

The Age of "Inter"

Janet Koplos (Art critic)

Excerpt from Essay in Catalog of "Weaving the World, Contemporary Art of Linear Construction", Yokohama Museum of Art, 1999

Minkowitz, on the other hand, makes vessel forms as well as figural sculptures. Her vessels simultaneously (or alternately, depending on how they're lit) convey a sense of inside and outside, because the transparent mesh walls which she crochets allow visual access to the interior. Again, the fineness and visual lightness of these linear constructions makes them seem ephemeral; these qualities also relate to her original metier, pen and ink drawings. The emotional implications of this method and material deepen in Minkowitz's figural sculptures. The bodies are incomplete - one is missing a head, another lacking arms or legs-and that makes them general rather than particular, abstracted sculptural forms rather than portraits. The emotional tone of Minkowitz's works closely relates to the new figuration in American art, spurred over the last three decades by the women's movement and the AIDS crisis. Today the body is not treated as a symbol of beauty but as a complex and precarious system, as a natural form continuous with the environment around it and equally vulnerable, or as a conveyance for feeling or a representation of fateful conditions. The linear construction of Minkowitz's figures makes a network, which recalls the bodily networks of nerve impulses and blood flow, while the overall contours of the form may relate to landscape or serve other symbolic ends. Her works almost always convey a feeling of quiet isolation.