

ABSTRACT FOR ALL SEASONS AT THE FULLER TRIENNIAL: [Third Edition]

[Temin, Christine](#). [Boston Globe](#) [Boston, Mass] 08 Oct 1999: D1.

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ART REVIEW THE NINTH TRIENNIAL At: Fuller Museum of Art, Brockton, through Jan. 2. Guest curator Carl Belz conducts a walk-through of the show on Thursday, 4 to 6 p.m.

BROCKTON -- "I decided pretty quickly to focus on abstract paintings," writes Carl Belz in a statement in the catalog of "The Ninth Triennial," now at the Fuller Museum. Belz, who came of age with Abstract Expressionism, has advocated for nonrepresentational art for decades. When offered the opportunity to be the guest curator of the triennial, he naturally turned to the mode he also championed during his years as director of Brandeis University's Rose Art Museum, where he's now emeritus.

"The focus on abstraction was essentially personal," Belz continues. Instead of starting with the notion that New England is particularly strong in abstract art -- as it is, say, in photography or studio furniture -- the show began with a belief that abstract art is timeless and evolving. Belz then set out to find the best current local examples; to find out how much abstract art is out there and how good it is. He was surprised that more than 500 artists sent their slides for his consideration.

[...]

The 1999 show packs an initial punch with big works by Roth, Beal, Jo Ann Rothschild, [Catherine Bertulli](#), and others in the first room, punctuated by potent little paintings by artists including Roger Kizik. A gallery dominated by one- and two-color paintings is attractive; one filled with pattern painting is cacophonous. The contents of the last gallery don't hold together at all -- but that's partly the fault of the inhospitable space, actually the Fuller's theater. Like a house where the fine furnishings that go together are in the front room, the out-of-date but still functional ones are relegated to the playroom, and the broken-down stuff sent to the attic, "The Ninth Triennial" starts out polished and self-confident, and then fades. Its most daring aspect is Carl Belz's quest.