

Repetitive Moment by Paul Booker and Intuitive Technology Experience by Gary Parkins

By Charissa N. Terranova

You, too, can acquire a fantasy kingdom in miniature. Coupled together but materially and formally distinct, the work of Texan Paul Booker and Montanan Gary Parkins makes for an urban archaeology of crystalline and rocky. Made from plastic and pins, Booker's architectural sculptures sit on the wall casting shadows as if they were the lonely futuristic ruins of a dust-swept extra-planetary landscape. In a tectonic of plastic and aluminum, Booker performs tiny engineering feats. In "Cantilever: Stacked Frames", the artist extends his dainty but strong materials out some 10 inches from the wall into the space of the gallery. Parkins' sculpture is similarly small but more elemental, or, shall I say, mineral. Working with magnet as a raw material for sculpting, Parkins makes small, craggy forms, most of which are intended to be manipulated by human hands. Attracted by electromagnetic pulsion, the pieces come in small, irregularly shaped components that can be put together and taken apart. The pieces come in a variety of shapes and sizes, from the fingery and coral reef-like to the bulbous and sugar sack-shaped. An exception to this is Parkins' small stray of whirling, glittery disco dust, "Thought Barrier", which, with its mesmerizing spin of sparkly sand, lures one into the gallery space. The preciousity of this work packs a powerful punch. Through May 9 in the New Works Space at The McKinney Avenue Contemporary, 3120 McKinney Ave., 214-953-1MAC.