

ROBERT SCHATZ

Statement

My art reflects a long-standing interest in line and gestural marking as signifiers of human presence and the processes of Nature. In this regard, my work has philosophical affinities to traditional Chinese and Japanese ink painting, while visually it also shares kinship with contemporary urban graffiti. In both these modes of expression, graphic immediacy is used to create dynamic form and to deliver content. Visually I am interested in an architectural yet kinetic, somewhat Baroque, kind of space, because this type of space and structure seems most true to our experience of the world at the sensory level, and also true to our discoveries of the world at the quantum level.

Although my work is not representational, it strongly references Nature as both external and internal landscape. All of Nature is, in reality, a sublime unity of energetic forces creating movement and relationships. The forms and structures that we perceive with our senses are, beneath their surface appearances, the manifestations of constant movement and the flow of force – something the philosopher Alan Watts refers to as the “wiggleness of Reality”. We know, for example, that a molecular level everything is in motion and solidity is an illusion. In this way, my work is tied to the insight of Heraclitus: *panta rhei* (everything changes), and so then also to such poetic themes as impermanence, transformation, and the passing of time. At a basic psychological level, one could say that my work expresses a triumph of movement and flexibility over rigidity and rut. But, and perhaps of deepest significance, it also suggests a Dionysian or tantric delight in the manifestations of the world and in our own be-ing.

