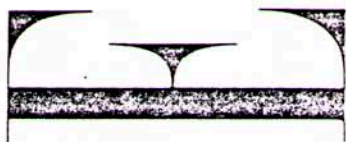




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## ART PARTNERS JONES AND GINZEL

The New York studio of sculptors Kristin Jones and Andrew Ginzel is littered with strange remnants, including a 63-foot gold-leaf javelin, a stack of ultrasonic vaporizers, and hundreds of boxes with labels like "special brass shapes." That's because most of their animated works, which dramatize the movement of air, water, and light, have been only temporary constructions. At P. S. 1 in New York, they have recently set up their latest creation, *Charybdis*, a cyclically moving piece composed of light-generated spheric forms that revolve against an indistinct horizon.

"The purpose of our work has to do with life in an urban environment," Jones explains. "We're not nature buffs but we're aware of living in an artificial world without horizon or infinity. The artificial environments of our installations remind us that we also live in a natural world of light and physics, and that there are invisible forces holding the place together."

Before their collaboration began in 1983, Jones, 32, worked as a freelance model maker for architects. Ginzel, 34, was the chief assistant to artists Alice Ay-

cock and Red Grooms. Their artistic involvement also sparked a romantic one: "When we first met we started working together," remembers Ginzel. "We didn't go out on dates, except to search for materials—it was *like* dating. Then we moved in together." Ginzel had been making complex drawings of hypothetical constructions, and Jones had been building what she calls "impossible projects way beyond my technical abilities," including a tensile fence that hummed when the air rustled it, and sculptures in thread that delineated skylit spaces.

One of their early collaborative pieces, *Penumbra*, was built in Jones's studio, but when *Artforum* editor Ingrid Sischy was writing about it they weren't able to tell her who had made it. "We were confused as to whose work it was," says Jones, "but after realizing that we were working together we had this incredible surge of energy. We thought we were superhuman creatures who could do the most elaborate, in-depth, epic things ever."

Though their sculptures have always been impressive feats of engineering, Jones and Ginzel are interested in technology only insofar as it can help them create mystery. And though their first permanent piece, *Analemma*, was mounted last spring at the Wadsworth Atheneum in Hartford, Connecticut, they're not sorry about the short lives of their dozen other works. Says Ginzel, "They wouldn't be what they are if they weren't transient. One of the reasons we use things that move or operate by chance is so that the work will never be the same twice." "In a sense," Jones adds, "the pieces are metaphors for our own mortality."

MARGOT MIFFLIN

## FACESART

Andrew Ginzel and Kristin Jones: "Working together, we have incredible energy."



GREG WATERMANN