

ANDERS LANSING**POST GALLERY**

1904 E. 7TH PL.

LOS ANGELES, 90021

213/488-3379

The theme of memory in Anders Lansing's exhibition "Welcome" imbues both the oil-on-canvas paintings and the specially constructed exhibition space. While the installation comments on an icon of Modernism—the white cube exhibition space as articulated by Brian Doherty—it waxes nostalgic for bygone eras.

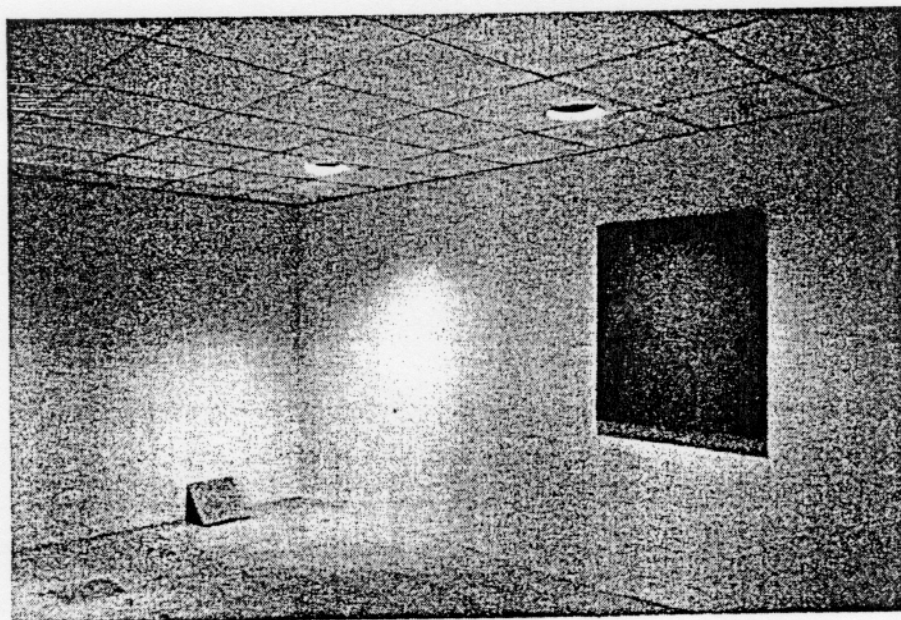
The paintings suggest the petrified sap of prehistoric trees. Each successive application of paint embeds something—time, history, feeling—in its sticky surface. Viewed in isolation, each lambent piece glows with remembered content. The works vary in size; some rest on the floor and lean against the wall at a 45-degree angle to allow their beveled edges to rest flat against both surfaces.

This sense of synthetic distortion extends to the gallery space itself. Normally the ceiling rises much higher, the floor space extends much farther. For this show, the ceiling height shrank to seven and a half feet, while the floor became 18 1/2 by 11 feet. The

effect, if one has seen the space in its "normal" state (again, an act of memory), begs compression, an encroachment of time. While the references to the white cube's Modernist contextualization of exhibited work are unmistakable, they are nonetheless contrived; there is a sense of parody, not homage, here; vitiation rather than blasphemy. As already mentioned, even the work is parodied to fit into the space.

Taken together, the work and the space perform a contextual alchemy. The flat squares on the wall and floor—the paintings—become the three-dimensional cube of the room by meshing with the architecture. The exhibition brings to mind Duchamp's piece *Why Not Sneeze, Rose Selavy?* in which cubes of marble, cut to look like sugar cubes, are put into a cage. Duchamp created the piece at approximately the same time Malevich was making his "White on White" paintings. Thus, that arch-parodist Duchamp was already presaging the use of the white cube to define context. In this exhibition, Lansing has carried it through to its logical conclusion. While Duchamp conducted a *reductio ad absurdum* of "pure painting," Anders demonstrates that history does indeed come around twice, the second time as farce.

JAMES SCARBOROUGH

**ANDERS LANSING**

"Welcome," installation view, 1997. *Pinch* (on floor on left), 1996-7. Oil on canvas, 14" x 14". *Small Thought* (on wall on right), 1997. Oil on canvas, 40" x 35". Courtesy of Post Gallery.