

ARTIST STATEMENT

RICHARD ROTH



“FOR ME, THE PLAY OF THE TWO-DIMENSIONAL AND THE THREE-DIMENSIONAL IS SURELY THE HORSE THAT PULLS THE CART.”

Since I began working on the 3D polychrome paintings, I realized that the entire world was 3D-form combined with surfaces of color/pattern. Nature, the built world, design, clothing—everything is 3D polychrome!

For me, the play of the two-dimensional and the three-dimensional is surely the horse that pulls the cart. The paintings can be informed by such things as the exposed form that results from slicing through a layer cake or a melon—red inside juxtaposed with a green skin outside; the rectangular hole in a concrete block; striped high-heel shoes with red soles.

Abstraction that flirts with popular culture! My work aspires to be part of the community of objects that includes West African fabric patterns, Zulu baskets, Navajo blankets, early American quilts, Day of the Dead masks, bird decoys, Shaker furniture, Indonesian bamboo fish traps, Prouvé chairs, George Ohr pots, Carlo Scarpa glassware, Japanese rice boxes, Luis Barragan houses, Raf Simons fashion, Cervélo racing bicycles, contemporary Ghanaian coffins, street fashion, and monster trucks. And, yes, I know my work can't escape the history of all the paintings and artworks that ever existed—a thought that can drive one to distraction.

Though I love form and structure in painting, I don't consider myself a modernist, strictly concerned with the purity of form. I feel naturally aligned with more playful postmodern attitudes. Form, yes. Formalism, no. – **Richard Roth**