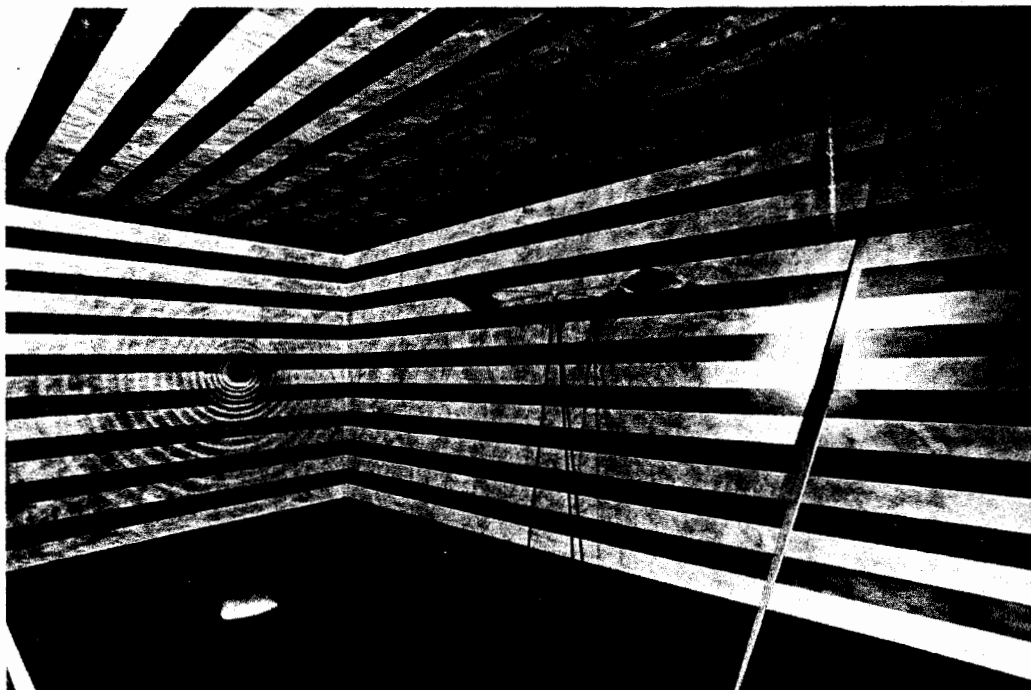


## Review of Exhibitions



Installation view of Kristin Jones and Andrew Ginzel's *Vis-à-Vis*, 1986, at Art Galaxy. Photo T.C. Erickson.

### Kristin Jones and Andrew Ginzel at Art Galaxy

Kristin Jones used to build models for I. M. Pei; Andrew Ginzel was an assistant to Alice Aycock and Red Grooms. Then in 1985 they began to work together, building mysterious alchemical objects and fey mechanical universes of elusive but substantial appeal.

"Caution beware of fans" read the sign at the entrance of the couple's most recent installation, *Vis-à-Vis*, which consisted of a long, dark reflecting pool surrounded by grisaille striped walls, with huge fans, one at either end, casting Op-art patterns on the wall. The fans blew chlorine breezes through the room, setting in motion two miniature weathervanes and a flat half-circle shape suggestive of a rising or a setting sun. These all revolved desultorily above the water, as did a motorized gold ball which seemed to be spinning faster than the fans.

The stillness of the inky pool was broken only by a single dribble of water from the ceiling; a colossal needle form likewise just grazed the water, encouraging metaphors of clockwork or compasses gone awry. With its upper half dipped in red, the needle provided the only touch of color (besides the gold ball) in this faintly macabre setting. Another vertical element balancing little crystal balls played up the sorcerer's apprentice feeling: we might have been hurtling through outer space, waiting in some piss-elegant lobby, or floating in an isolation tank, experiencing cataclysms of internal weather.

Jones and Ginzel seem, with this piece, to have become more expansive. Their last in-

stallation at Art Galaxy, the 1985 *Spherical Storm*, was viewed from outside the gallery by a kind of keyhole approach. But here we could walk up and down, feel the breezes on our necks, smell the antiseptic smells, hear the motors running—it was a more totalizing experience. When you get right down to it, the sculptural forms (and much else) are still derivative—Rebecca Howland for the mini-transmission towers, Rebecca Horn for the needle with still, dark pool, Duchamp for the fans and mechanical gewgaws, LeWitt for the striped walls. Nevertheless, like Calder with his mechanical sculpture at the 1939 World's Fair, they have contrived to offer us an uplifting cosmology—and it works. —Brooks Adams