

Norma Minkowitz  
*Passion of the Line*  
August 4-31, 2007

Bellas Artes will present *Passion of the Line*, an exhibition of a new body of work by sculptor Norma Minkowitz from August 4-31. This exhibition marks her twentieth anniversary with the gallery.

Working with fiber, wire, resin, and found materials, Minkowitz has transformed the craft of crochet into a potent and timeless art form. Using fiber as line, she expands her passion for drawing and linear expression into the third dimension. Structure becomes surface as she draws in space, cross-hatching and varying the weight of fibers. Many sculptures are reminiscent of radiolarians, the beautiful sea creatures explored in drawings by German biologist Ernst Haeckel and investigated by French artist and structural engineer Robert Le Ricolais. Le Ricolais once said, "the art of structure is where to put the holes." Minkowitz understands this principle. The holes in her work create windows-transparent surfaces that enhance the integrity of volume and form, yet mysteriously reveal interior realms. Inspired by the natural world and the human body, she puts forms inside of forms, evoking universal themes-both psychological and mysterious. The content is as engaging and enigmatic as her impeccable craftsmanship.

A lush musicality inhabits these works. Minkowitz comes from a family of musicians- her grandfather was a composer, her father a concert pianist, her mother a vocalist and her uncle a violinist. If one sees the stitches and lines in her work as a fabric of notes, the holes become the spaces between notes. How one plays and shapes these spaces is the essence of music. Minkowitz plays her spaces, bringing forth darkness and light, mystery and wonder.

The idea of containment has become an ongoing invitation in the artist's oeuvre. Although her new body of work still retains transparency and opacity, the sculptures seem more contained- denser both physically and emotionally. Drawings on the surface reveal the underlying structure, challenging and extending our understanding of transparency. The artist says, "the hidden areas become mysterious and ominous, revealing layer upon layer of elaborate tracery that mimics the irregularities of line drawing. The momentum of motion strives to conceal and reveal each element of crosshatching, stitching and painting in pursuit of a complex structure that invites the viewer to contemplate concept as well as process."

Perhaps Kathleen Whitney's words best express the artist's intention. "Minkowitz draws from a vocabulary of emotionally charged forms that are the result of her attempt to find a clear, visual language that, although intensely personal, is neither privileged nor private. Her work speaks clearly of her own intense involvement with it. Her work refuses to pander to its viewer, instead, the viewer is allowed to collaborate, to blend personal experience and imagination within Minkowitz's transparent arenas."

Minkowitz's art is included in twenty-five public collections throughout the world. Many works are owned by museums in the United States, such as The Metropolitan Museum of Art, Museum of Arts and Design, Wadsworth Atheneum, Renwick Gallery at the Smithsonian American Art Museum and de Young Fine Arts Museum of San Francisco.

For further information and photographs, please contact:

Charlotte Kornstein  
Tel: 505-983-2745 E-mail; [bc@bellasartegallery.com](mailto:bc@bellasartegallery.com)