

ARTIST FEATURE

PAUL B. LOTZ CHECKMATE

There is no denying that the game of chess fascinates and enlivens the human mind. With so many possible moves and combinations, the game presents an intellectual challenge. Each personified chess piece has its own aesthetic beauty, and chess sets have become works of art in themselves. The game plays as a microcosm of social and political activity, reflected in the monarchy. In fact, chess has long been considered a worthy pastime. In "The Morals of Chess", Benjamin Franklin comments, "For life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events, that are, in some degree, the effect of prudence, or the want of it." Paul B. Lotz takes this concept to his bronze sculptures in his new series, "Checkmate". He illuminates how human nature impacts a course of events. His characters tell their own stories and each reveal their fallibilities of their own accord.

Paul B. Lotz was born in 1966 in Long Island, New York. He graduated from Philadelphia's Tyler School of Art in 1989 with a Graphic Design degree. "Art is born of inspiration and evolves into an emotional release of energy," explains Lotz. "Without the balance of both, I would find myself at a loss. To create is my passion." He began sculpting in 2010, studying and experimenting with the clay medium. His travels

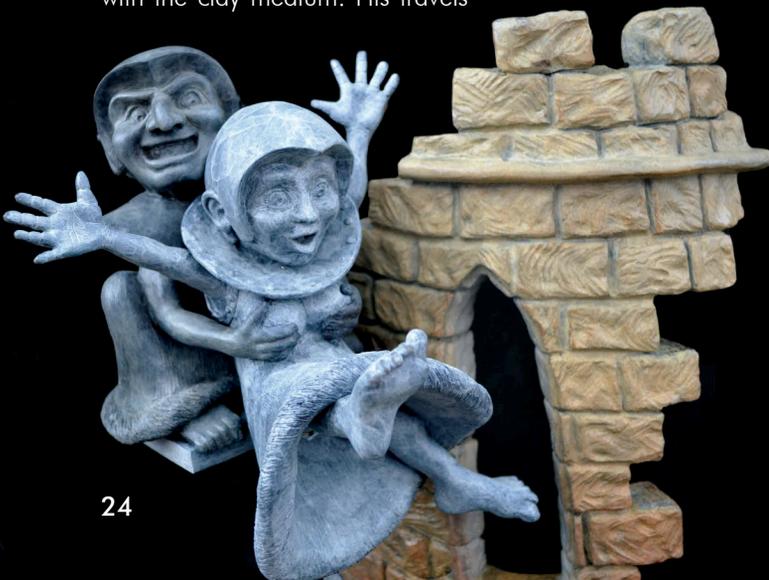


to Europe sparked his interest in Renaissance culture, architecture, and the talent of the Masters. He continues to use historical imagery in his work, which results in a dialogue of its very own.

Lotz's "Checkmate" series is comprised of seven chess pieces, connected by a central castle. *Whiplash* rules as queen with an iron fist and supple whip raised high above her subjects. No one, especially the king, or, *A Royal Pain in the Ass*, can stand in her way. With such polarized figureheads, the kingdom spirals into a chaos of conflicting personalities, each battling to survive each other's anarchic conquests. The knight and rook, *Knight Mare* and *Built Like a Brick Shithouse* respectively, complicate the ideals of honor and purity. The Bishop, *The Kiss of Death*, plays an elemental role in any grandmaster's strategy. Lotz's two pawn sculptures depict both sides of the final chess piece: *Rape of the Sabine Women* creates a scene of the pawn as both the aggressor and the victim.

The "Checkmate" sculpture is as complex in execution as it is in its imagery. Each bronze piece is created using the lost wax process, a multiple-step procedure that melts away a wax model to be replaced with liquid bronze. Lotz oversees the casting of his pieces, looking back to his original clay designs, improving each one along the way.

Paul B. Lotz will travel to galleries to introduce collectors to his work beginning in January. Be sure to keep an eye on this sculptor's career as he manifests his fascinating scope of ideas to his three-dimensional work, revealing new patinas and introducing new figures to his collection.



Left: "Rape of the Sabine Women", Bronze Sculptures (Pawns) 8.5" x 9.5" x 10"; (Pawn) 9" x 8" x 5" (not shown)

Above: "Knight Mare", Bronze Sculpture, 7" x 12.5" x 11"