



Moshe Elimelech's abstract bas-reliefs propose that art, like life, is a game of intention and chance. His Cubic Construction Series sport industrial looking forms and surfaces that, despite their perfection, undermine the certainties of Cartesian logic. Playing with and against the grid as a matrix linked to concepts of logic and order, these works underscore the indeterminacy of existence. Rather than creating finished, immobile artworks, Elimelech invents kinetic works that accentuate the creative process.

His constructions present moveable cubes set within a shadow box. Each cube can be displayed in the grid to show any of its six individually painted sides and can be rearranged independently of one another by the viewer. The number of potential compositions is greater than the artist's original, model compositions. An art critic once stated that Elimelech's Cubic Construction Series "functioned like a jazz musical score, permitting innovation within a defined matrix of possibilities."