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Spatial Phases

Eric Schott

Claremont Graduate University

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Spatial Phases

The subjective basis for my paintings are color and the non-objective relationships they form through the intuitive process of abstraction based upon elements originating in everyday life and imagination. While my approach is rooted partly in color theory but eschews the solace of purity in favor of visual pleasure, my work transforms the specifics of our digital existence to forge an idiosyncratic and concrete. My primary interest is how the language of hard-edged geometry originating in contemporary reality evolves, but also it relates to ideal forms and what I can do with them.

The use of color in my paintings originates from sources both real and imagined. Of a focused concern is the recognition of and desire to nuance the structures of Bauhaus color theory. In doing so, there is a distinct optical quality that exists in my color choices that evoke a memory of earlier abstraction as well as recognizing the pervasive nature of design and electronic graphic media. The decisions leading to this form of color encoding keep the work in the non-representational arena but are still underpinned by a careful handling of subject matter.

I seek to gain a deeper understanding of is the notion of how a painting exists in relation to the world it inhabits rather than serving as an end in itself. Formalism exists in my work as a specific conceptual strategy on which to compositionally build meaning. The nature in which formalism exists at the root of my practice seeks an increased possible scope for conveying meaning. In this manner of conveyance, for me formalism assumes a subtler operative mode through this pluralistic application.

I am interested in how vision, physicality, and emotion are invoked an intertwined in a painting. Compositionally and systematically, my work is based on the grid. The grid relating to topographical maps and architectural designs is also indicative of digital forms of communication experienced in everyday life. I use the grid not only for its structural rigor but also for the malleability these created modular spaces posses. This manipulation of space, quasi-cinematic in quality creates a classic push-pull type of compositional relationship allowing me to control the speed in which elements of time and elicitations of memory interact in my work.