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WILLIAM ANASTASI

(Philadelphia, 1933)

EN

Born in 1933 in Philadelphia (PA), lives and works in New York.

An important exponent of American Conceptual Art and Minimal Art, he studied in Philadelphia at the University of Pennsylvania before moving to New York in 1962.

In 1965 he met John Cage and was impressed by his musical theories, and the component of sound became a frequent presence in his works. Starting in 1963 he analyzed the relationship between sound, time and the unconscious in his *Blind Drawings*, works made with the eyes closed, letting the movements of the pencil on paper be guided by music. The result of the operation is a drawing with an essential form, rendered forcefully dynamic by the graphic sign.

A great admirer of Duchamp, Anastasi often builds on his work, especially in terms of the random factors that intervene in the artistic operation. This theme recurs frequently in Anastasi's works, as in the case of the *Subway Drawings* made by allowing the arm and the pencil to be freely shaken by the movements of the subway, tracing a continuous, fluid line on a blank sheet of paper. The drawing becomes the visual translation of the perception of that particular movement. The automatic creation of the drawing caused by the movement of the body is also a factor in the *Walking Drawings*, produced by the motion of the artist in space, and the *Pocket Drawings*, created by rubbing a small pencil against a piece of paper placed in the artist's pocket. For Anastasi the graphic sign becomes the imprint and memory of the movement of his own body. The idea of the drawing created through mnemonic automatism appears in the *Donald Ducks*, shown in his first exhibition in 1964 at Washington Square Park in New York. Because as a child the artist always drew Donald Duck, this became the most automatic thing he could depict. The subject is placed against backgrounds of different kinds, which are often also made with some degree of randomness.

In 1981 he made his first work in which the word "Jew" appears, a word charged with historical and cultural meaning. Anastasi inserts it in the work painting it on its own, on a neutral background, or overlaid with other subjects such as his photographic self-portrait – though he was raised as a Catholic – or the figure of Christ. The insertion of the word in the work of art is also found in the *Bababad* series begun in 1986 and based on a neologism of 100 letters that appears on the first page of Joyce's *Finnegans Wake*. This unpronounceable word is the sound of the divine thunder that marks the fall of man from paradise and his descent into hell. Every canvas in the series contains a small portion, painted with lively colors applied in a partially random way. During his career Anastasi has worked in various media, making many different types of pieces: paintings, sculptures, photographs, sound works, installations, architectural works, works on the body, films, performances, linguistic and literary works.

His works are included in the collections of the most important museums, including the Metropolitan Museum of Art, the MoMA, the Guggenheim Museum and the Whitney Museum of New York, Walker Art Center in Minneapolis, the National Gallery of Art of Washington and the Art Institute of Chicago.

IT

Nato nel 1933 a Philadelphia (PA), vive e lavora a New York.

Importante esponente dell'Arte Concettuale e della Minimal Art Americana, si forma a Philadelphia presso l'University of Pennsylvania e nel 1962 si trasferisce a New York.

Nel 1965 conosce John Cage rimanendo fortemente colpito dalle sue teorie musicali, infatti la componente sonora sarà spesso presente nelle sue opere. A partire dal 1963 analizza la relazione che intercorre tra suono, tempo e inconscio durante la realizzazione dei suoi *Blind Drawings*, disegni creati tenendo gli occhi chiusi e lasciando che i movimenti della matita sul foglio vengano guidati dalla musica. Il risultato di questa operazione è un disegno dall'impianto essenziale, con una resa altamente dinamica del segno grafico. Grande ammiratore di Duchamp, si ispira spesso alla sua opera, soprattutto in riferimento alla casualità che interviene nell'operazione artistica. Essa infatti torna frequentemente in Anastasi ad esempio nei *Subway Drawings*, realizzati lasciando che il braccio e la matita vengano mossi liberamente dagli spostamenti della metropolitana, in modo tale da tracciare una linea continua e fluida su un foglio bianco. Tale disegno costituisce la traduzione visiva della percezione di quel particolare movimento. La creazione automatica del disegno data dal movimento del corpo è presente anche nei *Walking Drawings*, prodotti dal moto dell'artista nello spazio, e nei *Pocket Drawings*, disegni creati dallo sfregare di una piccola matita contro un pezzo di carta piegato collocato nella tasca dell'artista. Il segno grafico diventa quindi per Anastasi impronta e memoria del movimento del proprio corpo.

L'idea del disegno creato secondo un automatismo mnemonico compare nei *Donald Ducks*, esposti nella sua prima mostra del 1964 alla Washington Square Garden di New York. Poiché l'artista da bambino disegnava sempre Donald Duck esso era la cosa più automatica che potesse raffigurare. Il soggetto è sovrapposto a sfondi di diverso tipo, anch'essi resi spesso con una dose di casualità.

Nel 1981 realizzò la prima opera in cui compare la parola 'Jew', Ebreo, una parola carica di significato, storico e culturale. Anastasi la inserisce nell'opera dipingendola da sola, su sfondo neutro, o sovrapposta ad altri soggetti quali, ad esempio, il suo autoritratto fotografico, pur essendo lui di educazione cattolica, o la figura del Cristo.

L'inserimento della parola nell'opera d'arte è presente anche nella serie *Bababad* iniziata nel 1986 e basata su un neologismo di cento lettere che compare nella prima pagina di *Finnegans Wake* di Joyce. Questa parola impronunciabile è il suono del tuono divino che decreta la caduta dell'uomo dal paradiso e la sua discesa all'inferno. Ogni tela della serie ne riporta un piccolo pezzo, dipinto con colori vivaci stesi in modo parzialmente casuale.

Durante la sua carriera Anastasi ha lavorato con vari mezzi artistici realizzando numerose tipologie di opere: dipinti, sculture, fotografie, lavori acustici, installazioni, opere architettoniche, opere sul corpo, film, performance, opere linguistiche e letterarie.

Le sue opere sono entrate a far parte delle collezioni dei più importanti musei quali il Metropolitan Museum of Art, il MOMA, il Guggenheim Museum e il Whitney Museum di New York, il Walker Art Center di Minneapolis, la National Gallery of Art di Washington e l'Art Institute di Chicago.

Gli sono state dedicate mostre in numerosi musei e istituzioni internazionali quali il Whitney Museum of American Art, il Metropolitan Museum of Art, il MOMA e il Guggenheim Museum di New York, il Castello di Rivoli di Torino, il Centre Pompidou di Parigi e il Philadelphia Museum of Art.

He has had exhibitions in many international museums and institutions, including the Whitney Museum of American Art, the Metropolitan Museum of Art, MoMA and the Guggenheim Museum in New York, Castello di Rivoli in Turin, Centre Pompidou in Paris and the Philadelphia Museum of Art.

SOLO EXHIBITIONS

2015

Puzzle, Sandra Gering Inc. New York (NY), USA

Continuum, Galerie Jocelyn Wolff, Paris, France

William Anastasi, Thomas Rehbein Galerie, Colonia, Germany

2013

William Anastasi: Sound Works, 1963-2013, Hunter College Art Galleries, New York (NY), USA

2012

Jarry/Du Joy, Jocelyn Wolff Gallery, Parigi, France

2010

Drawings; Gering & Lopez Gallery New York (NY), USA; traveled to Isabelle Du Moulin und Nils Borch Jensen Galerie, Berlin, Germany

2007

Raw, The Drawing Center, New York (NY), USA

Paintings and drawings, The Orange Group, Los Angeles (CA), USA

2006

Works from the 60's to the present, Bjorn Ressler Gallery, New York (NY), USA

You're Through, Baumgartner Gallery, New York (NY), USA

2005

Drawings 1970-2005, Stalke Gallery, Copenhagen, Denmark

Blind, Art Agents Gallery, Hamburg, Germany

Ohne Titel, Rehbein Gallery, Cologne, Germany

2004

SolwayJones, Los Angeles (CA), USA

2003

Blind, The Annex, New York (NY), USA

2001

William Anastasi 1961-2000: A Retrospective, Nikolaj Contemporary Art Center, Copenhagen, Denmark

2000

Werkschau 1966-2000; Art Agents Gallery, Hamburg, Germany; traveled to Niels Borch Jensen, Verlag und Druck, Berlin, Germany; White Box Gallery, New York (NY), USA

End Papers: Drawings 1890-1900, 1990-2000, The Neuberger Museum of Art, New York (NY), USA

1999

Drawings, Gary Tatintsian Gallery, New York (NY), USA

Perfect, Stalke Galleri and Galleri Specta, Copenhagen, Denmark

...vor mehr als einem halben Jahrhundert, Landes Museum, Linz, Austria

1998

I Am A Jew, The Philadelphia Museum of Judaica, Philadelphia (PA), USA

1997

The Painting of the Word Jew; Sandra Gering Gallery, New York (NY), USA; traveled to Hubert Winter Gallery, Vienna, Austria; Martin Lawrence Gallery, Los Angeles (CA), USA; Spring Benefit Reffle, Sculpture Center, New York (NY), USA

1995

Abandoned Paintings; Sandra Gering Gallery, New York (NY), USA; travelled to The Pier Gallery, Orkney, Scotland

Ten manuscript pages from me innerman monophone: Jarry in Joyce, Rosenbach Museum and Library, Philadelphia (PA), USA

William Anastasi: A Retrospective (1960-95), Moore College of Art and Design, Philadelphia (PA), USA

1994

Me inner man monophone, Faculte de la Sorbonne, Paris, France

1993

Du Jarry and me inner man monophone, , Sandra Gering Gallery, New York (NY), USA

Drawing Sounds: An Installation in Honor of John Cage, the Philadelphia Museum of Art, Philadelphia (PA), USA

1992

Works 1963-1992, Anders Tornberg Gallery, Lund, Sweden

1991

Sink, Trespass, Issue, Incision, Sandra Gering Gallery, New York (NY), USA

1990

Incidents and Coincidents: A Retrospective, Ball State University, Muncie (IN), USA

1989

A Selection of Works form 1960 to 1989; The Scott Hanson Gallery, New York (NY), USA; traveled to The Mattress Factory, Pittsburgh (PA), USA

1982

Diary Paintings, Ericson's Gallery, Des Moines (IA), USA

1981

Coincidents, The Whitney Museum of American Art, New York (NY), USA

Collapse, Sculpture for a Public Space, The Whitney Museum of American Art, New York (NY), USA

1979

Re-visions: Perspectives and Proposals in Film and Video, The Whitney Museum of American Art, New York, USA

Coincidents, Kunstmuseum, Dusseldorf, Germany

1978

Terminus, The Hudson River Museum, New York (NY), USA

1977

P.S. 1 Museum, The Institute of Art and Urban Resources, New York (NY), USA

1973

O.K. Harris Gallery, New York (NY), USA

1970

Continuum, works from '68, Dwan Gallery, New York (NY), USA

Three Conic Sections, Dwan Gallery, New York (NY), USA

1967

Six Sites, works from '66, Dwan Gallery, New York (NY), USA

1966

Sound Objects, Dwan Gallery, New York (NY), USA

1965

Witherspoon Gallery, University of North Carolina (NC), USA

1964

Washington Square Gallery, New York (NY), USA

GROUP EXHIBITIONS**2016**

Drawing Dialogues: Selections from the Sol LeWitt Collection, The Drawing Center, New York (NY), USA

2015

Mirror Images, Berliner Medizinhistorisches Museum der Charite, Berlin, Germany

Evans Editions, 315 Gallery, New York (NY), USA

Gray is the Color, If I Had a Heart, Marc Straus Gallery, New York (NY), USA

Alfred Jarry Archipelago: The King of Comedy – Act II, La Ferme Du Buisson, Noisiel, France

Rock, Paper, Scissors: Drawn from the Joann Gonzales Hickey Collection, Pennsylvania Academy of the Fine Arts, Philadelphia (PA), USA

2014

Horror Vacui, Gagosian Gallery, Geneva, Switzerland

2013

A Stone Left Unturned, Yvon Lambert, Paris, France

2012

Pencil Pushed, Exploring Process and Boundaries in Drawing, Ewing Gallery of Art and Architecture, The University of Tennessee, Knoxville (TN), USA

Art = Text = Art, Zimmerli Art Museum, New Brunswick, New Jersey (NJ), USA

2011

Plot, Plan, Process: Works on Paper from the 1960s to Now, Leslie Tonkonow ARTWORKS + PROJECTS, New York (NY), USA

Drawn / Taped / Burned: Abstraction on Paper, Katonah Museum of Art, Katonah (NY), USA

Dance/Draw; The Institute of Contemporary Art/Boston, Boston (MA) USA; travelled to Grey Art Gallery, New York University, New York (NY) USA; Tang Teaching Museum at Skidmore College, Saratoga Springs (NY), USA

Artists Collect: Prints from the Collections of Sol LeWitt, Kiki Smith, Philip Taaffe, Richard Tuttle, International Print Center New York, (NY), USA

2010

ON PAPER, Stalke Galleri, Kirke Sonnerup, Denmark

2009

The Third Mind: American Artists Contemplate Asia, 1860 - 1989, The Solomon R. Guggenheim Museum, New York (NY), USA

The Winter Salon - Works on Paper, Björn Ressle Gallery, New York (NY), USA

One more, Thomas Rehbein Galerie, Cologne, Germany

CHOOSING, Galerie Sfeir-Semler, Hamburg, Germany

2008

ONE MORE. In Memoriam: Sol LeWitt, Esbjerg Museum, Esbjerg, Denmark

Photography on Photography: Reflections on the Medium since 1960, The Metropolitan Museum of Art, New York (NY), USA

A Matter of Time, Andrea Meislin Gallery, New York (NY), USA

Two, Sfeir-Zemler Gallery, Hamburg, Germany

2007

One, in memoriam: Sol LeWitt, Bjorn Ressle Gallery, New York (NY), USA

Blind Date, William Anastasi and Lucio Pozzi, Whitebox Gallery, New York (NY), USA

Group show, Stalke Galleri, Copenhagen, Denmark

Slought in New York, ZONE: Chelsea Center for the Arts, New York (NY), USA

Le cinque anime della scultura, Centro Sperimentale per le Arti Contemporanee (CESAC), Caraglio (CN), Italy

Slought in Berlin: The New Epistemology, Galerie Heike Curtze, Berlin, Germany

Group Show, Björn Ressle Gallery, New York (NY), USA

WallCeilingFloor: Works by William Anastasi, Donald Judd and Fred Sandback, Birmingham Museum of Art, Birmingham (AL), USA

Anastasi-Bradshaw, Galleri 360, Tokyo, Japan

2006

Out of Time - A Contemporary View, Museum of Modern Art (MoMa), New York (NY), USA

Portraits of Artists, works from Rex Capital, Luhring Augustine, New York (NY), USA

Looking at Words, Andrea Rosen Gallery, New York (NY), USA

Selections From The Werner H. Kramarsky Collection, Birmingham Museum of Art, Birmingham (AL), USA

Locus, Björn Ressle Gallery, New York (NY), USA

2005

Anastasi, Bradshaw, Cage, Cunningham, University Art Gallery, University of California at San Diego, (CA), USA

Reality, Stalke Galleri / Stalke Up North / Stalke Out Of Space, Kirke Saaby (DK), USA

Edge Level Ground: William Anastasi, Dove Bradshaw, Ulrich Erben, Jack Sal, Christian Sery, Stephanie Hering Gallery, Berlin, Germany

William Anastasi / Dove Bradshaw, Les Yeux du Monde, Charlottesville (CA), USA

2004

Work Ethic; The Baltimore Museum of Art (MD), USA; traveled to Des Moines Art Center(IA), USA; and the Wexner Center for the Arts, Columbus (OH), USA

Selections from the Sol LeWitt Collection, New Britain Museum of Art, New Britain (CT), USA

Infinite Possibilities: Serial Imagery in Twentieth Century Drawings, Davis Museum and Cultural Center, Wellesley College, Wellesley (MA), USA

Stereognost & Propriocept, The Lab Gallery, New York (NY), USA

Marilyn - From Anastasi to Weegee, Sean Kelly Gallery, New York (NY), USA

Joyce in Art, Royal Hibernian Academy, Dublin, Ireland

View point - works from the museum collection, Museet for Samtidskunst, Roskilde, Denmark

2002

One Hand Clapping, Smack Mellon Gallery, Brooklyn (NY), USA

Into the Light: The Projected Image in American Art, 1964–1977, The Cleveland Museum of Art, Cleveland, USA

20 years in Danish Art, Stalke Gallery, Copenhagen, Denmark
Jesus_C_Odd_Size, Kunsthallen Nikolaj, Copenhagen, Denmark
Memorial Concert For John Cage, 1912- 1992, Performances: William Anastasi, Ledger, Dove Bradshaw, Fire, Garry Tatinsian Gallery, New York (NY), USA
Charles Carpenter Collection, The Aldrich Museum, Ridgefield, (CT) USA
Blobs, wiggles and dots, webs and crustillations, The Work Space, New York, (NY) USA
Mattress Factory 25th Anniversary Auction, Mattress Factory, Pittsburgh (PA) USA
Whitebox Benefit, Whitebox Gallery, New York (NY), USA
Collaborations, Dieu Donne, New York (NY), USA

2001

Visions From American Art: Photographs from the Whitney Museum of American Art, 1940- 2000, The Whitney Museum of American Art, New York (NY), USA
Anastasi, Bradshaw, Cage, Museum of Contemporary Art, Roskilde (DK), USA
William Anastasi: A Retrospective, Nikolaj Contemporary Art Center, Copenhagen, Denmark

2000

Into the Light: The Projected Image in American Art 1964-1977, The Whitney Museum of American Art, New York (NY), USA
The Century of Innocence: The History of the White Monochrome; Rooseum Museum of Art, Malmo, Sweden; traveled to Liljevalchs Konstall, Stockholm, Sweden
Photographic Re-View, Gary Tatintsian Gallery, New York (NY), USA
Topology, White Box Gallery, New York (NY) USA
This is What It Is, Bard College, Annandale-on Hudson (NY) USA
Destruction / Creation, Ubu Gallery, New York (NY), USA
End Papers, Drawings 1890-1900 1990-2000, The Neuberger Museum of Art, Purchase (NY) USA
The American Century, 1950-2000, The Whitney Museum of American Art, New York (NY), USA

1999

Afterimage, Museum of Contemporary Art, Los Angeles (CA), USA
Merce Cunningham Fifty Years, La Fundacio Antoni Tapies, Barcelona, Spain; traveled to Fundação De Seralves, Porto, Portugal; Castello Di Rivoli, Italy; Museum Moderna Kunst, Stiftung Palais Lichtenstein, Vienna, Austria
Manna Benefit for the Jacques Marchais Museum of Tibet, White Box Gallery, New York (NY), USA
Benefit, Sculpture Center, New York (NY), USA

1998

Drawing is another kind of language: Recent American drawings from a New York private collection, Kunstmuseum Ahlen, Ahlen, Germany
Re:Duchamp/Contemporary Artists Respond to Marcel Duchamp's Influence, Abraham Lubelsky Gallery, New York (NY), USA
New Works, Stalke Gallery, Copenhagen, Denmark
Pieces, 128 Gallery, New York (NY), USA

1997

Drawing is another kind of language: Recent American drawings from a New York private collection, Harvard University, Sackler Gallery, Cambridge (MA), USA

From Time to Time, Iris and Gerald B. Cantor Art Gallery, College of the Holy Cross, Worcester (MA), USA

Word to Word, Linda Kirkland Gallery, New York (NY), USA

10th Year Anniversary Group Show, Stalke Gallery, Copenhagen, Denmark

1996

Hubert Winter Gallery, Vienna, Austria

Linda Kirkland Gallery, New York (NY), USA

Drawing on Chance (Selections from the Collection), Museum of Modern Art, New York (NY), USA

Time Wise, The Swiss Institute, New York (NY), USA

Charles Carpenter Collection, Carnegie Museum of Art, Pittsburgh and The Whitney Museum of American Art, New York (NY), USA

1995

Sound Sculpture: Music for the Eyes, Ludwig Museum, Koblenz, Germany

Joyce and the Visual Arts, The Rosenbach Museum & Library, Philadelphia (PA), USA

Dark Room, Stark Gallery, New York (NY), USA

1994

Drawings, Werner H. Kramarsky, New York (NY), USA

Autobodyography, Sandra Gering Gallery, New York (NY), USA

1993

Rolyholyover: A Circus, MOCA, Los Angeles, USA; traveled to Le Centre Pompidou, Paris, France; The Guggenheim Museum, New York, USA; The Philadelphia Museum of Art (PA), USA; Mito Art Tower, Mito, Japan

The Return of the Cadavre Equis, The Drawing Center, New York (NY), USA; traveled to Corcoran Gallery of Art, Washington (DC), USA; Santa Monica Museum of Art, Santa Monica (CA), USA; Forum for Contemporary Art, St. Louis (MI), USA; The American Center, Paris, France

Concurrrencies II, William Patterson College, Wayne (NJ), USA

1992

Concurrrencies, Grace Borgenicht Gallery, New York (NY) USA

1991

How to Use Small Areas in a Dozen Different Ways to Bring a Room to Life, Arte Museum, Austin (TX), USA

1990

William Anastasi, Dove Bradshaw, John Cage, Tom Marioni, Robert Rauschenberg, Mark Tobey, Sandra Gering Gallery, New York (NY), USA

Casino Fantasma, Winter Casino, Venice, Italy

1989

Benefit for the Contemporary Performance Arts, Leo Castelli Gallery, New York (NY), USA
Chaos, The New Museum, New York (NY), USA

1988

Benefit for Contemporary Performance Arts, Leo Castelli Gallery, New York (NY), USA
The Cunningham Benefit Art Exhibition, Blum Helman Gallery, New York (NY), USA
Stalke Gallery, Copenhagen, Denmark
Brigitte March Galleri, Stuttgart, Germany
Espace des "Concept Art", Chalon-sur-Saone, France
Art Cologne, Cologne, Germany
Re-opening of the Jewish Museum, The Jewish Museum, New York (NY), USA
Stux Gallery, Boston (MA), USA

1987

Bess Cutler Gallery, New York (NY), USA
Reading Art, The New Museum of Contemporary Art, New York (NY), USA
On Line, An Exhibition of Drawings, City Without Walls, Newark (NJ), USA
Benefit for AIDS, Lorence Monk Gallery, New York (NY), USA

1985

Science Museum, Koran-Sha Company, Tokyo, Japan

1983

Film as Installation II, the Clocktower, New York (NY), USA
Benefit for Merce Cunningham Dance Company, Castelli Gallery, New York (NY), USA

1982

Annual Awards, The American Academy of Arts and Letters, New York (NY), USA
Exhibition in Honor of John Cage, The American Center, Paris, France
Biennial '81, The Whitney Museum of American Art, New York (NY), USA

1981

8 Painters, The Ericson Gallery, New York (NY), USA
Group Show, Ericson Gallery, New York (NY), USA

1980

Film as Installation, The Clocktower, New York (NY), USA
Fur Augen und Ohren (For The Eyes and Ears), Akademie Der Kunste, Berlin, Germany
Ecoute par les Yeux, Musee D'Art Moderne de la Ville de Paris, Paris, France

1979

Sound, P.S. 1 Museum, Long Island City, New York (NY), USA

Terminus, The Hudson River Museum, New York (NY), USA

Benefit for Contemporary Performance Arts, Leo Castelli Gallery, New York (NY), USA

Fluxus' New Interpreters, Interart Gallery, New York (NY), USA

1978

Paula Cooper Gallery, New York (NY), USA

Anna Canepa, Video Distribution, New York (NY), USA

Couples, P.S.1 Contemporary Art Center, LIC, New York (NY), USA

Art For Jimmy Carter, The Georgia Museum of Art, Athens (GA), USA

1977

Projects for the Seventies, the Institute for Art and Urban Resources; traveled to Lisbon, Portugal;

Warsaw, Poland; Ankara, Turkey; Tel Aviv, State of Israel; Bucharest, Romania; Madrid, Spain;

Reykjavik, Iceland; Ottawa, Canada

1976 – 77

Open to New Ideas: Art for Jimmy Carter, Georgia Museum's permanent Collection, Athens (GA), USA

1972

Paula Cooper Gallery, New York (NY), USA

1970

Musée Cantonal des Beaux-Arts, Lausanne, Switzerland

Musée D'Art Moderne de la Ville de Paris, Paris, France

E.A.T. Benefit, Leo Castelli Gallery, New York (NY), USA

Group Show, Dwan Gallery, New York (NY), USA

1967

Language, Dwan Gallery, New York (NY), USA

1964

Betty Parsons Gallery, New York (NY), USA