

By o e y, January 2 , 2015.

Courtesy of Street Art News

Ziegler has reached an established audience during the last year, his artworks has been featured in solo and group exhibitions around the world. We reached him for a coffee break during one of his exhausting working days, talking about organic evolution, greek mythology, art's sake and "spazzatura". trash

**– Hello Zio, first of all, what are you working on these days**

I'm working on a few upcoming shows – some new murals, a search into sculpture, a pilot episode of a new concept, a short novel, getting through all of Thomas Phynchon's work and my tolerance of foods other than burritos. Stylistically I'm searching for more depth in my work, more volume and subtlety in color and a way to incorporate the work in create on canvases into larger scale murals. All of this is of course paralleled and driven by much of what I'm reading, studying and admiring.

**– I've recently seen your impressive 160ft mural at the NRG Energy plant in SF, and it's absolutely awesome. Could you tell us something about it, I mean, how did you prepare for such a work**

First and foremost, thanks

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

By Stephen Jackson,  
March 5, 2015

I actually don't prepare for murals, rather try to clear the mental state and come at the wall from a sort of emptiness. The wall begins with gesture and form, and evolves into figure and allegory which in turn provokes a concept, which is often ruptured by "error" or time, then the work seems to satiate a deeper quest for understanding in something I'm wrestling with, and eventually I begin to understand the framework of my own vision just as I'm finishing, or on occasion, long after. As the piece takes shape in the first few hours, concepts will flit in and out of my mind, but I have to leave space for the opportunity of the work's organic evolution; a hand could slip or I may run out of space, and one thing must turn into another. There's this perfect moment when your painting, and there is a movement that comes from necessity, from a visceral understanding that this is what the piece needs, and the gesture becomes performative, and your idea of self is eclipsed by a sort of Duende. And so the works are a summation of context and Improvisation. The realization which I came to about this work about mid way through is that it's a piece which searches to show the allegory of human potential. It's through the veneer of energy yes, but it's more about what man kind does, when given an opportunity for progress and evolution- our relationship with micro singularities of sorts, the double edged sword of efficiency. I have been fascinated by painting my own allegories partially because I grew up on Greek mythology, and also because I think there is a deficit of secular yet universal allegory today. We look at the concepts such as "human potential" through the prism of religion, or reality TV, or media, and don't have the chance to view art objectively from our own context, my goal is to refine the spectrum of the human experience into narratives as athletically linear as the cave paintings and pre Colombian drawings. We crave opportunities to find ourselves in protagonists yet it's so unfortunate that much of the western world does so through commercial detritus, we need the complexity of questions without answers, work without explanation, prompts left hanging in the air, where the objectivity of your reality meets the subjectivity of art. In this way I think art can be a guiding light in introducing a taste of the infinite back into our daily lives, and with the infinite as an incalculable data point, the only relativity that makes sense is our idea of self, not the projected realities around us. Art as catalyst, rather than as destination, for we can all look at Greek vase as tell a different story as a projection of our context, yet this ability has begun to disintegrate as our society has integrated and placed values on everything. Just as quantum laws function by their own principals, as should public art, for there is a natural entropy in homogenized meaning over time anyway. So these were the kind of thoughts I was painting from when thinking about human potential. The integration of machine into daily life, beginning with the lever and ending with the singularity, I believe that once we stray too far from the gold standard, and the lever is so big it can move the moon we have lost the joys in pushing the rock up the hill. So maybe my piece was an homage to simplicity and an existential imperative after all. But the true meaning, lays with the viewer- it's simply my role to provide enough clues to get your synapses firing.

**– Your artworks are easily recognizable, you have achieved a unique style. And I think it's great, I mean, a lot of artists spend their entire lives trying its own style. Do you think it's positive to have a clear signature or sometimes do you feel bound in a way by your style?**

**Street Art News  
Artist Interview: Zio Ziegler**

By Rom Levy, January 29,  
2015

My canvases and my walls are quite different for the longest time I tried to keep them that way. I'm always searching for a new style, for a new way of rendering and exploring the figure and messaging, yet it's not something I can plan on when I happens I just stumble into it the same way I stumbled into this style. I don't think of art as something that can trap you, rather as the infinite previously discussed. There are no rules , yet the art that satisfies me is aware of academic tradition, learned in technique her brave enough to cast all away and see what sticks in the moment of need. I think we all have a native hand, a native mark that is hard to elude if you begin to play with it, it can become more reductive, or expansive but at the end of the day it's your prism through which you view things. If that prism begins to confine you, switch your tools, warp the glass, impose restrictions, and then it will be your native hand which you fight to return to and your struggles which define your new mark. But within that new mark is the challenge of bringing your tradition and negation of tradition with you. And so yes- this is something I struggle with constantly, push away from, abandon, and eventually return to in an evolved way- hopefully. I always thought I was just a terrible figure drawer, that my lines had a quality to them which was too expressive, and this struggle for normalcy is my initial figure drawing classes is what created the equal and opposite liberation of my current style. I just tried to trust my hand, and draw from an internal structure rather than what was visible, to use boldness as a mask for what I viewed as incompetence and what I later found out is called style. So If I've learned anything it's that these styles come when you need them the most, Especially in the sanctity of the studio , it could be an urge or a slipped hand , but as soon as that "mistake" happens it becomes an opportunity, and it's your responsibility as an artist to seize that window and explore it. Alexander the Great, mythridates and others where said to be masters of "kairos"- the Greek word for the intuition of the moment- I believe it's the role of an artist to master this as well as brush and can.

**– I easily found a primitive sign in your characters, a cubist reflection in the african masks you have often painted. Could you talk about other symbols you think have influenced your work?**

I'm attracted to "primitive" art because it seems honest and comes from necessity rather than excess. It has purpose, ideology and idolatry in it which makes it fascinating. I'm compelled by art that comes from beyond cultural norms, from need. And often that's the art we remember in history because it doesn't contain the compromise that art created from economic or societal motives does. If you blend in and bend over backwards to assimilate it may appear easier in the short term but has less traction throughout history. Just an idea . I also grew up super influenced by aboriginal art, pre Columbian artifacts and Egyptian and Aegean works as well. The symbols and patterns I use have a vast heritage, I'm sure , but that's not why I use them- I incorporate them out of necessity, out of invention, and for the compositions sake often. It's from the subconscious. Sometimes they'll pay homage and that be revealed within the title , but often , I think I just have a tendency to be interested in these sort of tabula rasa-esk motifs because they don't contain a time stamp. If my goal is to create and reference allegory and aspects of the human condition, I would hope that these pieces transcend the contemporary symbology and are capable of speaking a global language .