

## Reductive rather than Minimal

In today's NY contemporary art scene, there is an emphasis especially in what points out to reductionism. Although geometry has returned to the art scene, when it comes to painting it takes defensive position as it conceals self expression. This hasn't been new in "recent" art history as we notice from Russian Constructivism to Neo-Plasticism and further up to Minimalism in the 1970's, when these practices were still related to pure form and faith. Nowadays one cannot just abide to pure geometry alone. One should also consider that some non Euclidian and rather psychological aspects will, along the way, respond to the turmoil within the quietness originated from geometric order. Although protected by geometry, painting's bi-dimensional surface will undeniably suffer the warps, distortions and deviations from non geometrical sources such as fears and neurasthenia, both embedded in human psyche's repressive contents. Often times, as rationality claims a defensive role against psychological disturbances, these elements will blend in with contradiction and will take a step envisioning a new plastic arrangement. There is a refusal in most of the artists today to let art take a subjective path, i.e. to address the uncertainties of self expression and doubts of soul. Any crisis of reason which leads to torment seems to be purposeless. In the 20th century, psychoanalysis worked as the general tool to deal with neurosis. Nowadays it could no longer positively respond likewise due to the increasing massive flux of the being's internal impulses stimulated by digital image. The urging speed restates time as to be real to the point being and to redefine desire in the form of multiplicity. Place as Euclidian locality, has no longer a physical aspect, it is now a fictitious entity established by the power of image. Ultimately, real time aims only the "final result", i.e. to objectify desire. Instantaneous time suppresses the steps which would earlier build the idea of "occasion." Time is global and the chain of global events is organized and ruled by corporative decision. Taste, now downgraded to "evangelical hysteria," became collective as it has shown insufficient power to stick within the individual's limits. There is an aspiration for a new space both, psychological and physical, interior and exterior, a space which would demand a new definition as we experience claustrophobia and agoraphobia, both at once. This new space should encompass Euclidian space and yet every content, every psychosis and neurasthenia which overwhelms us today. Much more related to Francis Bacon's spatial emptiness than to his expressionist distortions however, an empty rather surgically warped space is already reshaping individual mental space, urban collective space and therefore the new buildings as well as architecture as a whole. Reduction(ism) seems to be a safe harbor to anchor while aesthetics is being reexamined given a strong crisis in its bulk.

Earlier in art history, geometry was blindly enclosed in painting's both structural and compositional thinking. Ever since the beginning of the 20<sup>th</sup> century geometry has somehow taken the role of the organizer whenever it appears in the complex constitution of art making. Through lines and angles, it mostly determined wide planes and held large areas of color, exposing structure as strictly visual element shifting aesthetic experience from narrative directly towards form's purity. It seems that the pervasive reductionism in the neo geometric abstraction in today's NY art scene, where traditional Euclidian elements combine with those originated from psychological turmoil, far away from being a tendency it could represent an endemic effort to reexamine visual thinking from its internal structure, given the conspicuous avalanche of eccentric new mediums poured into the art landscape today.

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