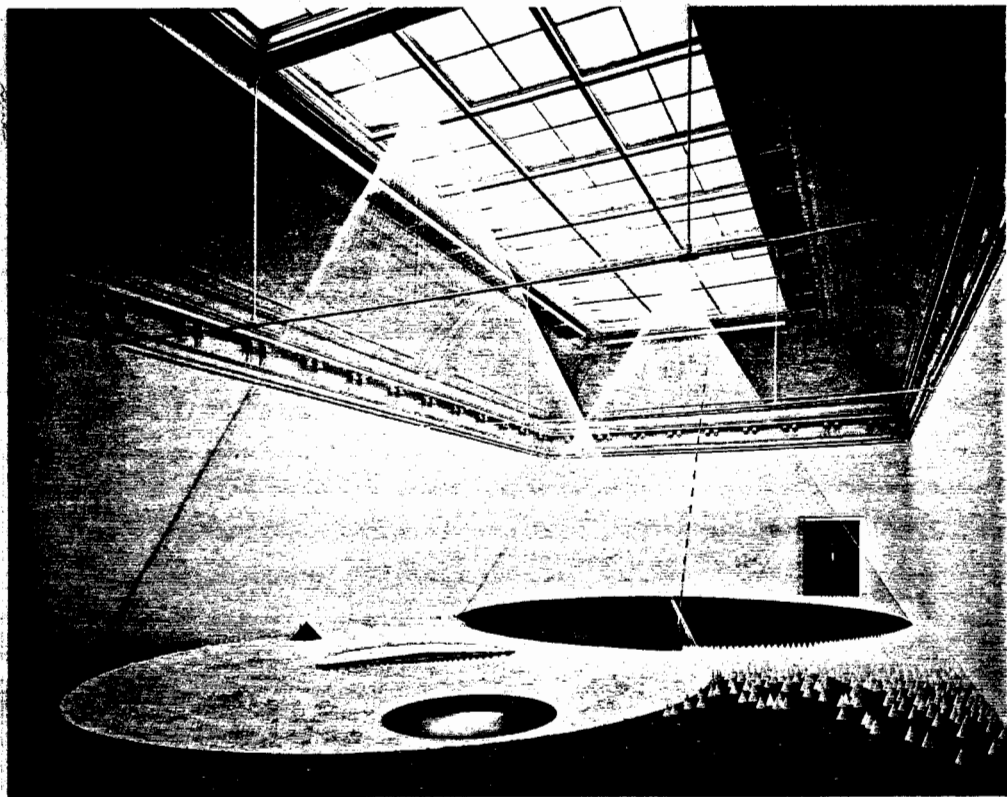


# MEMORY TRACES

MARCH 1990

by Eleanor Heartney

*Installation artists Kristin Jones and Andrew Ginzel created Antithesis for the Kunsthalle, Basel, in 1989. Courtesy of the artists.*



# ART & AUCTION

Two of the most successful of these younger artists are Kristin Jones and Andrew Ginzel, who work as a team creating magical temporary environments complete with strobe lights, dry-ice vapor, dripping water and gently swinging pendulums. Their work, which seeks to evoke a cosmic sense of time and change, is generally site specific, temporarily transforming a gallery, window or wall into a contemplative spot. Their projects tend to be commissioned by a specific institution which may pay materials and day-to-day expenses but rarely reimburses them for the time it takes to construct the installation.

Jones and Ginzel tick off some of the factors that have made their life-styles possible: low rent, unpaid student volunteers from high school or college internship programs and an accountant who will accept work as payment. Ginzel notes, "We work all the time. We put in a lot of sixteen-hour days. We don't have a lot of outside expenses because we never have time to go to the movies or theater. The momentum has been such that we go from project to project, getting our day-to-day expenses paid for." Jones adds, "We don't earn anything, but we try to break even.

They couldn't

pay us an hourly wage for the time we put in. If we got a dollar an hour, I'd be thrilled."

Some of their larger projects require assistants, who are paid from the budget, which often leads to an odd situation. Jones reports, "When we're working with crews, I sit them down at the beginning and tell them, 'You're getting paid for your time, but we're not.' It's important for them to know we're not getting rich. Sometimes when it comes time to pay them it's actually painful."

Still, the pair conceded that for all their financial headaches, they feel privileged to be able to do exactly the kind of work they want. As Ginzel points out, "So much work today seems to be conditioned by the market. We talk to students who say, 'I can't do that kind of work. I wouldn't know where to put it.' They have no sense of doing something because you want to and then figuring that part out later."

Jones adds, "Building big spectacles is a thrill! We know we're young now and have the energy to do work like this. When we're fifty we won't be able to work in the same way. We know we're doing work now we'll never be able to do again."