

The paintings of Ludwig Schwarz combine a unique visualization of abstracted linear forms, expressive gestural marks, color and pattern, implied interior and exterior spaces, and a nod to Op Art. This is not your everyday run-of-the-mill process abstraction, Schwarz is cut from a different cloth. The buzzing activity found in atmospherical vignettes - comprised with flurries of brushwork, gives way to assemblance of ornamentation and opaque fields using flat monochromatic color. Just when the eye feels a slight respite, color-field twists and turns into looping broad brushstrokes that then slither across the given picture plane, reminiscent of some of the great linear abstractionists of the 40's and 50's. At other moments, repeated 'sprayed' puffs of paint activate an off-geometric grid, giving an undulating and pulsating rhythmic quality to another diverse surface. And yet, Schwarz's pictures remain somehow detached from nostalgia while at the same time innocently unaware (or uncaring) of the digital age. These are paintings that have located their own context. The current exhibition at MAKEBISH, comprised of 5 paintings covering the years between 1993-2015, present a clear and realized orchestration of a painter in full.

John Newsom, June 2015