



William Anastasi, *Sink*, 1963,
steel and water, 19" x 19" x 1".



Michael Dean, *Analogue Series (tongue)*
On the pronunciation of the letter L (detail), 2014,
concrete, MDF, and glue, 48" x 96" x 96".

"STRATEGIES OF NON-INTENTION"

SANDRA GERING
JUNE 12 - SEPTEMBER 5

This show, "1990/2014 Strategies of Non-Intention: John Cage and Artists He Collected," commemorated Cage's vision and explored the idea of "non-intention," or "art that behaves like nature." Examples included Mark Tobey's calligraphic *Untitled* (1957), a lyrical stream of black strokes of sumi ink on paper, evoking Tobey's concept of painting with one's face to the wall—in effect, working from memory—while Cage was represented by *New River Watercolors (Series II, #1)*, 1988, a white horizontal stretch of paper ending with meandering lines of red—exemplifying pure chance.

A dramatic presentation of the absence of the artist and of the continuing action of the work itself was Tom Marioni's *Out of Body Free Hand Circle* (2000/2014), a graphite circle on the wall set above a platform on which the artist stood.

It was the actions of the elements that gave form to William Anastasi's powerful *Sink* (1963), a steel, water-corroded plate, and to Dove Bradshaw's *Notation VII* (2000/2008), a white block of limestone with a bronze triangle on top. Bleeding copper sulphate, it created a deepening turquoise-blue stripe. Rauschenberg's *Scents* (1974), a transfer collage on textile between two silken sheets with blue borders, renders the images illusory, and magically conjures scent.

All of these works gave viewers an immediate sense of the random workings of nature. CHARLES RUAS

"ITSELF NOT SO"

LISA COOLEY
AUGUST 7 - AUGUST 29

Curator Rachel Valinsky assembled work by 14 artists in every imaginable medium to focus on the concept of aphasia. Aphasia is not only an inability to articulate words in coherent strings but also the incapacity to understand language. The two sides replicate the artist's dilemma: if I produce work that not even I understand, what happens when I present it to an audience?

Valinsky's title derives from a poem by Susan Howe included in *Frolic Architecture*, a collection of fragments with prints by James Welling. The book articulates another dimension of aphasia: effacement, Howe's conscious or unconscious removal of words or parts of words. This collage technique also evokes ellipsis, the intentional omission of words that renders blank space eloquent.

Michael Dean's installation *Analogue Series (tongue)* *On the pronunciation of the letter L* (2014) illustrated the esthetic and intellectual power of the show. Dean, using concrete, MDF, and glue, constructed a fragment of a room, a corner containing a three-legged chair with a black tongue draped over it. Everything was simultaneously present and absent, articulate and aphasic: the chair did not work as a chair, the tongue was devoid of a mouth, the corner delineated a place that is no place. Somehow Dean communicated both our despair and our desperate need to express ourselves. ALFRED MAC ADAM