

Reviews October 2011



Alon Levin, "Conclusion to the Big Ideas," installation view, 2011.

Densely packed, "Conclusion to the Big Ideas" is comprised of a number of sculptures made from banal materials like wood, cardboard, plaster and styrofoam. The clean aesthetic makes no attempt to disguise the materiality of the media but instead harkens an intellectualism similar to a Socratic question and response. **Alon Levin** is interested in exploring aspects of modernism and sets the stage with constructions that beg for human interaction. While the basic materials are impersonal, the formal qualities of the work are striking and provide a sense of order. Much the way a messy closet becomes attractive after a hanging system is installed, the implied organizational method displayed in works like "Untitled, 'The Everything of an Almost Future I-V'" invites the viewer to take a closer look. What we see is a series of black and white reproductions of Russian Constructivist paintings. One features Kazimir Malevich's "Dynamic Suprematism" from 1916, evidence of Levin's interest in historical inquiry. Overall, the support structure, an implied architectural design, and philosophical musings are tied to Levin's writing, which exist separately but can be considered a companion to the exhibit. A copy of his new text supports the base of the sculpture "Prospects of Validation IV" and is a great visual reminder of the intellectual triumph this work represents (Ambach & Rice, Miracle Mile).

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