



Mazur

Alexis Kaminsky

Outcroppings: Meditations on space, time and matter

Harwood Art Center

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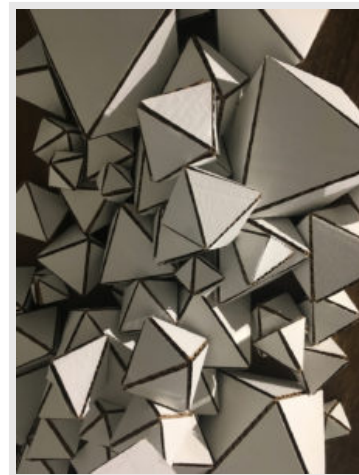
Alexis Kaminsky is an artist who works with elemental shapes and forms, often in relief and with accents of color, to create quiet, but powerful assemblages. Her installation at Harwood Art Center is no exception. **Outcroppings: Meditations on space, time and matter** is viewed in the round and the absence of color is striking. This work's magic is made with light, shadow and the viewers themselves.

Enter the historic Harwood building and the gallery is through the first door on your right, before you enter the main hallway. This is a small space, no more than 20 x 20 feet. There are lights positioned on the floor in three corners of the room pointing up toward the installation. Four columns, or spires, of multiple and varied geometric shapes seem to either be flowing down from the sky or growing up from the earth.

Framing all of this on the floor is an approximately six by one-foot garden of shapes. All of these are the same jagged, yet playful many-sided triangular shapes – a series of polyhedrons, growing together and from one another in what appear to be random configurations. Judging from the patient craft of this work, it is hard to believe there is anything random about it. This installation, which includes hundreds of individual pieces, was made from repurposed corrugated cardboard and hardware, and finished in pure white gesso, which is punctuated by the brown innards of the cardboard.

As the viewer moves around the room, they become part of the work through the play of light and shadow created by the assemblage of shapes. The shapes themselves take on a rocky mystery in shadow, and it's as if they are a unit on their own, independent from the physical, very real, gravity-defying shapes in the middle of the room.

In the promotional material for the show, it is written that **Outcroppings: Meditations on space, time and matter** ... “shows how many small things, when taken together, can have significant results. By reusing cardboard shipping packages to construct gem-like forms, Kaminsky pokes fun at preciousness and avarice...”. Indeed, there is a subterranean feeling in the shadows, like we might be in a mine, ready with our pickaxe to go at the geological shadows. She also plays with physics and light to create the effect that you have entered a different space altogether. When I experienced this piece, the wind had blown the door closed so that I was alone with the dark and light of it all, with the freedom to look from every angle, from the ground up.



Before you leave, notice the physical quality of each of these abstracted naturalistic forms. Repeated processes for multiple objects take a lot of time and patience, a view into what must have been a time-consuming and a meditative process, as the name of the exhibit implies. Outcroppings offers the viewer an opportunity for mediation as well, as they wonder about the artist's process and the boundaries of the universe. This immersive installation is like a landscape in itself, a gratifying break on a windy Albuquerque day.

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