messing with your mind.**

the earliest of which was a small section of untitled wooden shutter lathered with house paint (1961), along with a few small Propeller paintings. Also present was *What Is Set Upon the Table Sits Upon the Table (Stone on Table)*, ca. 1962-63, consisting of a roughly trimmed, two-foot-high limestone block placed on a wooden table. As Weiner tells it, once he assembled the piece, he began moving the stone around on the table as an activity in itself, at which point he realized that was enough—a “rejection of the Duchampian ethic,” seen by Weiner as extracting objects from a condition of use and settling them in an ideal position as art history. “I realized sculpture was about . . . volume or mass put in place. It's a matter of transportation.”<sup>8</sup>

“Removal” became important to Weiner in the late '60s, as it did for such contemporaries as Smithson, Heizer and other land artists. This was seen not only in the 36-by-36-inch square at the Whitney show's entrance, but also in a series of 1968 paintings on canvas, the last Weiner made. The four untitled examples in the show were all rather large, consisting of rectangular canvases with a corner removed, their surfaces spray-painted for a certain specified length of time in one color, and a band of a second color at the top or bottom. The various factors of size, position of “removal” and color were all discussed with the person for whom the work was intended, and if the works

Exhibition view. Photo Sheldon C. Collins.



**Like time, matter can be compounded into abstraction, and it sometimes feels as though the artist is treading a fine line between all and nothing.**

sold, they sold at the same price, whether small or large. Also from 1968 was *A SERIES OF STAKES SET IN THE GROUND AT REGULAR INTERVALS TO FORM A RECTANGLE TWINE STRUNG FROM STAKE TO STAKE TO DEMARK A GRID A RECTANGLE REMOVED FROM THIS RECTANGLE*. That year, it was erected in a field as part of a group exhibition. Damaged by students playing touch football, it proved crucial to Weiner, who, rather than being disappointed, realized that no amount of ruination mattered—the work still existed, waiting for its next incarnation. At the Whitney retrospective, it was a language piece, as pristine as the day it was conceived.

The issue of duration, so crucial to Weiner over the years, factored into many of his early works. At the retrospective, one could see the inevitability of the artist's abandonment of painting by comparing those last untitled canvases to two floor works. *TWO MINUTES OF SPRAY PAINT DIRECTLY UPON THE FLOOR FROM A STANDARD AEROSOL SPRAY CAN* (1968) appeared on one end of the long back gallery floor as a fluorescent pink splotch, and *ONE PINT GLOSS WHITE LACQUER Poured DIRECTLY UPON THE FLOOR AND ALLOWED TO DRY* (1968) lay in a blot at the other. By contrast to the paintings on canvas, these pieces can pretty much exist anywhere there's a floor. The works became even more open-ended as they grew less locatable (e.g., *DISPLACED*, 1969), but by 1968, Weiner had arrived at a fully adaptable solution.

Just as the "where" of the work<sup>9</sup> has continued to absorb him in many ways, so has the temporality it embodies. The work continues to be situated in time and space, although the nature of both has grown more complex, more of a challenge to "think." For

*GREEN GLASS*

*BROKEN IN THE LIGHT OF DAY*  
[WHITE]

*MILK GLASS*

*BROKEN IN THE LIGHT OF SUNSET*  
[RED]

*BROWN GLASS*

*BROKEN IN THE MORNING LIGHT*  
[BLUE]

(1990), one imagines the different colored pieces of glass being shattered in three phases at least, in an action that, however itself broken up, lasts from the afternoon of one day to the morning of the next. More abstract is the temporality of *EN ROUTE AT ANOTHER TIME EN ROUTE TO ANOTHER STAGE EN ROUTE IN ANOTHER COURT EN ROUTE ON ANOTHER PLANE EN ROUTE VIA ANOTHER ROUTE* (2002), which at the Whitney was executed in a staggered, steplike arrangement on a long wall, a configuration that seemed to travel along with the image conjured. The reiteration throughout of "en route," words that in the work are sheltered by horizontal lines above and below, forces the piece into continuous movement, even as it pauses in various places (in another court or on another plane, for example); one is hard put to see it coming to a close, left at the end, "en route via another route," spinning away in time and space.

Matter, too, can be compounded into abstraction, and sometimes it feels as though the artist is treading a fine line between

all and nothing. There is, for example, *DISPLACED*, which presents even more options than, say, *SOME STONE*, or even *SOME MATERIAL*, since all objects can be displaced. And what is the quantity in *ALL THE ABOVE* (2006), which tersely summons nearly everything outside the words themselves? A hackneyed phrase found both in exams and consumer surveys, here it is wonderfully ironic, since the choices are patently limitless.

When nature appears in Weiner's work, it is frequently in the form of water; nautical themes figure strongly, and though in interviews the artist expresses irritation at efforts to link his work to his biography, it bears mentioning that he has spent a lot of time traveling on the sea, and living on a boat, in Amsterdam. At the Whitney, there was one wall on which five separate works dating from 1968 to 1999, single-line pieces referring to water in some way, arranged one above the other, saion-style, edged into the scenic, if not becoming out-and-out landscapes. Though Weiner's phrases may be made in all manner of dimensions, here the one-liners were similarly scaled, though each was a different color. *ONE FLUORESCENT SEA MARKER Poured INTO THE SEA*, the earliest, was white. Also present were *A GLACIER VANDALISED* (1969), *WATER UNDER A BRIDGE* (1986), *A TURBULENCE INDUCED WITHIN A BODY OF WATER* (1969) and *ILLUMINATED BY THE LIGHTS OF TWO SHIPS PASSING IN THE NIGHT* (1988), executed in black, cyan, orange-yellow and magenta, respectively—printer's colors, a visual association that returned them, in a sense, to a life on the page. Tasting more of full-blown adventure was a longer work that shared the wall in six lines: *ONE QUART ANTI FREEZE Poured UPON THE ICE LITTLE AMERICA ROSS DEPENDANCY ANTARCTICA AND ALLOWED TO REMAIN ONE QUART ANTI FREEZE Poured UPON THE ICE NORWAY STATION PRINCESS MARTHA COAST QUEEN MAUDE LAND ANTARCTICA AND ALLOWED TO REMAIN* (1969).

Beginning in the late '80s, Weiner added non-letter forms to his texts, and the increase of notational marks, arrows, boxes and broken curves, along with a more esthetic arrangement of phrases, some of them tilted, has given his work a greater decorativeness. In his drawings, of which there were many on view, and in animations seen running on two monitors, words and signs take on a life that is reminiscent of El Lissitzky's geometrical adventures. The most visually fanciful works in the exhibition were the most recent, such as one in which the text, written in glittery silver letters, is "TAKEN TO AS DEEP AS THE SEA CAN BE" (2005). The words are enclosed above and below by horizontal bars; to the left is a third bar broken by a sweeping arabesque something like an editor's deletion mark, but also



*Exhibition view. Photo Sheldon C. Collins.  
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like a fishhook dipping down into the whiteness of the wall below. As is the way with participles, “taken” here is both action and description, its referent unnamed, something or other brought not to the bottom of the sea, exactly, as the phrase may at first seem to imply, but to a point that’s as deep as the sea is at the point the phrase is uttered. It could be the bottom of a tidal pool, or it could be something quite sublime—the unfathomable depths. Whatever is not named takes the viewer along with itself in the plunging arabesque, which constitutes the descriptive movement of the phrase.

Such an extensive reach is similar in its sublime generality to that of the title work of the show, *AS FAR AS THE EYE CAN SEE* (1988), which was installed in giant yellow letters outlined in red across the top of the museum’s facade. There it served both as a delimitation (the eye is stopped from seeing beyond the concrete wall on which it is placed) and a runway to the immeasurable sky above. A photograph in the catalogue of the same piece installed at the Kunstverein Heilbronn in 2000 shows it in giant black capital letters stretching

from one edge to another of a long wall, and seen through partially obstructing columns. There it stops you dead at the wall and provides an answer (not far at all!) to an unspoken question within the phrase.

The most recent works in the show, from 2007, adduce not only landscape but mortality. In one, phrases are enclosed in horizontal, coffinlike boxes—“SOME FLOWERS CUT AND STREWN” is at the top, while “UPON SOME APPLES FALLEN FROM THE TREE” slides diagonally toward, at the bottom, “LAID TO REST,” with an ampersand located just to the left. Seasons fold into each other, and two classic still-life elements—flowers and apples—are gathered into what feels like a memento mori (though the presence of a tree casts it as landscape, too). The botanicals are brought indoors, to a wall,



as they have been for centuries—and there they are “laid to rest.” The second work, *CRYSTALLIZED WITH THE DRIPPINGS FROM THE TREES THAT CAME FROM THE LAND / (FOREVER AMBER)* is more geological in time, and one is at a loss to imagine a scenario in which it could ever be executed, at least by a human artificer. Yet it not only names amber and describes its making, but punningly cites the 1947 Otto Preminger film, a bodice-ripper, giving the piece a corny twist.

As the typography in Weiner’s language works has grown more complex, they have become more difficult to cite in print, since really they should be titled with words boxed and circled, phrases accompanied by lines above and below, and deletion marks inserted here and there, among other complications. Weiner has always been uncomfortable with the way that art so easily settles into museums and art-historical discourse. So his typography might be taken as a measure to ward off ossification—but also as a form of play, of messing with your mind. The notation of *A PURSUIT OF HAPPINESS ASAP* (2006), with its “A” partially encircled and “ASAP” boxed, prevents the phrase from proceeding unimpeded. As elsewhere, this brings irony to bear, as the typography, in tripping up the reading, acts to foil the instant gratification that the phrase would imply. Though perhaps one could also see the work, complete with its notations, as an injunction of sorts, to carry on with full awareness. “See,” Weiner has said, “art’s not supposed to interrupt the flow of life, it’s supposed to bring to you information that changes the next course. Do you understand? It’s not a barrier, it doesn’t stop you from doing what you’re doing, but it changes the flavor.”<sup>10</sup> □

**The work exists outside the variables of its realization, as something with both flexibility and an unimaginable and (oddly) inarticulate permanency.**

1. In Barry, Huebler, Kosuth, Weiner, New York, Seth Siegelau Gallery, 1968, n.p. (exh. cat.), cited in Donna De Salvo, “As Far as the Eye Can See,” in *Lawrence Weiner: As Far as the Eye Can See*, Los Angeles, Museum of Contemporary Art, and New York, Whitney Museum of American Art, 2007, p. 65. The “Statement of Intent” also occurs on the back outside cover of the catalogue.
2. Weiner, in “A Poster Is the Writing on the Wall: Discussion at the Ecole supérieure d’art visuel in Geneva,” 1990, in *Having Been Said: Writings & Interviews of Lawrence Weiner, 1968-2003*, ed. by Gerti Fietzek and Gregor Stemmrich, Ostfildern-Ruit, 2004, p. 213.
3. “Early Work: An Interview with Lynn Gumpert,” 1982, Fietzek and Stemmrich, p. 127.
4. *Ibid.*, p. 122. Weiner doesn’t date this realization, but Panza was collecting his work in the late ‘60s and early ‘70s.
5. “Art Without Space: A Symposium,” Fietzek and Stemmrich, p. 33.
6. See, for example, “[Art Is Not a Metaphor],” in Fietzek and Stemmrich, p.107.
7. “Lawrence Weiner at Amsterdam: Interview by Willoughby Sharp,” 1971, Fietzek and Stemmrich, p. 45.
8. “Early Work,” p. 123.
9. To borrow Barry Schwabsky’s phrase from his review of the exhibition in *The Nation*, Feb. 18, 2008 (Web edition).
10. “Interview by Marjorie Welish,” 1996, Fietzek and Stemmrich, p. 357.

*“Lawrence Weiner: As Far as the Eye Can See,” curated by Donna De Salvo and Ann Goldstein, opened at the Whitney Museum of American Art [Nov. 15, 2007-Feb. 10, 2008] and travels to the Museum of Contemporary Art, Los Angeles [Apr. 13-July 14], and to K21 Kunstsammlung Nordrhein-Düsseldorf [Sept. 20, 2008-Jan. 4, 2009]. It is accompanied by a 412-page catalogue with essays by De Salvo and Goldstein, as well as Dieter Schwarz, Gregor Stemmrich, Liam Gillick, Edward Leffingwell, Kathryn Chiong and Alice Zimmerman.*