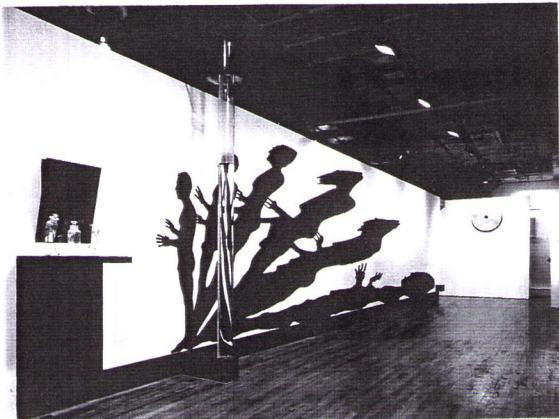


Art in America

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REVIEW OF EXHIBITIONS



Kristin Jones and Andrew Ginzel

at TZ' Art.

Kristin Jones' and Andrew Ginzel gave the title "Enigmas" to the related group of freestanding sculptures and installations shown at TZ' Art. Some of the puzzles the artists pose with these inventions are pragmatic (how do they do that?), some are hermeneutic (how can various organic systems be characterized?) and some are flat-out metaphysical.

+Corprea, a poetic dissection of the human body that announces the show's theme, includes a series of anamorphically projected shadows of a standing male nude, painted directly on a gallery wall. The progressively distorted figures are restored to their proper proportions when reflected through a tall glass column filled with water, in the amount found in an average adult male's body. The same body's minerals and salts are represented by various powders and crystals contained in a meager array of flasks and vials shelved nearby.

Opposite *+Corprea* was a trio of sculptures made of mirrors, metals, small motors and water. Crosshairs of thin red cord determine optimum sightlines, from which eye-teasing reflections, refractions and blind spots present viewers to themselves in altered and diminished forms. In *Anima*, what seems a solid rock is made to partly disappear in a baffling conjunction of gilt and angled mirrors. *Noesis*, most elegant of all, returns the viewer's mirrored face within the superimposed reflection of a shallow bowl of water, periodically sent shimmering by a small fan.

Other sculptures visualize respiration and speech. *Pneuma* is a high white pedestal that emits a soft flow of air through an opening shaped and positioned like a mouth. And, hung along the gallery's window wall, four enormous plaster disks with distinctively calibrated concentric ripples depict, the artists say, the soundwaves created by the articulation of four phonemes: ah, oh, hm and huh.

As these materialized mantras suggest, Jones and Ginzel have spent considerable periods of time in India, and the basic disposition of their work is decidedly meditative. But the prevailing cultural winds are Western, and often come specifically from Renaissance esthetics. Ginzel and Jones's latter-day inquiries into the mechanics of perception and representation, into the relationship of flesh and spirit, are heroically quixotic and also deliberately anachronistic. As does previous work, "Enigmas" betrays a kind of radical conservatism related to the work of, say, Ian Hamilton Finlay or James Lee Byars.

The spectacular aspects of Jones and Ginzel's sensibility play well in public places, where the artists (who have been collaborating since 1983) have created much of their recent work. But they are especially effective on a smaller scale and in a more intimate space. In a gallery presentation such as this one, their works can serve directly as instruments of analysis, vehicles of perceptual excursion or simple tests of faith.

—Nancy Princenthal