

Coloured light. Auratic images in the literal sense of the word. The art of oscillation. Vibrating colour fields with titles like purple dance with red copper gold, red magenta (blood & wine), lavared green silverblue, deep cherry red magenta, soft silver rotation, rusty green and lemon yellow. Glistening discs, light reflections and pulsating circular surfaces in infinite colour variations, subtle colour transitions, sometimes contrasts, but also studies in black. Art of oscillation, which achieves its maximum emphasis in the large format and seeks equilibrium in the seriality of the medium and small formats. Robert Schaberl's concentric abstractions, which he executes in various colour gradations between matt and glossy, are created by superimposing up to 70 layers of colour on a horizontally rotating image carrier. They go back to early photographic experiments with everyday objects such as glasses and biomorphic circular forms like mushrooms and, at first glance, suggest formal comparisons with works of concrete art such as the cryptic circle pictures by Hermann J. Painitz or the Targets by Jasper Johns. However, a closer look reveals a completely different intention. In his oeuvre, the artist, who was born in Feldbach in Styria in 1961, has cultivated an experimental arrangement developed over decades with colourless pigments that reflect light at a certain frequency like a microprism. An impressionistic play with the perception of colour and light that originates in the studio as an alchemical workshop and only fully unfolds in the interaction between the work and the viewer. One could also say: art is created in the field of tension between production and reception.

Schaberl's rarely entirely monochrome central forms, which exist in paintings, photographs and works on paper, expand the spectrum of an art of perception that unfolds its magic precisely in the deviation from a focal point: The colour-changing images change their appearance depending on the perspective. They overcome a supposed anachronism in the multi-layered aesthetic experience, resist the everyday overkill of information, the accelerated flood of images and the conceptual discursivisation of art, echo current fashions and new technologies. Robert Schaberl's aesthetics of the round is sensual overwhelming, training of sensibility and optical exegesis apart from retinal art.