ANASTASI
SOUND OBJECTS

Galerie Jocelyn Wolff is pleased to present William Anastasi's Sound Objects with an opening reception Sunday, April 10th, 2-6 pm at 43, rue de la Commune de Paris, 93230 Romainville (Komunuma)

April 10th - June 25th, 2022
Opening reception: April 10th, 2022

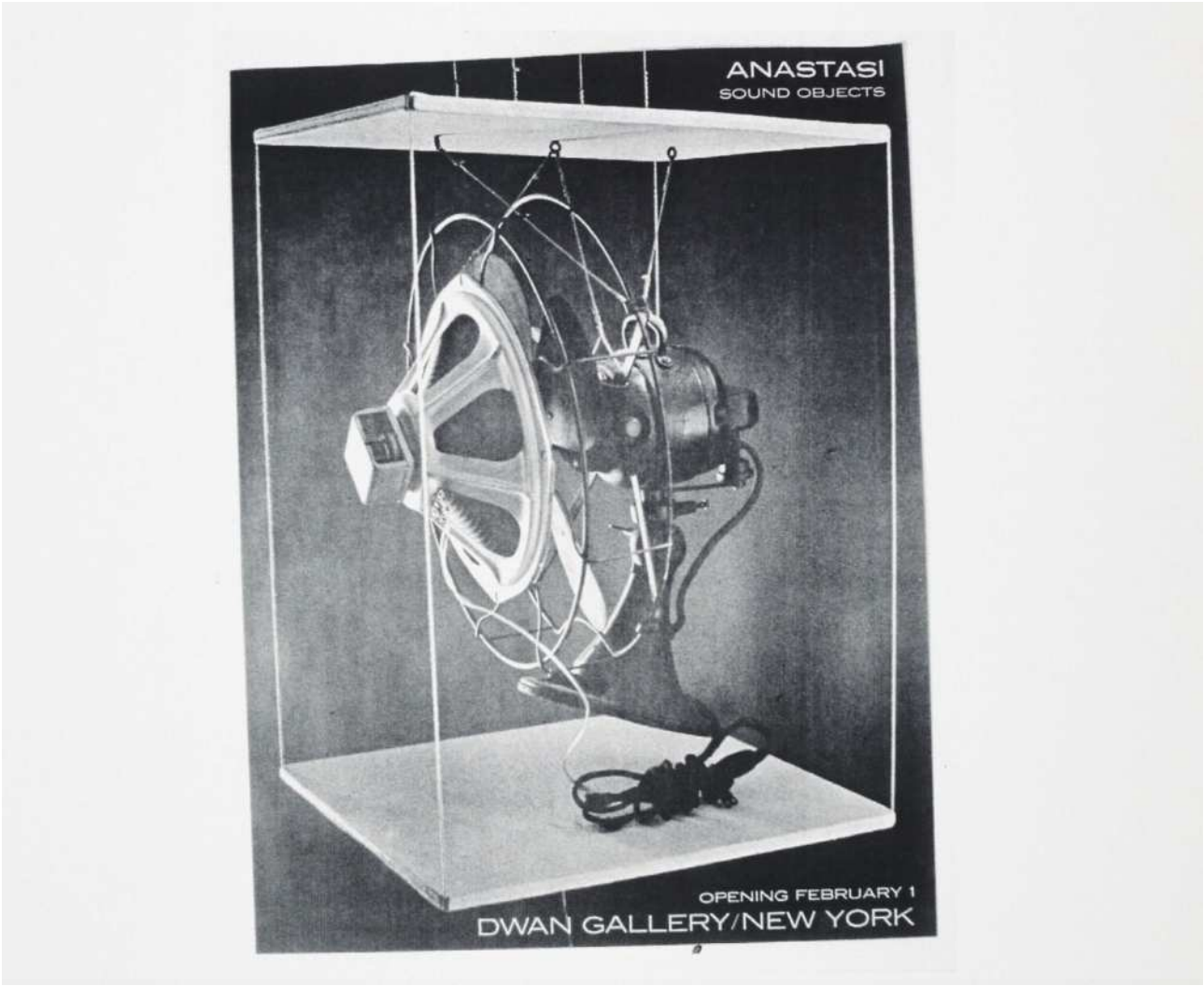
Galerie Jocelyn Wolff is also delighted to announce the upcoming release of the monograph on William Anastasi published by Mousse Publishing in 2023. Editorial Director: Erik Verhagen. With texts by: Dove Bradshaw, Béatrice Gross, Valérie Mavridorakis, Sébastien Pluot, Julia Robinson, Robert Storr and Erik Verhagen.

For images, interviews and additional information on the exhibition and the artist please contact.

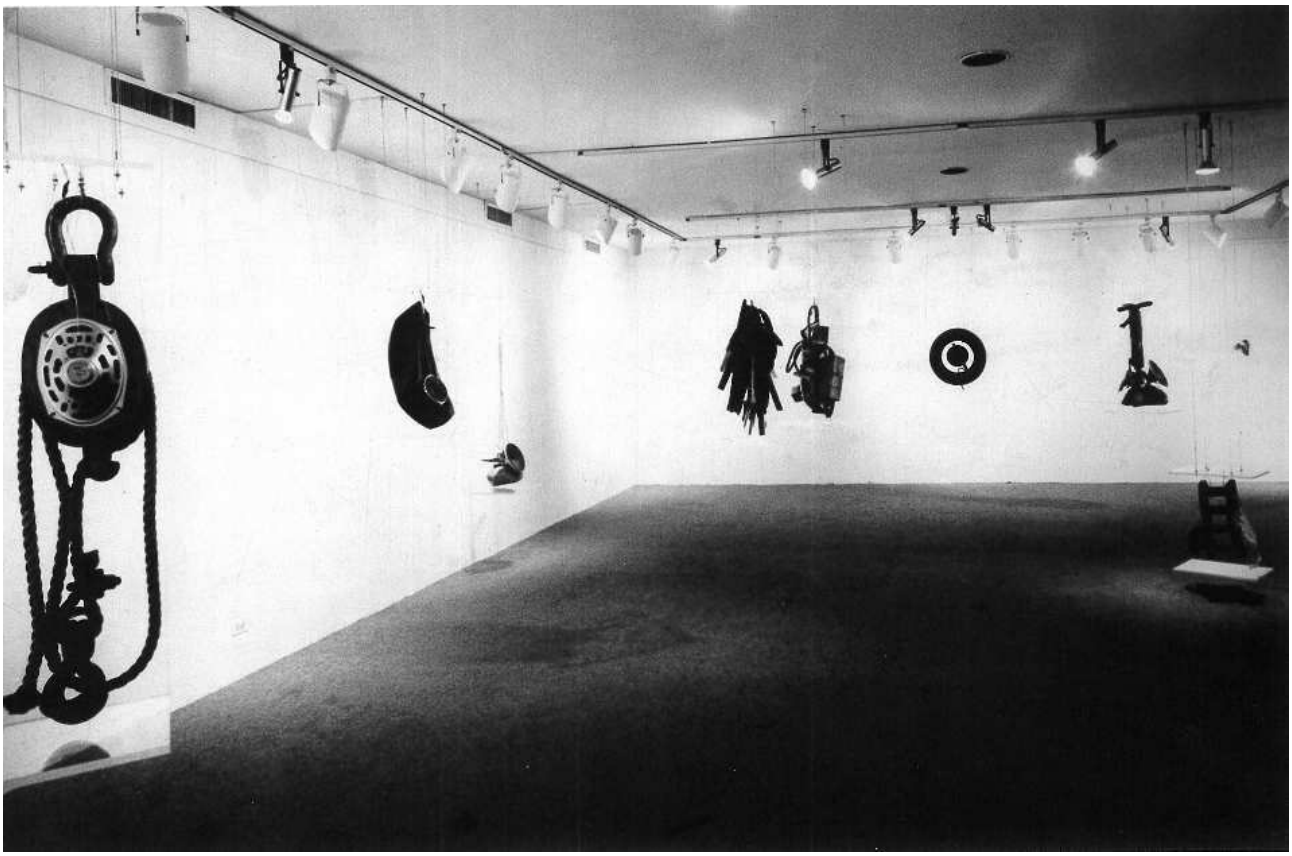
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In February 1966, gallery owner Virginia Dwan opened the first solo show by William Anastasi entitled "Anastasi - Sound Objects" in her space in New York. The sculptures were displayed in the gallery, hanging or on pedestals, and were surrounded by the recorded sounds of the objects they were made of: the blades of a fan in motion, a pneumatic drill in action on the asphalt, the air coming out of a deflating tire... The stillness of the sculptures on display was contrasted by the sound of their recorded functionality.

For the first time, 56 years later, Galerie Jocelyn Wolff presents Dwan's show in a new light exhibiting the sculptures following the original "recipes" (protocols) redacted by the artist.



Original poster announcing the opening of "Anastasi - Sound Objects" at Dwan Gallery, 1966.



Installation view, "Anastasi - Sound Objects", Dwan Gallery, New York, 1966



Installation view, "Anastasi - Sound Objects", Galerie Jocelyn Wolff, Romainville, 2022



Installation view, "Anastasi - Sound Objects", Galerie Jocelyn Wolff, Romainville, 2022



Installation view, "Anastasi - Sound Objects", Galerie Jocelyn Wolff, Romainville, 2022



Installation view, "Anastasi - Sound Objects", Galerie Jocelyn Wolff, Romainville, 2022

"a rose is a rose is a rose."
by Dove Bradshaw

William Anastasi's *Sound Objects* premiered in 1966 at the Dwan Gallery in New York. It was the first of his four ground breaking exhibitions at the gallery from 1966-1970 that defined Conceptual Art and helped to launch the movement. A year later the second exhibition was titled *Six Sites,* 1967, consisting of six photo-silkscreens on canvas images of the walls at a ten-percent reduction that hung upon each wall that had been its subject. Anastasi had introduced the "site," the space itself that he had referred to as, "the sacred burial ground of art." The third of the Dwan exhibitions titled *Continuum,* 1968, a series of large-scale in-situ photographs of what a "mirror would see" was again about the presentation space itself. Galerie Wolff had uniquely revisited it in 2015, by incorporating life outside the gallery in a ground floor space that had an exterior glass wall. Thus the images on display included the cars and the buildings across the street.

Three Conic Sections Dwan's exhibition of 1970 also shown at Galerie Wolff in 2018, consisted of rebars that form a section of a Mobius strip. With a series of steel reinforcement rods each the height of the ceiling, the first of which is set on the floor perpendicular to and touching a wall, sequentially rise to vertical for the length of any given wall until they last touches the ceiling. Again this work is contingent upon the space in which it is executed; for instance, a long sweeping curve occurs on a long wall, a short "sail" furls along a short wall.

Sound Objects, is the third of the Dwan exhibitions that Galerie Wolff now revisits in Paris. It is the first time that fourteen original works are shown together since their premiere fifty-seven years ago, demonstrating their relevance to art history.

With *Sound Objects,* from 1963-1966, Anastasi had introduced the concept of tautology, a strategy of Conceptual Art that a year later would also be exemplified with *Six Sites.* The term "Sound Objects" was the artist's coinage. They consist of sounds made by ordinary things such as an electric fan, an inner tube, a radiator, shovel, pick, pneumatic drill, power saw, among them, that were recorded while in use and presented as sculptures with speakers that remember their sounds. For instance, Anastasi recorded the sound of an inner tube inflated and then deflated, each presented with its opposing sound. Similarly the tools, the shovel, pick, pneumatic drill, power saw, and so on, each was recorded and presented along with their various attacked debris with the sound of the actions either shoveling up sand, picking rocks, drilling asphalt, or sawing wood. The first and the most reductive of them, *Microphone,* 1963, a Tandberg tape recorder that had recorded itself in action was presented playing back that recording.

With *Six Sites* Anastasi had introduced the word "site" into the art world and the notion of "site-specific" work abounded in the mid-sixties. His use of the word comes from childhood where in summers along side his father and uncle who were bricklayers, he worked at a building site. His first art materials came from the "job"-brick, cinder block, cement, four by fours, steel plates, and tools of the trade that are presented here in *Sound Objects,* along with the use of industrial paint. With such decidedly humble, working class materials in the 60s, he, along with others after Duchamp, swept away the classical pretensions of the grand historical tradition of art as memorialized in marble, alabaster, bronze and oil paint.

Anastasi would readily agree that *Sound Objects* owe everything to Duchamp. His introduction came at age fourteen when he and his younger brother had hitchhiked from their Italian enclave of South Philadelphia to visit the Philadelphia Museum of Art. They had never been in a museum before. Seeing Duchamp's work, that he himself had carefully installed there, was a revelation to the young viewers, who though not understanding it, as Anastasi said years later "was like drinking a pure glass of water" compared to the otherwise representative masterworks.

Anastasi had met Duchamp when the elder artist had visited during *Six Sites* at Dwan Gallery because *In Advance of a Broken Arm* was on display in her back room. When Virginia had offered him to sign the guest book, he turned to the next blank page, then another and on the third page he wrote, "Yes" adding his name. Later Virginia put the book in a drawer and set out another. No better endorsement could be had than from the man who had ushered in 20th Century art.

In January 1966 Kienhotz' *Beanery,* Dwan's first exhibition in New York, surprised Anastasi since he had no idea other artists were working with sound. Seven months earlier at Castelli Gallery, Rauschenberg's *Oracle,* 1962-1965 had opened, though Anastasi had not seen it. Neither of these works were Conceptual Art or tautological in nature. The *Beanery* was a recreation, including sound, of a seedy California bar with Surrealist touches of clock faced patrons each set at ten after ten, while Rauschenberg called his a musical sculpture "all of [which] material with the exception of the technology were gifts from the street. The attempt was to make all instrument[s] that could be performed on with or without sophistication."

Equally unaware at that time and intrigued that an artist was using sound in a work, in 1965 for the first time John Cage visited Anastasi at his Soho loft while he was preparing *Sound Objects*. Cage had suggested that all the sounds should occur together randomly, however Dwan had wanted to underscore that each was a unique work. In 2013 at Hunter College's *William Anastasi: Sound Retrospective 1963-2013,* all of them sounded together, including two in windows that had outdoor speakers arresting passersby to the ubiquitous assault of a pneumatic drill, this time surprisingly presented in a gallery as art.

Anastasi wrote at the time that as a policy about making art, "One, just one. And simple. As simple as simple. *Even* dumb."Being self-referential the *Sound Objects* are simply about themselves, not representing something else, as much art before and after has been and still is. They are as much about the present moment, the here and the now, another Conceptual strategy, along with the erasure of boundaries, yet another, as they are about tautology. As Gertrude Stein said long ago no adjective can stand in, no metaphor can explain other than that things are what they are-"*a rose is a rose is a rose.*"

Dove Bradshaw is an American artist living in New York and life partner of William Anastasi since 1974.



Pick & Rocks, 1964, pick, rocks, speaker, sound recording, recipe (protocol)
Installation view, Galerie Jocelyn Wolff, 2022



Pick & Rocks, 1964, pick, rocks, speaker, sound recording, recipe (protocol)
Archival image (1966)



Oil Can & Sledge Hammer, 1964, oil can, sledge hammer, speaker, sound recording
Installation view, Galerie Jocelyn Wolff, 2022



Oil Can & Sledge Hammer, 1964, oil can, sledge hammer, speaker, sound recording
Archival image (1966)



Pulley, 1964, pulley, rope, speaker, sound recording, recipe (protocol)
Archival image (1966)



Pulley, 1964, pulley, rope, speaker, sound recording, recipe (protocol)
Installation view, Galerie Jocelyn Wolff, 2022

About the Sound Objects

William Anastasi and Thomas McEvilley
A Conversation, August 1989

Published on the catalogue of the exhibition "William Anastasi - A Selection of Works form 1969 to 1989", Scott Hanson gallery, 1989, pp. 3-59, for this quote see pp. 10-12.

M: *Sound Objects,* 1966, was your second one-person show, and the first of your four shows at Dwan's, right? (...)

A: These were objects exhibited along with the sounds they made. On the left, this one is an inner tube; the speaker plays the sound of the air coming out of it. Another was the sound of a large glass jug falling and breaking on a cinder block; you see the broken jug and the block, and you hear the sound of the crash. Another one was a barrel that I chopped up, and beside it the axe I used; the tape plays the sound of that action. The breaking glass sound takes just a second or two; the chopping takes a few minutes. Another one was a pulley and the sound it makes. Another was a fan, and a tape of the fan's sound. Another was a power saw, another an inflated tube and the pump that inflated it. Another a pneumatic drill and some asphalt it broke up, and the sound.

M: I've always thought of these works of yours, and some other later works, as involving the theme of tautology - the kind of statement where the subject and the predicate are the same, and no information is added to the assertion of identity. Tautology, A is A, is kind of like solipsism, the idea that only oneself exists. *Microphone* is a masterpiece of tautology and solipsism. The sound objects are right in there too: the tape recorder that records itself, the thing and the sound it makes. Tautology was one of the great themes of classical conceptual art as it has occasionally been a great theme for philosophers. It comes and goes in the history of thought, the fascination with tautology.

A: Someone said to me once "Everything is everything". For some reason I'm reminded of that.

M: Tautology stresses what logicians call the First Law of Thought, that everything is itself, which is the opposite of everything is everything. Everything is everything is a definition of infinity, and tautology is the opposite of infinity. It's the insistence that each thing is itself and is nothing but itself, and expresses itself only as itself; so each object in the world becomes almost completely isolated by the puristic reduction of cutting away for it everything except its selfhood.
I'm wondering where this impulse was coming from at that time. It must have something to do with the ultra-expressionist art of the moment that was passing, like action painting and existentialism. The theme of tautology in early conceptual art may come out of the kind of solipsistic self-obsessiveness, and obsessive introspection, of the expressionist artists of the late '50s, the New York School.

A: It could be an intuitive reaction against it.

M: Or an intuitive extension of it.

A: Yes, in its way.

M: The obsession with tautology in conceptual art has something to do with the critique of representation that was really, perhaps, its main theme - that one thing cannot represent another, because each thing is irredeemably and uncompromisingly itself. The rejection of both illusionism and metaphor.

The *Sound Objects* show embodied the analytic quality of early conceptual art. It makes one think of the relationship between image and sound, or between the visual and the auditory modes of perception. Conceptual art in general approached this topic through language, in a tradition that goes back to Magritte. You know, in the painting that shows the pipe and the words "This is not a pie" - the most obvious point is that it's a representation of a pipe, which is very different form being a pipe. A major concern of conceptual art in its youth, so to speak, was the critique of representation as somehow lacking reality compared with real presence. And at the same time there was this concern with the incongruency between different modes of representation, such as the visual and the verbal. They're both supposed to represent the same thing, but they're not alike at all. So the whole question of the relationship between modes of representation and between them and the presented thing arises.
You know there was this ancient theory offered by the Greek philosopher Gorgias and also by the Indian Santideva. They argued that there's no way to prove that your different senses are reporting on the same world.

A: Good point.

(Laughter)

M: You've pointed at that idea with the sound objects. You look at something and then you listen and you've got to wonder, Is this really the same thing? Or are these aspects different things, each belonging to itself?

A: In another room of the gallery was a piece that was reproduced in *Look* magazine at the time. Through my window on 8th Street I heard the sounds coming form the air shaft, onto which all the apartments in the building opened. I reproduced the air shaft complete with walls and plasters. Then I recorded a whole day of sounds coming up from that air shaft. It was an absolute Cagian symphony. You not only hear planes and fire engines, but everything going on in every apartment, babies crying, husbands and wives fighting, everything.

Work list



William Anastasi
Pulley
1964
pulley, rope, speaker, sound recording, recipe (protocol)
135 x 50 x 50 cm,
Inv.# WA/S 30
unique + 1 A.P.



William Anastasi
Inflated Inner Tube
1964
inner tube, speaker, sound recording, recipe (protocol)
133 x 85 x 30 cm,
Inv.# WA/S 26
unique + 1 A.P.



William Anastasi
Radiator
1964
heater, speakers, sound recording, recipe (protocol)
85 x 50 x 50 cm,
Inv.# WA/S 6
unique + 1 A.P.



William Anastasi
Oil Can & Sledge Hammer
1964
oil can, sledge hammer, speaker, sound recording
110 x 50 x 50 cm,
Inv.# WA/S 25
unique + 1 A.P.



William Anastasi
Pick & Rocks
1964
pick, rocks, speaker, sound recording, recipe (protocol)
175.5 x 60 x 40 cm,
Inv.# WA/S 29
unique + 1 A.P.



William Anastasi
Fan
1964
fan, speaker, sound recording, recipe (protocol)
300.99 x 114.3 x 114.3 cm,
Inv.# WA/S 8
unique + 1 A.P.



William Anastasi
Pneumatic Drill & Asphalt
1964
pneumatic drill, asphalt, speakers, sound recording, recipe (protocol)
160 x 55 x 45 cm,
Inv.# WA/S 7
unique + 1 A.P.



William Anastasi
Denatured Barrel & Axe
1966
barrel, axe, speaker, sound recording, recipe (protocol)
164 x 60 x 60 cm,
Inv.# WA/S 31
unique + 1 A.P.



William Anastasi
Deflated Inner-tube
1964
inner tube, speaker, sound recording, recipe (protocol)
130 x 60 x 40 cm,
Inv.# WA/S 10
ed. 2/3 + 1 A.P.



William Anastasi
Motor
1966
motor, speaker, sound recording, recipe (protocol)
112.5 x 55 x 55 cm,
Inv.# WA/S 33
unique + 1 A.P.



William Anastasi
Water bucket & Faucet
1964
bucket, speaker, sound recording, recipe (protocol)
104 x 55 x 55 cm,
Inv.# WA/S 9
unique + 1 A.P.



William Anastasi
Power Saw & Wood
1966
power saw, wood blocks, speaker, sound recording, recipe (protocol)
129 x 60 x 60 cm,
Inv.# WA/S 32
unique + 1 A.P.



William Anastasi
Cinder Block and Glass Jug
1966
cinder block, glass jug, speaker, sound recording, recipe (protocol)
117 x 60 x 40 cm,
Inv.# WA/S 27
unique + 1 A.P.



William Anastasi
Shovel & Rocks
1964
shovel, rocks, speaker, sound recording, recipe (protocol)
199 x 50 x 50 cm,
Inv.# WA/S 28
unique + 1 A.P.

William Anastasi
Biography

Born in Philadelphia, PA, in 1933
Lives and works in New York, NY, USA



William Anastasi is one of the very first conceptual artist with solid connections in his earliest works to Minimalism. In his work Anastasi delicately dissects the differences between seeing and perceiving. He confronts the issue of presentation and exhibition itself and explores the question of "self-sameness" of objects - with tautological truths and perceptions. Anastasi's practice is interdisciplinary, informed by physics, music and social thought. His sculptures, paintings, photographs have like his drawings consistently helped to define the mediums themselves. Like his close friend John Cage, Anastasi is fascinated by the element of chance in creation.

Since the late 60s Anastasi developed his signature innovation of the use of process in what he refers to as his "unsighted drawings". They were begun in 1963 and are ongoing in continually developing strategies. Anastasi´s drawing practice embraces drawing as performance, the incorporation of chance, rigorous focus on the present and the body's relationship to the drawing's execution. His referencing of the body in each of his various drawing strategies is evident from the smallest to the largest works. This is accomplished by a rigorously reduced phenomenological approach where each gesture is tailored to its particular scale and method of execution. A series might begin by folding a paper small enough to fit into a tiny space - the pocket drawing or, in the case of the subway drawing, by placing a small sheet that fits comfortably on his lap while in transit. The viewer later standing before these drawings senses the artist's presence during their execution.

PUBLIC COLLECTIONS (SELECTION)

British Museum, London, UK
Museum Ludwig Koln, Cologne, Germany
The Kunstmuseum, DÙsseldorf, Germany
Falkenberg Collection, Hamburg, Germany
Kolumba Museum, Cologne, Germany La Gaia Collection, Brusca, Italy
Musee Moderne, Stockholm, Sweden
Rooseum Center Contemporary Art, Malmo, Sweden
Museum of Contemporary Art, Roskilde, Denmark
The Esbjerg Museum of Modern Art, Esbjerg, Denmark
Statens Museum for Kunst, Copenhagen, Denmark
Museum of Modern Art, New York, NY
The Metropolitan Museum of Art, New York, NY
The Guggenheim Museum, New York, NY
The Art Institute of Chicago, Chicago, IL
National Gallery of Art, Washington, D.C.
The Philadelphia Museum of Art, Philadelphia, PA
Philadelphia Museum Jewish Art, Philadelphia, PA
Whitney Museum of American Art, New York, NY
Museum of Contemporary Art, Los Angeles, CA
The Brooklyn Museum of Art, Brooklyn, NY
The Contemporary Museum, Honolulu, HI T
he Georgia Museum of Art, Athens, GA
The Baltimore Museum of Art, Baltimore, MD
The Phoenix Museum of Art, AZ
The Chrysler Museum, Norfolk, VA
The Aldrich Museum of Art, Ridgefield, CT
J. B. Speed Museum, Louisville, KY
Neuberger Museum, Purchase, NY
Bowdoin College Museum of Art, Brunswick, ME
The Weatherspoon Museum of Art, Greensboro, NC
The Jewish Museum, New York, NY
Tohe Walker Art Center, Minneapolis, MN
The Getty Museum, Los Angeles, CA
The Des Moines Art Center, Des Moines, IA
The Denver Art Museum, Denver, CO
Oklahoma City Art Museum, OK
Milwaukee Art Museum, Milwaukee, WI
Contemporary Arts Museum, Houston, TX
Arkansas Arts Center, Little Rock, AR
Wadsworth Athenaeum, Hartford, CT
Fogg Art Museum, Cambridge, MA T
he Greenstein Museum, Seattle, WA
Rutgers University, Newark, NJ
Cooperfund Collection, Oak Brook, IL
The Chase Manhattan Bank, New York, NY
The First National Bank of Seattle, Seattle, WA
Davison Art Center, Wesleyan University, Middletown, CT
Le Witt Collection, Chester, CT
Rubin Museum of Art, New York, NY
Birmingham Museum of Art, Birmingham, AL
University Art Museum, the University of Virginia at Charlottesville, VA
Progressive Contemporary Collection, Cleveland, OH
Yale University Art Gallery, New Haven, CT
The Morgan Literary Museum, New York, NY
Colorado Springs Fine Arts Center, Colorado Springs, CO

Boise Art Museum, Boise, ID

Portland Art Museum, Portland, OR
Cedar Rapids Museum of Art, Cedar Rapids, IA
New Mexico Museum of Art, Santa Fe, NM
Delaware Art Museum, Wilmington, DE

SOLO EXHIBITIONS

2022

ANASTASI - SOUND OBJECTS, Galerie Jocelyn Wolff, Romainville, France

2021

WILLIAM ANASTASI: BABABAD PAINTINGS & PRINTS,Thomas Rehbein Gallery, Cologne, Germany

2019-2020

BLIND DRAWINGS: 1963-2018, Malborough Gallery, London, UK,

2018

THREE CONIC SECTIONS, Galerie Jocelyn Wolff, Paris, France

2015

CONTINUUM, Galerie Jocelyn Wolff, Paris, France

2013

WILLIAM ANASTASI: The SOUND WORKS, 1963-2013, Leubsdorf Art Gallery at Hunter College, New York, USA
2012

JARRY/JOYCE/DUCHAMP, BLIND DRAWINGS, WALKING, SUBWAY, DROP, VETRUVIAN MAN, STILL, Galerie Jocelyn Wolff, Paris, France

2010

DRAWINGS, Gering & Lôpez Gallery, New York, USA Isabelle Du Moulin und Nils Borch Jensen Galerie, Berlin, Germany

WILLIAM ANASTASI, John Cage Award (Biennial Award), New York, USA

2009

WILLIAM ANASTASI, Emilio Mazzoli Gallery, Modena, Italy

WILLIAM ANASTASI RETROSPECTIVE, curator: Inge Merete Kjeldgaard, The Esberg Museum of Modern Art, Esbjerg, Denmark

2008

OPPOSITES ARE IDENTICAL, Peter Blum Gallery (Chelsea), New York, USA

NEW WORKS, Stalke Galleri / Stalke Up North / Stalke Out Of Space, Kirke Saaby, Denmark

2007

WILLIAM ANASTASI, RAW [SEVEN WORKS FROM 1963 TO 1966], The Drawing Center, New York, USA

WILLIAM ANASTASI, PAINTINGS AND DRAWINGS, Michael Benevento, The Orange Group, Los Angeles, USA

2006

WILLIAM ANASTASI, Bjorn Ressle Fine Art, New York, USA

WILLIAM ANASTASI, Baumgartner Gallery, New York, USA

2005

DRAWINGS 1970-2005, Stalke Gallery, Copenhagen, Denmark BLIND, art agents, Hamburg, Germany

WILLIAM ANASTASI, Rehbein Gallery, Cologne, Germany

2004

WILLIAM ANASTASI, SolwayJones, Los Angeles, USA

2003

BLIND, The Annex, New York, USA

2001

WILLIAM ANASTASI: 1961-2000: A RETROSPECTIVE at the Nikolaj Contemporary Art Center, Copenhagen,Denmark

2000

WILLIAM ANASTASI, art agents, Hamburg, Germany

1999

...VOR MEHR ALSEINEM HALBEN JAHRHUNDERT, Landes Museum, Linz, Germany DRAWINGS, Gary Tatintsian Gallery, New York, USA

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, USA

WILLIAM ANASTASI, Hubert Winter Gallery, Vienna, Austria

1996

WILLIAM ANASTASI, Stalke Kunsthandel, Copenhagen, Denmark

1995

WILLIAM ANASTASI: A RETROSPECTIVE (1960-95), Moore College of Art and Design, Philadelphia, PA, USA

WILLIAM ANASTASI, The Pier Gallery, Orkney, Scotland

ABANDONED PAINTINGS, Sandra Gering Gallery, New York, USA

1994

Kristal Fahl Gallery, Stockholm, Sweden

ME INNERMAN MONOPHONE, oeuvre conceptuelle, exhibition of original manuscript and paper given on "Jarry in Joyce" at the Sorbonne, Paris, France

1993

DU JARRY, exhibition of original manuscript, Sandra Gering Gallery, New York, USA DRAWING SOUNDS: AN INSTALLATION IN HONOR OF JOHN CAGE, the Philadelphia Museum of Art, Philadelphia, PA

1992

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

1991

SINK, TRESPASS, ISSUE, INCISION, Sandra Gering Gallery, New York, USA

1990

INCIDENTS AND COINCIDENTS A RETROSPECTIVE, Ball State University, Muncie,

Indiana, USA

1989

A SELECTION OF WORKS FORM 1960 TO 1989, The Scott Hanson Gallery, NY

1982

DIARY PAINTINGS, Ericson Gallery

1981

COINCIDENTS, the Whitney Museum of American Art, New York, USA

COLLAPSE, SCULPTURE FOR A PUBLIC SPACE (commissioned by the museum, exhibited at the Lincoln Center Complex), the Whitney Museum of American Art, New York, USA

1979

RE-VISIONS: PERSPECTIVES AND PROPOSALS IN FILM AND VIDEO, the Whitney Museum of American Art, NY

COINCIDENTS, Kunstmuseum, Dusseldorf, Germany

1978

TERMINUS, the Hudson River Museum, Yonkers, NY, USA Max Hetzler, Stutttgart, Germany

1977

P.S. 1 MUSEUM, the Institute of Art and Urban Resources, New York, USA

1973

O.K. Harris Gallery, New York, USA

1970

CONTINUUM, Dwan Gallery, New York, USA

THREE CONIC SECTIONS, Dwan Gallery, New York, USA

1967

SIX SITES, Dwan Gallery, New York, USA

1966

SOUND OBJECTS, Dwan Gallery, New York, USA

1965

Witherspoon Gallery, University of North Carolina, USA

1964

Washington Square Gallery, New York, USA

GROUP EXHIBITIONS (SELECTION)

2021/2022

L´œme Primitive, MusÄe Zadkine, Paris, France

2021

Anastasi / Dove Bradshaw: Hers & His, Mascota Gallery, New York, NY, USA

2020

ART & DESIGN, Curator: Javier Estevez, Artists: William Anastasi, Dove Bradshaw, AndrÄ Buzer, Talia Chetrit, Dike Blair, Lucy Dodd, Had Fallahpisheh, Marie Hazard, Evan Holloway, Brook Hsu, Wyatt Kahn, Dan McCarthy, Adam McGowan, Mohamed Namou, Mai Thu Perret, Michael Ross, SANGREE, Alessandro Teoldi, Blair Thurman: Designers: Jean Prouve,

Pierre Jeanneret, LeCorbusier, Jean RoyÀre, Charlotte Perriand, Galeria Mascota, Aspen, Colorado, USA AC

2019

Sound of Art? ; Fondacao Joan Miro, Barcelona, Spain

2018

WILLIAM ANASTASI. INCIDENTS AND COINCIDENTS: 60s and 70s Photographs in Which the Camera is the Subject, curated by Dove Bradshaw / DOVE BRADSHAW. ELEMENTS: THE DEVIL IS ON THE EARTH. Sculptures made from elements on the Periodic Chart, Galerie Hubert Winter, Vienna, Austria

WORDXWORD, curator: Ann Jon, artists: William Anastasi, Susan Arthur, Mark Attebery, Dai Ban, Peter Barrett, Dove Bradshaw, James Burnes, William Carlson, Joe Chirchirillo, Peter Dellert, Anne Dobek, Janet Goldner, Harold Grinspoon, Otello Guarducci, Vincent Hawley, Ann Jon, Darryl Lauster, Binney Meigs, James Meyer, Gary Orlinsky, Chris Plaisted, Michelle Post, Laura Reinhard, Ed Smith, Brendan Stecchini, Michael Thomas, Bill Tobin, Robin Tost, Bob Turan, Mark Waric, Sulpture Now,The Mount, Edith Warton Estate, Becket, Massachusetts, USA

2017

LOS ANGELES TO NEW YORK: DWAN GALLERY, 1959-1971, The Los Angeles County Museum of Art LACMA, Resnick Pavilion, Los Angeles, USA

INTUITION, Palazzo Fortuny, Venice, Italy

THE TRANSPORTED MAN, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, USA

2016

THROUGH THE LISTENING GLASS..., Total Museum of Contemporary ART, Seoul, South Korea

DRAWING DIALOGUES: SELECTIONS FROM THE SOL LEWITT COLLECTION, The Drawing Center, New York, USA

CAM»RA(AUTO)CONTR LE, Centre de la photographie GenÀve, Switzerland

LA BO TE DE PANDORE: UNE AUTRE PHOTOGRAPHIE PAR JAN DIBBETS, MusÄe d´Art Moderne de la ville de Paris - MAM, Paris, France

MIRROR IMAGES IN ART AND MEDICINE, Museum of Medical History, CharitÄ & Schering Foundation

PORTRAIT DE L´ARTISTE EN ALTER, FRAC Haute Normandie, Sotteville-lÀs-Rouen, France

2015/16

THE BOTTOM LINE, SMAK Gent, Belgium

ALFRED JARRY ARCHIPELAGO, LA VALSE DES PANTINS, acte III Centre d´art contemporain de la Ferme du Buisson, Noisiel, France

2015

TOUT LE MONDE, Centre d´art contemporain d´Ivry - le CrÄdac, Ivry-sur-Seine, France

WHAT IS A LINE, curator : Jennifer Farrell, The Fralin Museum of Art, University of Virginia, Charlottesville, Virginia, USA

PASSION, Galerie Jocelyn Wolff, Paris, France

TH» TRE DES OP»RATIONS, ThÄœtre de l´usine, Geneva, Switzerland

2014

ANASTASI, BRADSHAW, CAGE, MARIONI, RAUSCHENBERG, 1990/2014, STRATEGIES OF NON-INTENTION, JOHN CAGE AND ARTISTS HE COLLECTED, curator: Dove Bradshaw, Sandra Gering Gallery Inc., New York, USA

ART=TEXT=ART: WORKS BY CONTEMPORARY ARTISTS, Works from the Sally and Wynn Kramarsky Collection, UB Anderson Gallery at the University at Buffalo, New York, USA

2013/14

SOMETHING MORE THAN A SUCCESSION OF NOTES, Justina Barnicke Gallery, Toronto, Canada

2013

A TRIP FROM HERE TO THERE, DRAWINGS GALLERIES, MOMA, New York, USA SOL LEWITT COLLECTIONNEUR. UN ARTISTE ET SES ARTISTES, Centre Pompidou Metz, France

SOMETHING MORE THAN A SUCCESSION OF NOTES, Betonsalon, Paris, France L`INSTINCT OUBLI», Galerie Jocelyn Wolff exhibits at gallery LAbor, Mexico City, Mexico

A STONE LEFT UNTURNED, Galerie Yvon Lambert, Paris, France

TOO BIG AND NOT TOO BIG, curator: Thomas Brambilla, artists: William Anastasi, Dario Beatovic, Dove Bradshaw, Marco Cingolani, Tom Friedman, Oscar Giaconia, Thomas Helbig, Anatoly Osmolovsky, Erik Saglia, Alessia Xausa, Thomas Brambilla Gallery, Bergamo, Italy

2012

JOHN CAGE : A CENTENNIAL CELEBRATION (WITH FRIENDS), artists: Merce Cunningham, Robert Rauschenberg, Buckminster Fuller, Morris Graves, Marcel Duchamp, Tom Marioni, Jasper Johns, Allen Ginsberg, Nam June Paik, William Anastasi, Allan Kaprow, Richard Hamilton, Mark Tobey, Dove Bradshaw, Ben Patterson, Emmett Williams, Robert Watts, and others, Carl Solway Gallery, Cincinnati, USA

2011

ANTI-PHOTOGRAPHY, curator: Duncan Wooldridge, Focal Point Gallery, Southend Central Library, Victoria Avenue, Southend-on-Sea, Essex SS2 6EX, United Kingdom WHAT IS CONTEMPORARY ART?, curator: Sanne Kofoed, Artists from the collection, The Museum of Contemporary Art, Roskilde, Denmark

2010

INTOLERANCE, Curators: Christopher Whittey and Gerald Ross; Decker and Meyerhoff galleries, Maryland Institute College of Art, Baltimore, USA

EARLY CONCEPTUALISTS, curator: Erik Verhagen and Jocelyn Wolff, Jocelyn Wolff Gallery, Paris, France

CONNEXIONS, curator: Inge Merete Kil The Esbjerg Museum of Modern Art, Esbjerg, Denmark PERFORMANCE DRAWINGS, curator: Helen Molesworth, The Institute of Contemporary Art, Boston, USA

DRAWN / TAPED / BURNED: ABSTRACTION ON PAPER (FROM THE WERNER H. KRAMARSKY COLLECTION), Katonah Museum of Art, Katonah, NY, USA

2009

THE THIRD MIND, AMERICAN ARTISTS CONTEMPLATE ASIA, 1860-1989, curator: Alexndra Munroe, The Solomon R. Guggenheim Museum, New York, USA

EAST/WEST, ANASTASI, BRADSHAW, FLAVIN, KUWAYAMA, Bjorn Ressle Gallery, New York, USA

2008

THE TITLE OF THIS SHOW, curator: Mario Garcia Torres, William Anastasi, Eduardo Costa, Dan Graham, Stephen Kaltenbach, Jan Mot Gallery, Brussels, Belgium SUBVERSIVE SPACES: SURREALISM AND CONTEMPORARY ART, The Whiteworth Art Gallery, The Victoria University of Manchester, Manchester, UK

NO REGRETS SAM JEDIG, artists: Anastasi, Williams, Weiner, Dahlgaard, Ebbesen, Lone and Albert Mertz; Stalke Up North, Copenhagen, Denmark NEW YORK NEW

FIVE AMERICANS, curator: Sam Jedig, Lawrence Anastasi,William Anastasi, William Antony, Dove Bradshaw, Michael Coughlan; Borup Artcenter, Copenhagen, Denmark

CHOOSING, curator: Robert Barry; AndrÄe Sfeir-Semler Gallery, Hamburg, Germany

2007

ONE, IN MEMORIAM: SOL LEWITT; curator: Dove Bradshaw; Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Wagner, Bjorn Ressle Gallery, New York Blind January 19-27, 2007, The Annex, New York, USA

ANASTASI, BRADSHAW, CAGE, CUNNINGHAM, curator: Dove Bradshaw, University Art Gallery, University of California at San Diego, La Jolla, CA, USA

2006

TWICE DRAWN, curator: Sol LeWitt, Tang Teaching Museum, Skidmore College, Saratoga Springs, New York, USA

2005

ANASTASI BRADSHAW CAGE CUNNINGHAM, curators: Marianne Bech and Dove Bradshaw; The University Art Museum, The University of Virginia, Charlottesville, Virginia, USA

WILLIAM ANASTASI / DOVE BRADSHAW, LES YEUX DU MONDE, Charlottesville, VA, USA

POLES APART, POLES TOGETHER, curator: Juan Puntes; 51st Venice Biennale, Venice, Italy

2004

WORK ETHIC, The Baltimore Museum of Art, curated by Helen Molesworth, traveled to Des Moines Art Center in Iowa and the Wexner Center for the Arts in Columbus, Ohio, USA (catalogue)

SELECTIONS FROM THE SOL LEWITT COLLECTION, New Britain Museum of Art, New Britain, CT, USA

VIEW POINT: WORKS FROM THE MUSEUM COLLECTION, curator: Marianne Bech; The Samstidskunst Museum of Contemporary Art, Roskilde, Denmark

2003

UNEXPECTED DIMENSIONS: WORKS FROM THE LEWITT COLLECTION, curator: Sol LeWitt, New Britain Museum of American Art, New Britain, USA

UNEXPECTED DIMENSIONS: WORKS FROM THE LEWITT COLLECTION, Davison Art Center, Wesleyan University, Middletown, CT, USA

LEWITT'S LEWITTS, curator: Sol LeWitt; New Britain Museum of American Art, New Britain, CWhite Box Benefit Auction, Cohan Gallery, New York, USA

2002

BLOBS, WIGGLES AND DOTS, WEBS AND CRUSTILLATIONS, curator: Lucio Pozzi, The Work Space, New York, USA

WHITEBOX BENEFIT, curator: Juan Puntes, Whitebox Gallery, New York, USA

COLLABORATIONS, Dieu Donne, New York, USA

2001

CENTURY OF INNOCENCE, THE HISTORY OF THE WHITE MONOCHROME, curator: Bo Nilsson, Rooseum Contemporary Art Center, Malmo, Sweden

2000

INTO THE LIGHT: THE PROJECTED IMAGE IN AMERICAN ART 1964-1977, The Whitney Museum of American Art, New York, USA; curated by Chrissie Iles

THE CENTURY OF INNOCENCE: THE HISTORY OF THE WHITE MONOCHROME, Rooseum Museum of Art, Malmo, and Liljevalchs Konstall, Stockholm, Sweden, curated by Bo Nilsson

PHOTOGRAPHIC RE-VIEW, Gary Tatintsian Gallery, New York, USA

TOPOLOGY, White Box Gallery, New York, USA

THE AMERICAN CENTURY, 1950-2000, The Whitney Museum of American Art, New York, USA

1999

AFTERIMAGE, curator: Connie Butler, Museum of Contemporary Art, Los Angeles, USA MERCE CUNNINGHAM FIFTY YEARS, La Fundacio Antoni Tapies, Barcelona, Spain. Traveled to: FundaÂao De Seralves, Porto, Portugal; Castello Di Rivoli, Italy

1998

DRAWING IS ANOTHER KIND OF LANGUAGE: RECENT AMERICAN DRAWINGS FROM A NEW YORK PRI- VATE COLLECTION, Kunstmuseum Ahlen, Ahlen, Germany

RE:DUCHAMP/CONTEMPORARY ARTISTS RESPOND TO MARCEL DUCHAMP'S INFLUENCE, Abraham Lubelski Gallery, New York, USA

1997

DRAWING IS ANOTHER KIND OF LANGUAGE: RECENT AMERICAN DRAWINGS FROM A NEW YORK PRIVATE COLLECTION, Harvard University, Sackler Gallery, Cambridge, MA,

WORD TO WORD, Linda Kirkland Gallery, New York, USA

1996

GROUP SHOW, Hubert Winter Gallery, Vienna, Austria

GROUP SHOW, Linda Kirkland Gallery, NY, USA

DRAWING ON CHANCE (SELECTIONS FROM THE COLLECTION), Museum of Modern Art, New York,

USA TIME WISE, curator: Karen Kuoni, The Swiss Institute, New York, USA

1995

SOUND SCULPTURE: MUSIC FOR THE EYES, Ludwig Museum, Koblenz, Germany

JOYCE AND THE VISUAL ARTS, The Rosenbach Museum & Library, Philadelphia, PA, USA

1993

ROLYWHOLYOVER CIRCUS (an exhibition based on the life and work of John Cage), curators: John Cage and Julie Lazar, 50 Artists selected by John Cage beginning with Marcel Duchamp and Thoreau, The Los Angeles Museum of Contemporary Art; Traveled to: The Menil Collection, Houston; Solomon R Guggeheim Museum, Soho, New York; The Philadelphia Museum of Art; Mito Art Tower, Mito, Japan,William Anastasi Drawing Sounds: An Installation in Honor of John Cage, curated by Ann D'Harnoncourt; The Philadelphia Museum of Art, Philadelphia, USA.

THE RETURN OF THE CADAVRE EXQUIS, curator: Anne Philbin, The Drawing Center, New York; Traveled to: Corcoran Gallery of Art, Washington, DC; Santa Monica Museum of Art, Santa Monica; Forum for Contemporary Art, St. Louis; USA. The American Center, Paris, The Ameri can Center, Paris, France. exhibited drawing with William Anastasi and Merce Cunningham CONCURRENCIES II, curator: Lucio Pozzi, William Patterson College, New Jersey, USA

1992

CONCURRENCIES, curator: Lucio Pozzi, Grace Borgenicht Gallery, NY, USA

1991

HOW TO USE SMALL AREAS IN A DOZEN DIFFERENT WAYS TO BRING A ROOM TO LIFE, curator: Bogdan Perzryuski, Arte Museum, Austin, Texas, USA

1990

CASINO FANTASMA, curator: Allana Heiss, Winter Casino, Venice, Italy

ANASTASI, BRADSHAW, CAGE, MARIONI, RAUCHENBERG, TOBEY (WORK FROM JOHN CAGE'S COLLEC- TION) curator: Dove Bradshaw, Sandra Gering Gallery, New York, USA

1989

CHAOS, curator: Laura Trippi, The New Museum, New York, USA

1987

MERCE CUNNINGHAM AND HIS COLLABORATORS: WILLIAM ANASTASI, DOVE BRADSHAW, JOHN CAGE, BOB RAUSCHENBERG, ANDY WARHOL, BRUCE NAUMAN, MARK LANCASTER, MORRIS GRAVES, Lehman College Art Gallery, City University of New York, exhibited design for Points in Space, 1987, World premiÀre, City Center, New York and for the Opera de Paris Garnier, Paris, Commissioned by Artistic Director, Rudolf Nureyev.. June, 1993. Music: John Cage; Design: William Anastasi; Bradshaw: Costumes for stage.

1985

GROUP SHOW, Science Museum, Koran-Sha Company, Tokyo, Japan

1983

FILM AS INSTALLATION II, curator: Leandro Katz; The Clocktower, NY, USA

1983

BENEFIT FOR MERCE CUNNINGHAM DANCE COMPANY, hung by Jasper Johns, Castelli Gallery, New York, USA

1982

EXHIBITION IN HONOR OF JOHN CAGE, curator: Judith Pisar, The American Center, Paris, France, Artists: William Anastasi, Dove Bradshaw, John Cage BIENNIAL `81, The Whitney Museum of American Art, New York, USA GROUP SHOW, Erickson Gallery, NY, USA

1981

8 PAINTERS, curator: Dove Bradshaw, The Ericson Gallery, NY, USA

1980

FILM AS INSTALLATION, The Clocktower, New York, USA FUR AUGEN UND OHREN, Akademie Der Kunste, Berlin, W. Germany

ECOUTE PAR LES YEUX, Musee D'Art Moderne de la Ville de Paris, Paris, France

1979

SOUND, curator: Alanna Heiss, P.S. 1 Museum, Long Island City, New York, USA TERMINUS, The Hudson River Museum, New York, USA

BENEFIT FOR CONTEMPORARY PERFORMANCE ARTS, Leo Castelli Gallery, New York, USA
FLUXUS' NEW INTERPRETERS, curator: Peter Frank, Interart Gallery, New York, USA
GROUP SHOW, Paula Cooper Gallery, NY, USA

GROUP SHOW, Anna Canepa, Video Distribution, NY, USA

1978

ART FOR JIMMY CARTER, The Georgia Museum of Art, Athens, Greece

1977

PROJECTS FOR THE SEVENTIES, An Exhibition assembled by the Institute for Art and Urban Resources which traveled to Lisbon, Warsaw, Ankara, Tel Aviv, Bucharest, Madrid, Reykjavik, Ottawa

1972

GROUP SHOW, Paula Cooper Gallery, NY, uSA

1970

GROUP SHOW, Musee Cantonal des Beaux-Arts, Lausanne, Switzerland

GROUP SHOW, Musee D'Art Moderne de la Ville de Paris, France

GROUP SHOW, E.A.T. Benefit, Leo Castelli Gallery, NY, USA

GROUP SHOW, Dwan Gallery, New York, USA, Artists: Jasper Johns, Yves Klein, Robert Rauschenberg, Jean Tinguley, Niki De San Phalle.

1967

LANGUAGE, Dwan Gallery, New York, USA

1964

GROUP SHOW, Betty Parsons Gallery, NY USA

PUBLICATIONS (SELECTION)

MONOGRAPHS

WILLIAM ANASTASI, Essay by Richard Milazzo, Galleria Contemporanea, Emilio, Mazzoli, Modena, Italy, 2009

WILLIAM ANASTASI, Drawing Papers, 70 A Word, words, The Drawing Center, 2007
WILLIAM ANASTASI'S PATAPHYSICAL SOCIETY: JARRY, JOYCE, DUCHAMP AND CAGE, Edited by Aaron Levy and Jean-Michel Rabate, Philadelphia Slought Books, Contemporary Artist's Series No. 3, 2005

WILLIAM ANASTASI, Jakob Lillemose, Copenhagen, Cologne, Hamburg, Stalke, Rehbein, Art Agents, 2004

WILLIAM ANASTASI: THE PAINTING OF THE WORD JEW, Stalke Out of Space, Copenhagen, and Sandra Gering Gallery, NY, 1997.

WILLIAM ANASTASI: WORKS FROM 1961 TO 1995, The Pier Gallery, Stromness, Scotland, 1995.

WILLIAM ANASTASI: SINK, 1963; TRESPASS, 1966; ISSUE, 1966; INCISION, 1966, Sandra Gering Gallery, New York, 1991.

WILLIAM ANASTASI: SELECTIONS OF THE WORK FROM 1960-1989, Scott Hanson Gallery, NY, 1989.

BOOKS & EXHIBITION CATALOGUES

560 BROADWAY, A NEW YORK DRAWING COLLECTION AT WORK, 1991-2006, Fifth Floor Foundation, New York & Yale University Press, New Haven, CT, 2008 pp. 17, 23, 46-47, 141

McEvilley, Thomas, Wall Ceiling Floor at the Birmingham Museum of Art, William Anastasi, Donald Judd, Fred Sandback, Birmingham, AL, 2007

THE TRIUMPH OF ANTI-ART, by Thomas McEvilley, McPherson and Company, New York, 2005, pp. 104-135.

DRAWING FROM THE MODERN, 1945-1975, Museum of Modern Art, 2005, p.178

NOTHING LESS THAN LITERAL/ ARCHITECTURE AFTER MINIMALISM, MIT Press, 2004, p. 94.

MASTER WORKS OF THE JEWISH MUSEUM, UNTITLED (JEW) BY NORMAN KLEEBLAT, Jewish Museum, 2004, pp. 188, 189.

WORK ETHIC, The Baltimore Museum of Art, 2003/05, Helen Molesworth, Julia Bryan-Wilson, pp. 109 - 111

ESPECIES D'ESPAIS DES ESPECES D'ESPACES, Centre d'Art Contemporani, Toronto, Canada, 2003/04 pp. 52, 53

THE INVISIBLE THREAD, Newhouse Center for Contemporary Art, 2003/4, by William Anastasi, p.18, 19

INFINITE POSSIBILITIES: SERIAL IMAGERY IN TWENTIETH CENTURY DRAWINGS, Davis Museum and Cultural Center Press, Wellesley, MA, 2003, pp. 52, 53.

ANASTASI BRADSHAW CAGE, JACOB LILLEMOSE, Museum of Contemporary Art, Roskilde, Denmark, 2001, pp. 42-56.

CONCEPTUAL ART TODAY, Pittsburg Center for the Arts, 2001

RATCLIFF, CARTER, OUT OF THE BOX: THE REINVENTION OF ART 1965-1975, Allworth Press, 2000 pp. 58, 64, 103.

END PAPERS, DRAWINGS 1890-1900 AND 1990-2000, curated by Judy Collischan, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY, 2000, p.24

AFTER IMAGE: DRAWING THROUGH PROCESS, curated by Cornelia H. Butler, The Museum of Contemporary Art, Los Angeles, 1999 pp. 11, 12, 46,139.

HAYDEN-GUEST, ANTHONY, TRUE COLORS, The Atlantic Monthly Press, New York, 1998, p. 96.

MERCE CUNNINGHAM: FIFTY YEARS, Aperture Foundation, NY, 1997, p. 226, 227, 229, 231, 232, 235, 238, 252.

MORGAN, ROBERT C., BETWEEN MODERNISM AND CONCEPTUAL ART, McFarland & Company, Inc. Publications, Jefferson, N.C. and London, 1997, p. 156-159.

RUGOFF, RALPH, SCENE OF THE CRIME, UCLA and Hammer Museum of Art and Cultural Center, and MIT Press, Cambridge, MA, London, England, 1997

DRAWING IS ANOTHER KIND OF LANGUAGE, Harvard University Art Museum, 1997, p. 24, 25.

KLANGS SKULPTUREN AUGEN MUSIK, Koblenz, Ludwig Museum, 1995, p.36-39
ANASTASI, WILLIAM WITH MICHAEL SEIDEL, "JARRY IN JOYCE: A CONVERSATION," Joyce Studies Annual, Edited by Thomas F. Staley, University of Texas Press, Austin, 1995.

BAYER COLLECTION OF CONTEMPORARY ART, Bayer Corporation, White Oak Publishing LTD, Sewickly, PA, 1995, pp. 4,5.

MORGAN, ROBERT C., "ENVIRONMENT, SITE, DISPLACEMENT," AFTER THE DELUGE: ESSAYS

ON ART IN THE NINETIES, New York: Red Bass, 1993, p.72.

LOOKING CRITICALLY: 21 YEARS OF ARTFORUM MAGAZINE, Brian O'Doherty, "Inside The White Cube", Notes on the gallery space Part One: pp. 188-193., ArtFroum, New York, 1984

School of Visual Arts Fine Arts Faculty, SVA Press LTD, New York, 1982, pp. 6-7
Battcock, Gregory, Breaking the Sound Barrier, Dutton, NY, 1981.

Open To New Ideas, Georgia Museum of Art, 1976-1977, p.4, 5.

Battcock, Gregory, Why Art: Casual Notes on the Aesthetics of the Immediate Past, Dutton, NY, 1977

Lippard, Lucy, Six Years: The Dematerialization of the Art Object from 1966-1972, 1972, p.25

Battcock, Gregory, Idea Art - A Critical Anthology, Dutton, NY, 1973.

Third Salon International de Galeries Pilots Artists et docouvreurs de notre temps, Lausanne/Paris, 1970, p.134.

Battcock, Gregory, Minimal Art - A Critical Anthology, Dutton, NY, 1968, pp. 21, 31, 407.

Betty Parsons' Private Collection, Finch College Museum of Art, New York, 1968.