

# N.O.A.R

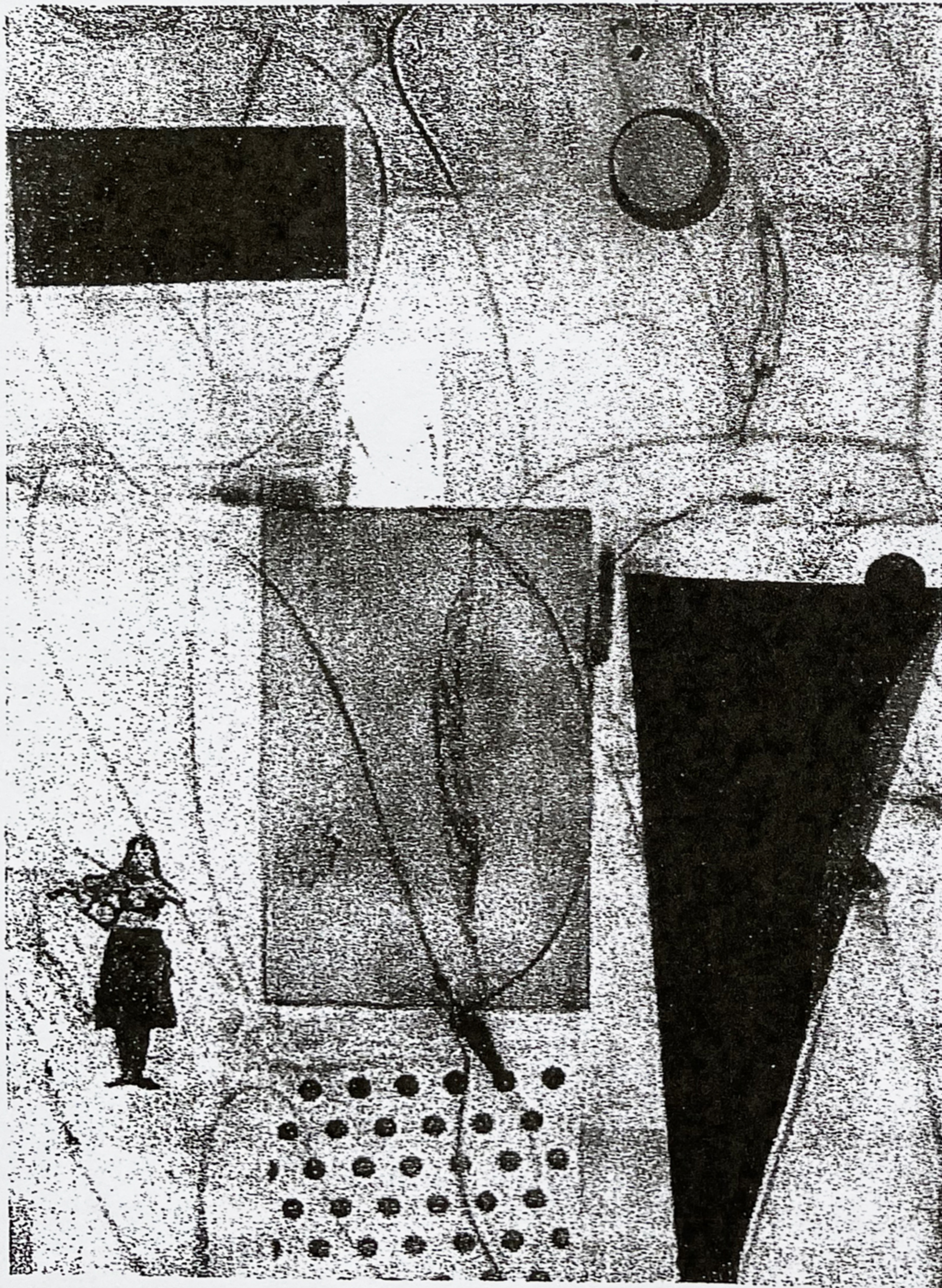
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## GALLERY WALK II

Michel Alexis / Heriard-Cimino



Michel Alexis at Heriard-Cimino.

Often when we gaze upon works of art, we attempt to envision the process through which the artist created what we now behold and contemplate. This endeavor certainly transpires when viewing Michel Alexis' recent paintings at Heriard-Cimino Gallery. Most striking in his work are the curvilinear incisions, which perforate the visual field with their steam-of-consciousness execution. Sometimes catching and snagging the overlaid material, these fluid lacerations reveal in some way the methodology of the artist's process. By carefully examining the lines, one can discern both pressure points and gradual release, as they slice deep into the surface and later gently fade away. Geometric shapes of various coloring are placed on top of the often browned backgrounds, and provide a visual staccato to the works.

In an unusual juxtaposition to the earthy backgrounds is the vibrant purple canvas entitled *October 28*. Immediately, one notices a heart-like shape twice incised into the surface. Upon continued inspection, other forms begin to emerge in a captivating process of visualization. One is reminded of standing before a Mark Rothko, where sustained staring leads to an inexplicable surfacing of imagery. In the case of Alexis, seemingly arbitrary lines become abstractly figurative, as one discerns what appears to be the top of a low-cut dress, a female's nude backside, and in the upper right corner, dancers whose arms are raised in a flourish. Indeed, we once again imagine the dance of the artist's wrists that resulted in these recognizable forms.

LAURIE DELK