

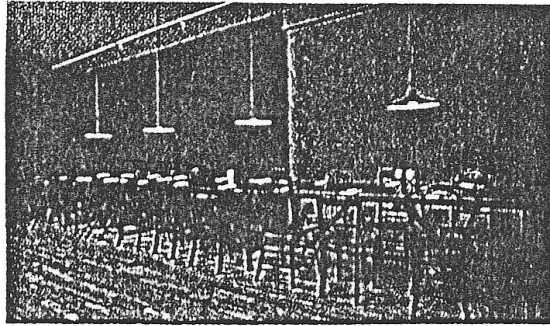
GERING & LÓPEZ GALLERY

**William Anastasi** (Sandra Gering, September 21–October 19) picks up where Karin Sander leaves off, in work that continues the conversation that lies between the object, its creation, and its eventual environment. In *Trespass I–VI*, Anastasi engages in a form of excavation and discovery by rubbing and scraping the walls of the gallery (which were, luckily, old plaster-covered

brick) resulting in a series of uniformly sized, rectangular, found “images.” On the floor, thick square steel slabs (*Sink I–VI*) are coated with water in different stages of evaporation, like rough-and-ready precursors to Wolfgang Laib’s later *Milkstones* (white marble slabs, slightly dipped in the center and coated with an even layer of milk, changed each day). Rusty stains appear as the result of a slow process of watered scarring, only to be erased and the process inaugurated anew once completely dry. *Issue* consists of Anastasi chipping, with a chisel, a narrow channel into the wall from floor to ceiling and then arranging the accumulated detritus in a short “tail,” or extension, on the floor. The work is often about presenting the remains of a phenomenon; even Anastasi’s drawings are determined in direct relation to his body proportions; the marks are made from the areas his arms can reach, a recording of his “available” extended space. This aspect of recording is certainly one of the most interesting in Anastasi’s work and is evidenced in its most extreme form

Faust, Gretchen. “William Anastasi,” *Arts Magazine*, December 1991, pg 85.

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M. M. Lum, *The Reading Room: The Final Results of Psychoanalytic Treatment*, 1990, Installation view. Courtesy Intar Gallery.

in *Incision*, a companion piece to *Trespass*, in which four cuts are made into a Sheetrock wall to form a rectangle. Like a violent shadow, the rectangle delineates the placement, on the wall, of a traditional painting or photograph, and through a disturbing sense of absence is able to infer that the place the art object occupies is as much a part of the art as the art itself. This, again, is an idea that has surfaced repeatedly in the work of artists past and present, but there is something to Anastasi's economy of means. However, his downfall is a tendency toward aesthetic distraction. I found that the arranging of the detritus in *Issue* diluted the piece by accentuating the sculptural instead of the conceptual aspect of the activity and, in this show in particular, the amount of work shown detracted from the impact each piece had on the space and, consequently, the viewer.

As part of the Fifth New York Lesbian and Gay Experimental Film Festival, **Simon Leung** (Film Anthology Archives, September 12 and 13) presented a most sophisticated and earnest

## LETTER

To the Editor:

I would like to point out, in response to Gretchen Faust's review (*Arts*, December 1991), of William Anastasi's September-October exhibit at the Sandra Gering Gallery, that all of the in situ works shown were remakes of works first executed by him in the mid-sixties. His first *wall removals* (1966) were prophetic of similar work that would be done in subsequent years by others (Weiner, Matta-Clark, and, recently, Karin Sander), just as "*Sink*" (1963) pioneered in the use of floor as pedestal, prophetic of the work of André and Rückriem, as well as introducing the surface tension of a poured liquid on a slab in a way which looked forward, by some twenty-odd years, to the milk-stones of Wolfgang Laib.

Sincerely,

**Sandra Gering**

Sandra Gering Gallery

## CORRECTION

I would like to apologize for mistakenly implying, in my review of William Anastasi's show at Sandra Gering (December 1991 issue), that the work exhibited dated from 1991, and furthermore for the implication that Karin Sander's work (described in an earlier review from the same issue) preceded his. The series of works specifically referred to, *Trespass I-VI*, dates from 1966 and was re-created for this show. I extend my sincerest apologies to Mr. Anastasi for this oversight.

**Gretchen Faust**