



"Red/Orange Radon Flow," 2023, colored paint marker, colored pencil, acrylic paint on black watercolor paper, 10 x 15 inches, image courtesy of artist.

Lisa E. Nanni is a sculptor and installation artist whose work uses neon, metal, acrylic and glass to visualize energy flow in our environment. She received her M.F.A. from Rutgers University, then lived and worked in New York for nearly 23 years before becoming a Bucks County resident.

The Freedman Gallery at Albright College, named after former Albright trustee and alumna Doris Chanin Freedman, is located on the ground floor of the Center for the Arts. Since its inception, the gallery focuses primarily on contemporary, living, American artists and hosts approximately 12 exhibitions each year rotating in the Main Gallery, Project Space and Foyer Gallery. Freedman Gallery is located at 13th & Bern Streets, Reading, PA 19612. Gallery hours are Tues.-Fri. 9 a.m. - 5 p.m. and Sun. 1-4 p.m. The gallery is closed on Mondays, holidays, breaks and summer.

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Follow the CFA and artist Lisa E. Nanni on Instagram using the QR codes below and visit the artist's website at [www.lisaenanni.com](http://www.lisaenanni.com).



[www.albright.edu](http://www.albright.edu)

*Lisa E. Nanni: Flow*

Exhibited in the Project Space, Freedman Gallery, Albright College, Reading, Pa.  
August 29 – October 13, 2023

Cover image: "Red/Orange Radon Flow," 2022, red anodized aluminum, colored acrylic, colored and clear glass tubing, neon, argon gas, transformer, 58 x 43 x 14 inches, image courtesy of artist.



LISA E. NANNI

*Flow*

AUGUST 29 – OCTOBER 13, 2023  
FREEDMAN GALLERY



# LISA E. NANNI: FLOW

by Ron Schira

Prior to the advent of Pop Art in the sixties, neon was known as an attention grabbing device, or tool, that functioned purely as a sign to indicate whether an establishment, a casino or restaurant for instance, was open or closed or which direction one should follow as they enter or exit. Yet when artists of the Western World, that is, the United States and Europe, in their search to express new and interesting ideas, began using alternative and non-traditional materials, the use of neon was introduced as a fresh vehicle to consider. Without dropping any names, its usage found itself within a plethora of artforms, mostly sculpture, painting and conceptual, and continues to seek additional ways to do so.

Following that historical course, we come to the mixed media works of Lisa E. Nanni, a Yardley-based sculptor and member of American Abstract Artists whose electric explorations incorporate neon in intriguing and intimate manners. She prefers the term “Luminous Tubing,” as different gases represent different colors, for example, red for neon, blue for argon. We then adapt the word neon as a generic term to simplify communication. It comprises different gases, and combines it with glass, Plexiglas, stained art glass and anodized aluminum in varying abstract compositions.

Nanni’s most current collection is collectively titled “Flow.” Overall, the work expresses a sensation of slow-paced motion, as in osmosis, or waves and gentle undulations in energy. These sculptures are accompanied by a series of mixed media drawings and smallish sculptures sans the lighting.

Important to notice also is that the drawings were made afterward and derived from the sculptures. These works, about nine by fourteen inches apiece, consist of colored markers, pencil and acrylic on black watercolor paper.



“Yellow Aqueous Flow,” 2018, blue anodized aluminum, colored acrylic, art glass, colored glass tubing, argon gas, transformer, 6 x 24 x 16 inches, image courtesy of artist.

“Yellow/Blue Oxygen Flow,” 2021, light blue anodized aluminum, colored acrylic, art glass, colored and clear glass tubing, argon gas, transformer, 21 x 28 x 4 inches, image courtesy of artist.

Gathered together in low lighting, the room enkindles a mysterious rosy atmosphere, and unlike other self-lit sculptures, omits the familiar electrical buzz and is remarkably quiet. More suggestive than descriptive the idea of movement is felt subliminally, like rising smoke, gases in the soil, radon for example, or a tide coming slowly to shore.

The titles have little to no explanation regarding any subject matter except for what they are. One piece, “Red Undulating Curves” is only what it says it is as the crimson tubing performs a delicate gyration amid the colored acrylic forms. The same can be said for “Green Gas Flow” or “Purple Vapor Flow.” Very color intensive, the sculptures glow like deep sea fish at the bottom of the ocean.

Most of the pieces shown are modest in scale, just a foot or two to a side and the artist manipulates all the forms and curvilinear shapes herself. Shaping the tubes is the most problematic as the tubes need to be heated for them to bend properly. The largest piece in the exhibition “Red/Orange Radon Flow,” is a five-foot squid shaped form that seems to be rising upward from a row of cinder blocks lined against the wall and is the closest Nanni comes to making a statement about the threat of radon in homes and basements.

Preponderantly, the work is reductive and post-minimal, regardless of its wiring and mechanics. She avoids making direct commentary, political or otherwise, and keeps the work purely in the world of art. Influenced by the properties of physical nature, the human body and notions of movement, the sculptures remain visual, retinal and a pleasure to be seen.