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NOW-ISM: Abstraction Today at Pizzuti Collection

January 2, 2015 11:34 am Jeff Regensburger



Photo via The Pizzuti Collection.

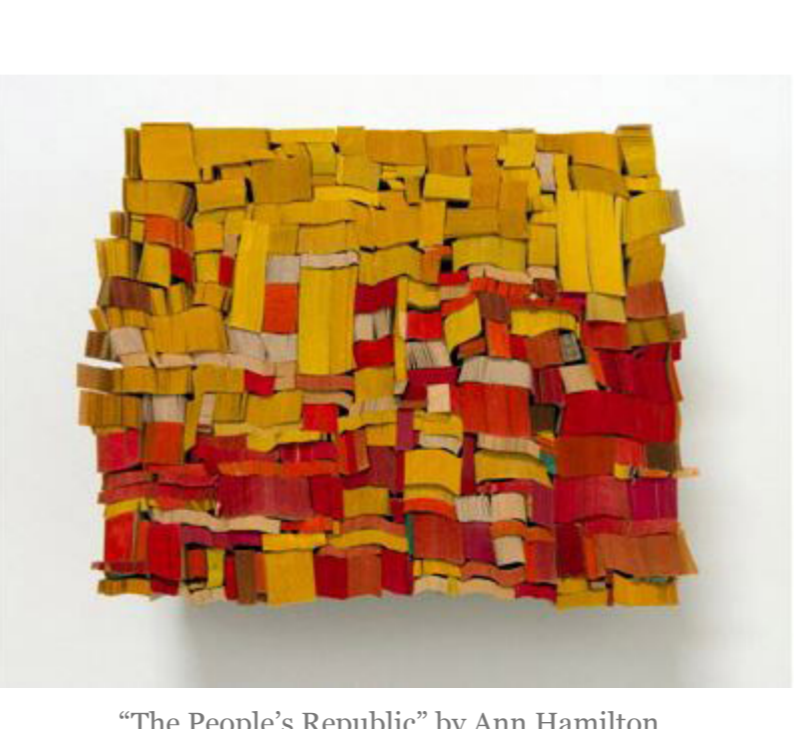
Before we get too far into 2015, I've got some unfinished business from 2014 that I need to attend to; namely a review of NOW-ISM: Abstraction Today currently on view at the Pizzuti Collection.

First though, in the interest of making sure we're all on the same page, let's recap the hows and whens and whys of the Pizzuti Collection. Ron Pizzuti (of Pizzuti construction) began collecting art over thirty years ago.



"White carpet treatment" by Alejandro Almanza Pereda.

As for NOW-ISM: Abstraction Today, the title promises both non-representational art and currency. It delivers on both fronts. NOW-ISM is an exhibition that features over 100 works of abstract art by over 50 different artists.

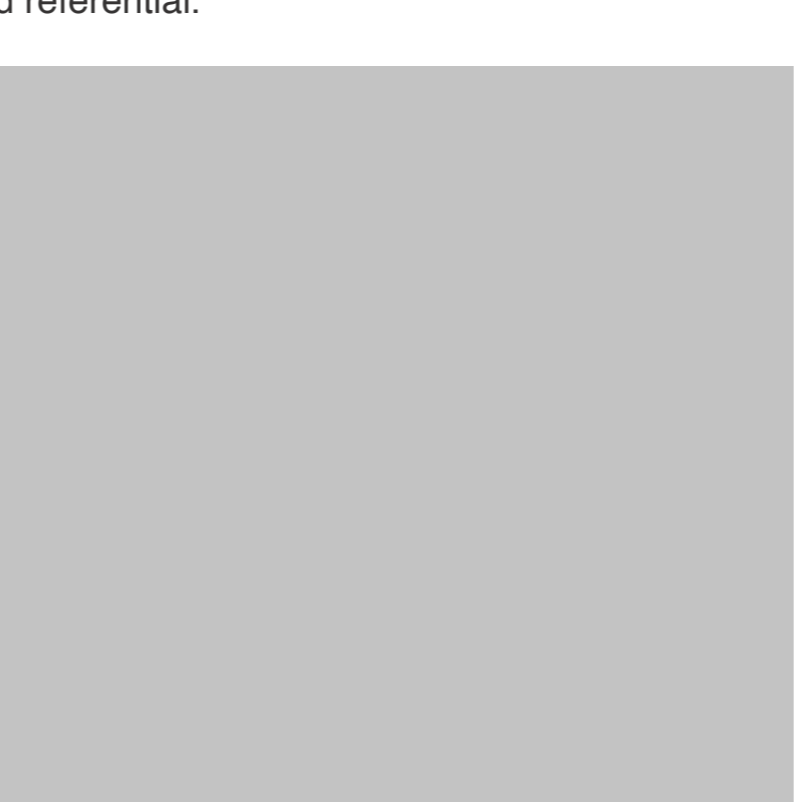


"The People's Republic" by Ann Hamilton.

That's not to say there aren't big names here. Local star Ann Hamilton, MacArthur Genius Teresita Fernández, and up-and-comer Sarah Cain are just a few of the luminaries present in this celebrated and multinational group of artists.

To put it another way, this is not Mark Rothko's brand of abstraction. If you want to sit quietly in the presence of shimmering fields of complementary colors, you might look elsewhere.

Alejandro Almanza Pereda's White Carpet Treatment and Untitled are frail and unsettling. Florian Meisenberg's paintings from the Continental breakfast-overmorrow at noon series offer sophisticated clues that challenge their slapdash execution.



"From the series: Continental breakfast-overmorrow at noon" by Florian Meisenberg.

Taken in total, the works in NOW-ISM serve to push the boundaries of abstraction itself. They offer light as abstraction, words as abstraction, shapes as abstraction, and shadows as abstraction.

See, abstraction is unwieldy like that. In the end it can be just about anything we see. And even after one-hundred plus years of bearing witness to non-representational art, our sense-making brains still struggle with it.



"Sternbau #8" by Lee Bul.

I suspect it's because the point at which a work becomes abstract is the point at which it becomes an object unto itself. At that point it takes on a life of its own. It exists in its own right and no longer has to conform to our existing reality.

NOW-ISM is on view through June 20, 2015 at Pizzuti Collection. For more information, visit www.pizzuticollection.org.

- Lee Bul Sternbau #8 2008 Crystal, glass and acrylic beads on nickel-chrome wire, stainless steel and aluminum armature 60 x 29 x 31 in.
Ann Hamilton The People's Republic 2013 Paperback book slices, wood, bookbinder's glue 9 3/4 x 12 x 4 3/4 in.
Florian Meisenberg From the series: Continental breakfast-overmorrow at noon 2012 Oil on canvas 96 1/8 x 78 1/4 in.
Alejandro Almanza Pereda White carpet treatment 2009 Light bulbs, burnt light bulb, porcelain sockets, electric wire; unique series 20 x 36 in.

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About the Author Jeff Regensburger is a painter, librarian, and drummer in the rock combo The Christopher Rendition. He received a Bachelor's Degree in Fine Arts (Painting and Drawing) from The Ohio State University in 1990 and a Master's Degree in Library Science from Kent State University in 1997.

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