William Anastasi, 1933-2023
This Is Not My Signature

28/04 - 15/05

Celebrating the launch of the monograph & panel discussion with its authors
on Saturday 27 April 2024
4-6 pm

Opening on Sunday 28 April 2024
2-6 pm



Galerie Jocelyn Wolff

Galerie Jocelyn Wolff | 43 rue de la Commune de Paris | 93230 Romainville | Tuesday to Saturday 10 am - 6 pm | +33 1 42 03 05 65 | www.galeriewolff.com

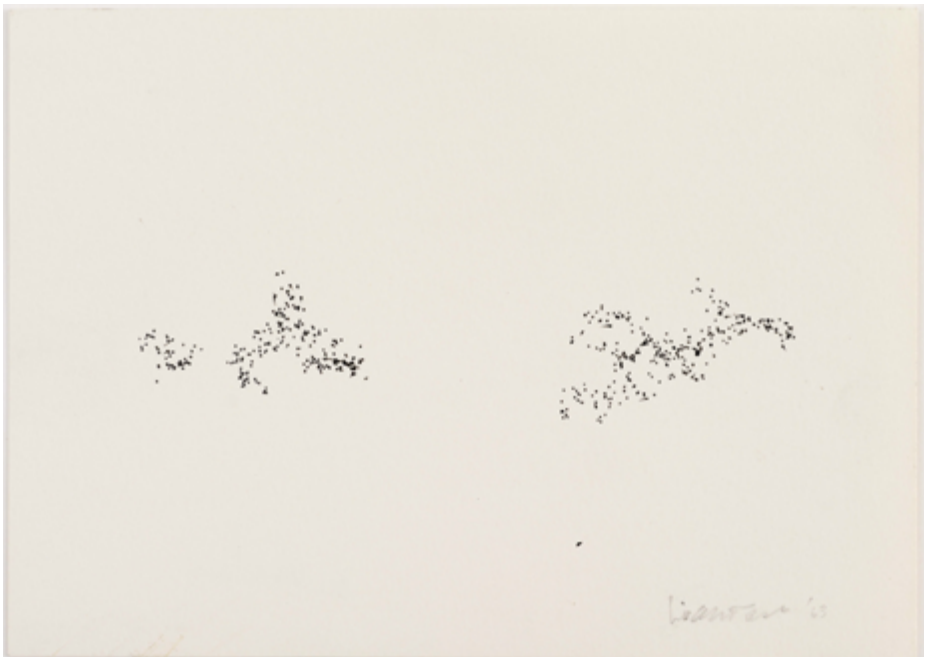
WILLIAM ANASTASI, 1933-2023.
THIS IS NOT MY SIGNATURE

On the occasion of the publication of the monograph "William Anastasi. This Is Not My Signature", published by Galerie Jocelyn Wolff and Mousse Publishing, this exhibition brings together exemplary works by the artist from the 1960s to the 2000s, which demonstrate the central ideas of the book.

A selection of historical works illustrating the major periods of Anastasi's work will be on view in the exhibition, investigating his decades of conceptual and minimal experimentation from the 1960s and 1970s, as well as his later pictorial and performative developments.

This documented journey through the life of the recently deceased artist foreshadows an upcoming large retrospective exhibition in January 2025.

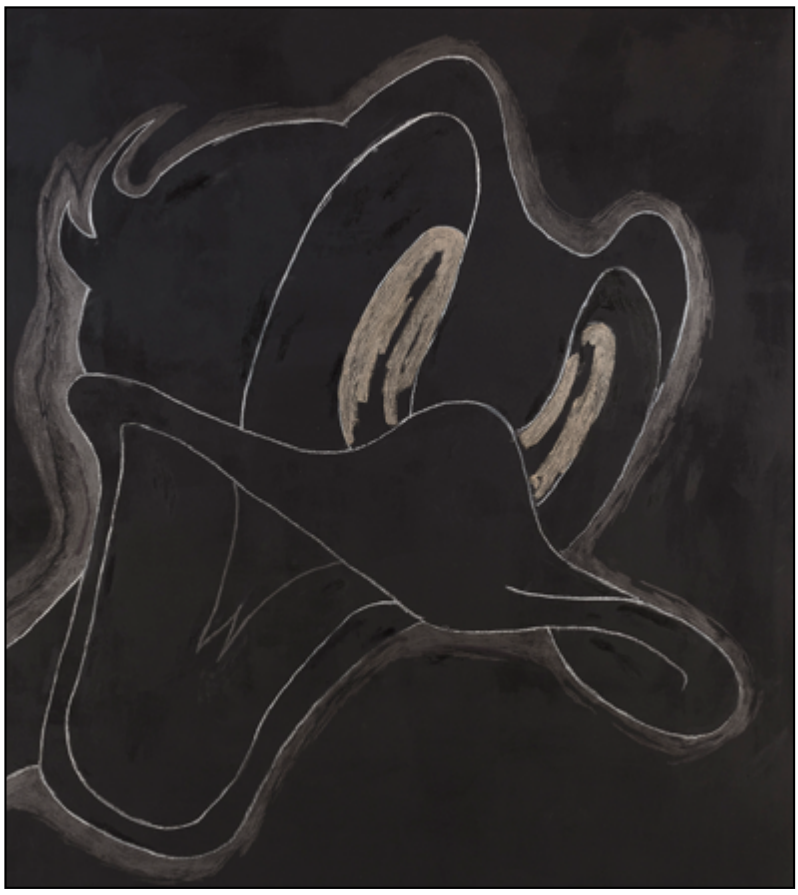




William Anastasi, *Without Title (Constellation Drawing)*, 1963, ink on paper, 13 x 18 cm, courtesy of the artist and Galerie Jocelyn Wolff



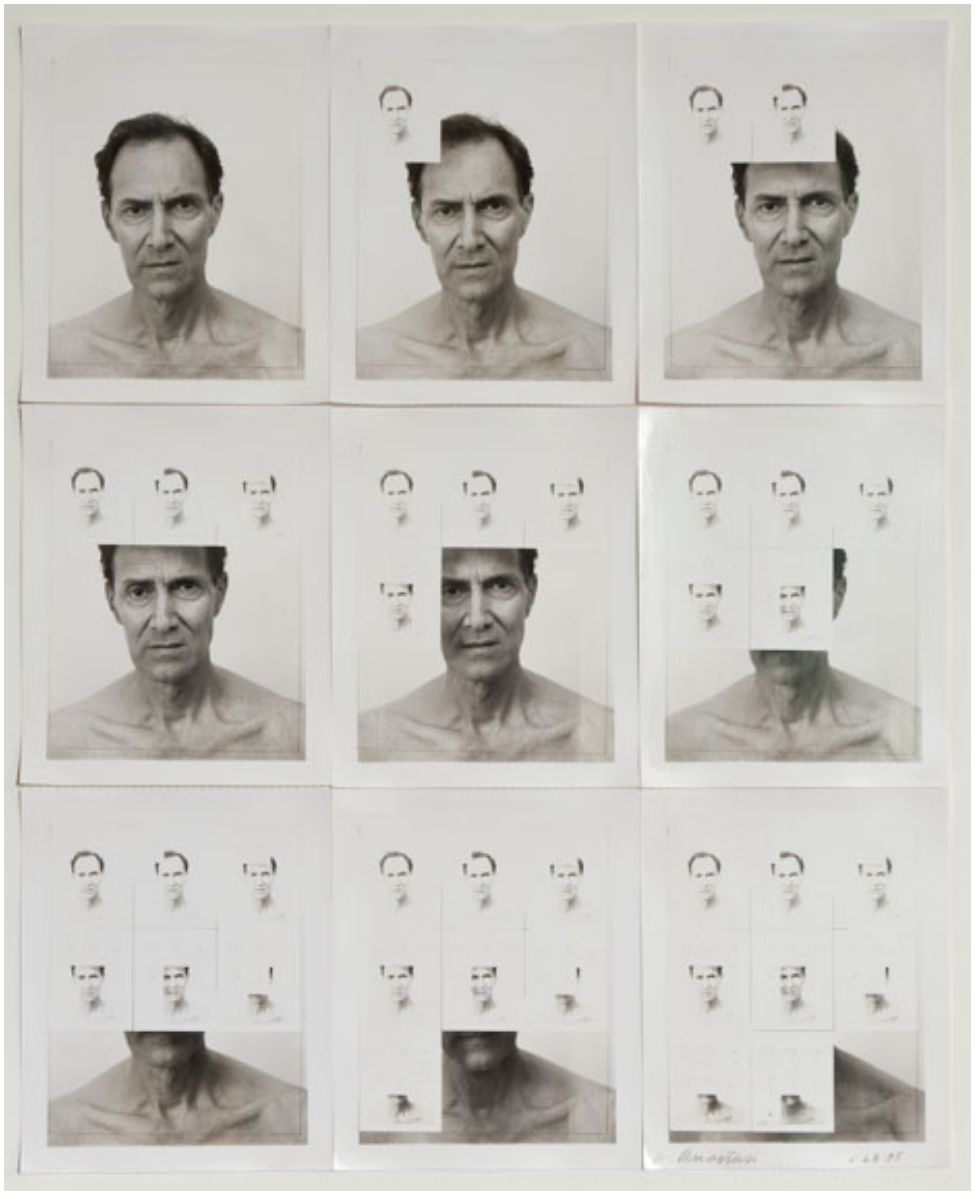
William Anastasi, *Without Title (Pocket Drawing)*, 11.10.67, 1967, graphite, ink and typewritten text on paper, 28 x 21.5 cm, courtesy of the artist and Galerie Jocelyn Wolff



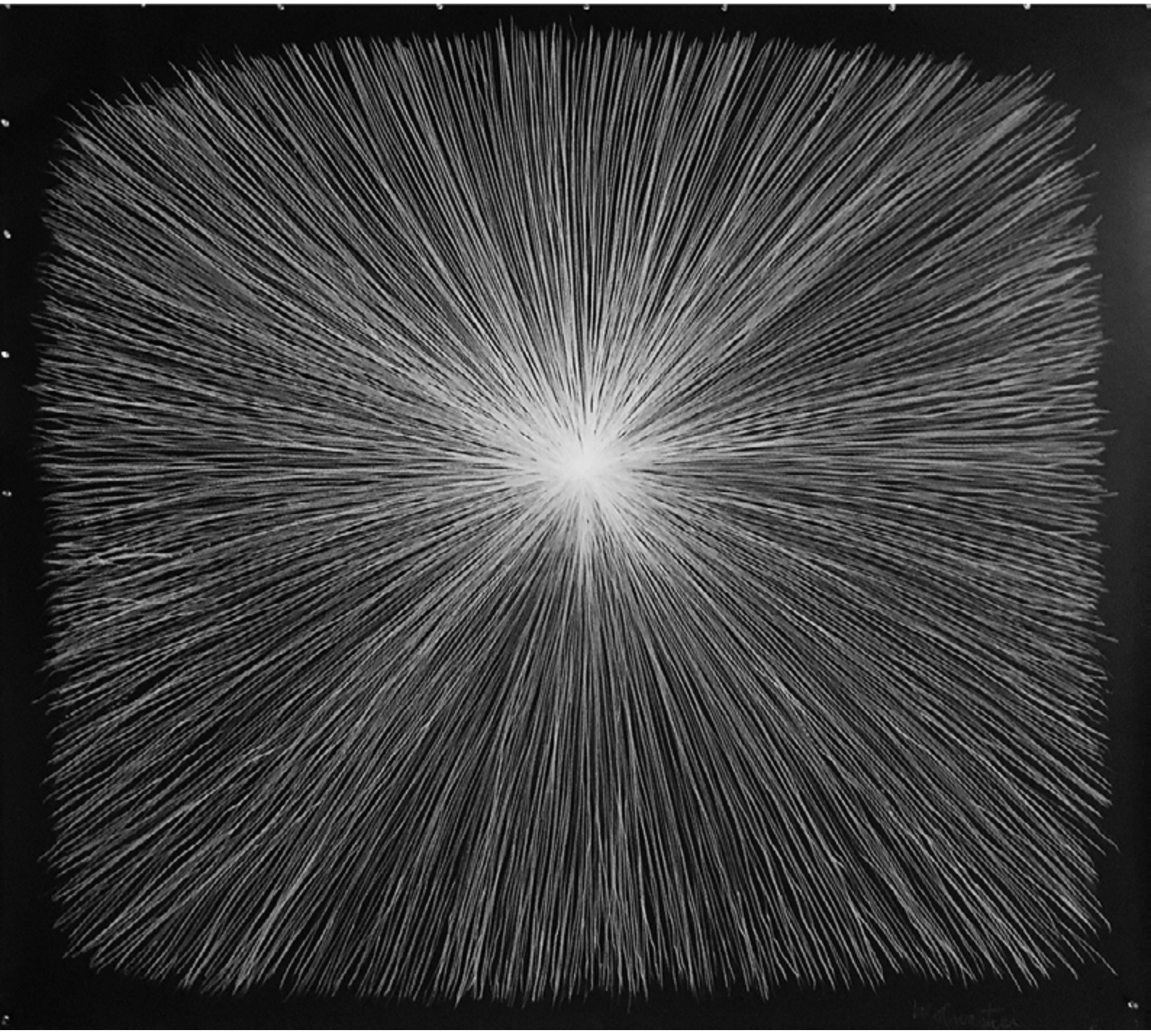
William Anastasi, *Donald Duck*, 1983, oil stick and graphite on canvas, 227 x 188 cm, courtesy of the artist and Galerie Jocelyn Wolff

READING A LINE ON A WALL

William Anastasi, *READING A LINE ON A WALL*, 1967, press type, 10 x 210 cm ed. 1/3 + 1 A.P, courtesy of the artist and Galerie Jocelyn Wolff



William Anastasi, *Nine polaroids of the artist*, 1995, polaroid photograph, 40 x 33 cmn, unique, courtesy of the artist and Galerie Jocelyn Wolff



William Anastasi, *Without Title (Burst Drawing),* 2016, graphite, oil stick on paper, 152 x 170 cm, courtesy of the artist and Galerie Jocelyn Wolff

WILLIAM ANASTASI, 1933-2023.
THIS IS NOT MY SIGNATURE

MONOGRAPH

Galerie Jocelyn Wolff is pleased to present the **monographic publication devoted to Anastasi's work**. Including several scientific contributions made by international specialists of minimal and conceptual art, the publication provides a contemporary point of view on historical and more recent artistic gestures specific to Anastasi's oeuvre.
In addition to **eight unpublished essays**, specially commissioned by **Julia Robinson, Valérie Mavridorakis, Robert Storr, Béatrice Gross, Chiara Costa, Sébastien Pluot, Dove Bradshaw** and **Erik Verhagen**, the monograph is complemented by rare archival documentation, curated by the art historian **Hélène Meisel**.

"William Anastasi (born in Philadelphia in 1933) has produced a profuse body of work. A leading conceptualist artist, and in many respects one of its initiators, his career cannot be limited to this particular chapter of contemporary art history. Considered from the perspective of multiple observers, this book examines the different aspects of a practice that has been developed using complementary media. Drawing exists alongside photography, as well as 'new' technologies, objects, paintings and installations. In this corpus - to be discovered or rediscovered - sounds, images and language, artefacts, protocols and processes all express concerns related to space and time, representation and perception."

Erik Verhagen

Editor in chief: Erik Verhagen

Editorial Coordinator: Martina Panelli (Galerie Jocelyn Wolff)

Publishing Editor: Agnese Cantelmi (Mousse Publishing)

Design by Matteo Gualandris

304 pages

WILLIAM ANASTASI, 1933-2023.
THIS IS NOT MY SIGNATURE

LAUNCH OF THE MONOGRAPH AND PANEL DISCUSSION WITH THE AUTHORS

On Saturday 27 April 2024, 4-6 pm

with Dove Bradshaw, Béatrice Gross, Valérie Mavridorakis, Sébastien Pluot, Erik Verhagen

Moderated by Erik Verhagen and Martina Panelli

at Galerie Jocelyn Wolff, Romainville



WILLIAM ANASTASI, 1933-2023.
THIS IS NOT MY SIGNATURE

THE AUTHORS

DOVE BRADSHAW
Dove Bradshaw, an American artist and William Anastasi's wife, contributes to the monograph with precious insights about the notions of "site," time and space, giving an account of the key moments in Anastasi's career (such as the two 1979 shows, one at the Whitney Museum of American Art, the other at the Kunstmuseum in Dusseldorf) and analysing topical early works (such as Plastic Coincident, 1966). As a long-time life companion and a supporter of Anastasi's career, Bradshaw delivers an enriching and unique witness account, spanning 50 years of the artist's story.

CHIARA COSTA
Chiara Costa, an art historian and researcher, is Head of Programmes at Fondazione Prada. She coordinated the research and contributed to the release of the book on Virginia Dwan, which was edited by Germano Celant and published by Skira in 2017. Costa's essay, entitled The Idea Behind the Art: Virginia Dwan and William Anastasi, analyses the context in which Virginia Dwan opened the second venue of her gallery in New York, whilst reporting on the large panorama of the North American art market's development before and after the Second World War, and simultaneously focusing on Dwan's role in Anastasi's artistic career.

BEATRICE GROSS
Béatrice Gross, an independent French curator and art critic based in Paris and New York, has organised several international exhibitions around the work of Sol LeWitt, Ellsworth Kelly and François Morellet. Her essay entitled As Dumb as I Could. William Anastasi's RandomDrawing, Idiocy, and Seriality focuses on the notion of "randomness" in Anastasi's drawing practice, with the aim of exploring how these same notions extend to and find consistency in the field of his sculptural practice.

VALERIE MAVRIDORAKIS
Valérie Mavridorakis, an art historian, is specialised in American art history of the 60s and 70s. She is a professor of Contemporary Art History at Sorbonne University. She contributes to this monograph with an essay entitled The Man Without Vanity. On Objects in the Art of William Anastasi, where she reflects upon two notions, the object and the sculpture, demonstrating the inventive quality of Anastasi's approach to space, sculpture and minimalism.

SEBASTIEN PLUOT
Sébastien Pluot, an art historian and independent curator, is the co-director of Art by Translation, the international research and exhibition programme for art and curatorial practices. His essay, entitled Protocols: Repetitions of Differences. Contingencies of Instants, reflects on notions such as tautology and repetition, historically reframing the uses of protocols in Anastasi's œuvre and focusing on his interest in recording.

JULIA ROBINSON
Julia Robinson, specialised in John Cage's work, is an independent curator and Assistant Professor in the Department of Art History at New York University. Her text, From Sound Ground to Found Sound: Anastasi's Auditory Objects, sheds new light on the links between Anastasi's approach to sound and the wider cultural framework of experimental music, musique concrète, by demonstrating the mutually influential relationship between Cage and Anastasi and by connecting it to seminal work by Marcel Duchamp.

ROBERT STORR
Amongst numerous other influential roles in the field of art criticism and art teaching, Robert Storr, a renowned curator, critic, painter and writer, has been senior curator of Painting and Sculpture at the Museum of Modern Art (MoMA), Dean of Painting at the Yale School of Art and Director of Visual Art of the Venice Biennale 2007. In his essay, entitled Small Wonders, Storr writes about Anastasi's Subway Drawings and about the "unsighted drawings," giving an account of what he defines as the "ego-less form of expression" which is specific to Anastasi's artistic approach.

ERIK VERHAGEN
Erik Verhagen, the monograph's editor-in-chief, is an independent curator and art critic, and Associate Professor of Contemporary Art History at Université de Valenciennes. His essay, entitled William Anastasi: Bringing the Camera's Intrigues to Light gives insights into the role played by Anastasi in the context of the history of photoconceptualism and examines the uniqueness of the artist's practice within this same framework.

CONTACT & INFORMATIONS

Book Launch | 27 April 2024, 4-6 pm

Public Opening | Sunday 28 April 2024 | 2 pm - 6 pm

For press enquiries (images, interviews or private tour) bonjour@annabelleoliveira.fr

For any additional information : c.bondis@galeriewolff.com

Galerie Jocelyn Wolff

43 rue de la Commune de Paris 93230 Romainville

Tuesday to Saturday 10 am - 6 pm

+33 1 42 03 05 65

www.galeriewolff.com