

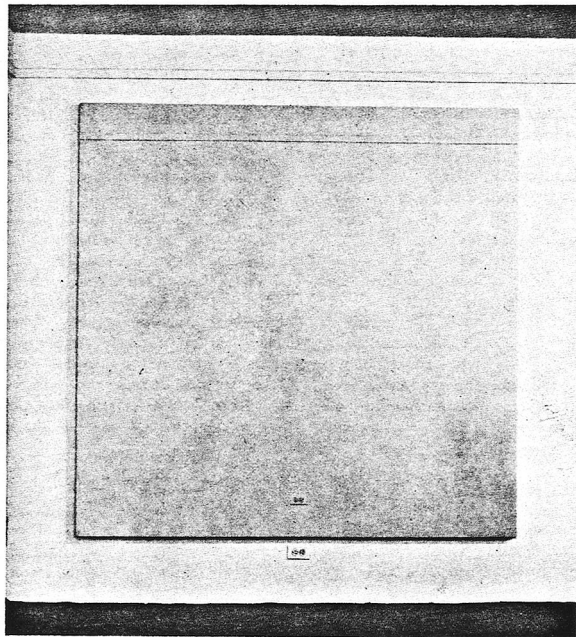
GERING & LÓPEZ GALLERY

ANASTASI

Anastasi's new works are both an affront and a travesty. At the same time, the observer can regard them as approbation, eulogy and homage. The paintings contain exact reproductions (reduced scale) of the walls on which they are hanging. The images (plugs and ventilators) are silk-screened onto the surface.

The viewer actually sees what he would see if there was nothing on the wall. But, there are paintings on the wall; at the same time, there are walls on the paintings. Thus, there are walls and there are paintings. It's not hard to be clever when writing about them.

Anastasi is obviously sharp as a tack. He is intensely aware of what is happening in art and art criticism at this time. His works have been determined equally by what has been written about new art, as well as by what the artist is making today. Realistically, when these works are removed from the walls, and hung on new walls, they will retain something of the gallery they originally hung in. It's a very good show. Cerebral integrity of this magnitude is rare. These works reflect the incisive logic also found in the candid observations of Bob Dylan, Stokely Carmichael and in the films of Warhol. There is no credibility gap here. (*Dwan*, to May 24)
—G.B.



Anastasi, *North Wall*, Dwan Main Gallery, 1967. Dwan Gallery.

G.B. "Anastasi." *Arts Magazine*, Summer 1967.