

Heide Fasnacht

Bernard Toale

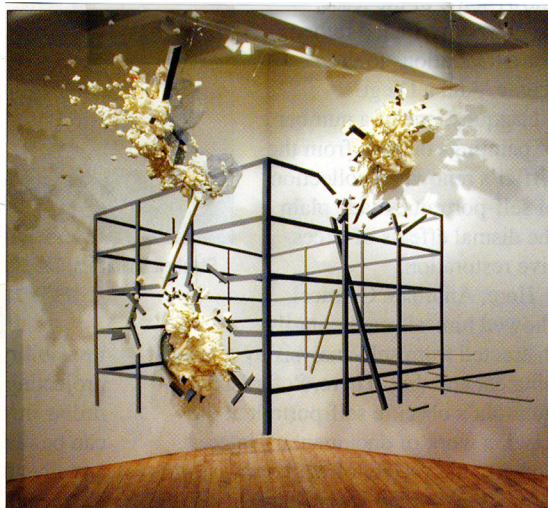
The powerful mixed-media installations and drawings in this captivating show challenged the viewer's perception of space and undermined any sense of com-

fort. *Down Under* (2005), a two-dimensional representation of a modern office tower executed in tape on the gallery floor, induced a momentary vertigo, causing visitors to step with care into the main gallery.

Once inside the room, with bearings restored, viewers stood before the show's centerpiece, *Jump Zone* (2005), an intriguing illusion of three-dimensionality drawn with tape on the two far walls. Fasnacht's clever play on perspective made the corner of the gallery appear to jut out at the viewer. The flat tape outlines took on the volume and weight of steel girders. Large pieces of foam hurtled on a trajectory from the construction's obscured center, shattering the girders and the picture plane and adding to the spatial confusion. It was a masterly representation of anxiety and disorientation.

The artist's skill as a draftsman was evident in her large, exacting graphite-on-paper depiction of rain on a window. Fasnacht's evocative work charts the fluid dialogue between the second and third dimensions, between motion and inertia, and between creation and ruin.

—Ken Shulman



Heide Fasnacht, *Jump Zone*, 2005,

Neoprene, tape, wire, and metal mesh, dimensions variable.

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