

Hoodline

'Painting Is The Pattern': Artist Zio Ziegler Previews New Gallery Show

By Stephen Jackson, March 5, 2015.



Courtesy of Stephen Jackson / Hoodline

This Friday, Jules Maeght Gallery will debut its second exhibition, “Painting is the Pattern”, featuring French street artist Pierre Roy-Camille and the Bay Area’s own Zio Ziegler.

You might be familiar with Ziegler’s work from the myriad murals he’s executed around the city, and Roy-Camille brings with him an equal level of street-art notoriety from his home country across the Atlantic. For both, however, this show marks their entry into a new echelon of the art world, showing at a gallery that was recently home to works by artists such as Vassily Kandinsky and Juan Miro.

New to the neighborhood from Paris, France, Maeght and his wife Amelie are excited to host these rising stars. “This show is very important to me because in a way they both have the same paths, they have both started with street art, and have become famous because of street art,” Jules told us. “But at some point they both learned to do things more for galleries or museums. I think they are exactly at this point, where everything is changing.”

We caught up with hometown hero Zio Ziegler while he was hanging the show to get a first glimpse at some of his new work and talk with about putting on a San Francisco show after traveling the globe for various exhibitions over the past few years.

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The name of this show is entitled "Painting is the Pattern." How do you think your work embodies this theme?

"I've always strayed from working in series format because I think it constrains random inspiration, and the more that one can engage with a random influx of ideas, or a book picked up, or a conversation, the more one can improvise. That's the power of being an artist, to being able to pivot at any given moment, and if I'm supposed to deliver a series of paintings that are thematically strung together, then I don't have the room to be able to bend and twist."

So although you don't like to work thematically, how did you choose what you put into this show?

"This is a body of work from the last month, everything was made in the last four weeks. Right now I've been obsessed with referencing art history in such a way where you pay homage, but you're able to comment and build this independent dialogue on top of that, almost using art history as a sort of shorthand, in order to cue a new train of thought."

"The one with the raft is actually my homage to "The Raft of the Medusa". With all the pieces you sort of have these nods to philosophers and painters and literature that I'm inspired by right now and I wanted to show the transparent etymology of thought."

Your painting has recently seen an explosion of color. What are your thoughts on this development?

"Color has this multitude of tensions you can offer whereas black and white is binary, so if I want the opportunity to offer something more subtle, more ineffable, I think that color offers more solutions than black and white, although black and white is closer to a universal language."

Where do you think fashion, technology and art intersect?

"In San Francisco...[laughs] ... hmm, great question. Well, I'll have to talk from personal experience. A lot of what I do is aimed to make my work more accessible. I never wanted to be a painter, simply because of the accessibility. I didn't want to go to a museum as a child, to have to go see an exhibition, I wanted to go and see the art on the street, without the pretension of a space like that, without the daunting feeling of having to walk into a white cube and have everyone staring at you because you don't know about it."

"I felt more comfortable looking at graffiti, I felt more comfortable looking at skateboard decks and art in different mediums, so a lot of what I aim to do today is make the pattern work or imagery I use in my paintings also acceptable in clothing I design here and there. The role of technology I'd say is both that it's incredibly efficient in the distribution of these concepts, but I also think that social media will have a long-term negative effect and influence on painting."

What's the number one source of inspiration behind your painting?