



Aribert Munzner

DOLLY FITERMAN
Minneapolis

Glanced at quickly from across a room, Aribert Munzner's smart and compelling pictures might recall gestural abstraction in the manner of Jackson Pollock. But a closer look reveals radiant macro- and microscopic worlds. Exploring the idea of origins, Munzner takes inspiration from particle formations, pulsars, emerging galaxies, and the string theory of the universe.

The artist prefers acrylics but also works with colored pencil, casein, and computer graphics. He lays his surfaces flat on a table, then moves around them making countless rapid strokes with narrow brushes. These stylized marks are influenced by Munzner's past study of Arabic script and calligraphy. The marks build into saturated color patterns that look like metal shavings pulled by magnetic fields.

Spirals emerge in the paintings, as do gaseous expanses and long ovals that resemble widening tears within fabrics of light and color. Other forms suggest galaxies, suns, atoms, flower blossoms, or tor-

Aribert Munzner,
Genesis, 98-3(R),
1998, acrylic on rice
paper, 39" x 24".
Dolly Fiterman.

nadic funnels that transfer energy between opposing masses.

Munzner's pictures can seem intended for that rare viewer who has degrees in art, physics, and astrology. But their sense of visual wonder saves them from arcane conceptual excess.

—Doug Hanson