



Brooklyn

Anita Glesta

Black & White Gallery

Anita Glesta focuses on the fragmentary nature of objects in her sculptural installation *In Pedazos (In Pieces)*. Composed of modular elements, this environment echoes the styles of Carl Andre and Robert Smithson through its use of tactile, earthen stone to delineate a concept of space distinct from the actual space of the gallery. Handmade cement bricks and colorful resin eggs are set meticulously within a 1,000-square-foot framework. *In Pieces* generates meaning from the observer's interaction with Glesta's idea, as well as from the gradual degradation of the materi-

als that construct it. This play on ephemeral objects points to the fleeting, transitory moment as it correlates to the act of recollection.

Trained as a painter, Glesta applies the triangular pattern of Albertian perspective to four assemblages of gray cement blocks placed in opposition to each other on a vertical and horizontal axis. A visual angle consequently emerges and creates a sense of illusion. Small red egg forms, made of resin, are placed so that the eye travels on a swerving path toward a ladder that points to a transparent square containing a swirl of red paint mixed with a small quantity of black bird feathers. Space unfolds gradually as one event leads to another. The crackle of stones, some containing low reliefs that depict either hand- or footprints, captures the act of transformation within a short moment.

Anita Glesta, *Pedazos (In Pieces)*, 2004. Cement and resin, detail of installation.



Two pairs of cement-cast feet rest above the elevated platforms, placed on either side in the middle ground, in order to keep the observer visually focused on proceeding into the background. Movement into the installation becomes an act of performance. The symbols strewn about are vague in meaning, but they function as neutral cues for the participant's imagination. Glesta thus suggests that boundaries are defined more by an individual's associations and less by physical markers. Signification does not precede experience, leaving this piece suspended in serendipity.

Although the subject of Glesta's work, the observer does not unexpectedly confront an existential challenge. Rather, installation and individual become seamless since one does not carry any import without the other. The absence of irony, moreover, allows *In Pieces* to be about meaning as it arises through the process of looking. By establishing a site for viewer interaction, Glesta places her aesthetic within the materials that outline an idea of space.

Although this installation is entirely subjective, the use of egg shapes, bird feathers, and thread references a kind of naturalism, perhaps serving as a feminine critique of the stripped-down Minimalist style. Glesta's ability to construct an environment that relates to the observer through the use of subtle visual detail side-steps the literal to successfully transform two-dimensional perspective into something tangible.

—Jill Conner