Many of these artists, like Rochat, have bypassed the dark ages of the 20th-century art education in terms of representational art, with a commitment that they’re trying to build a social need, despite the viewer’s unawareness of it.

Beautiful, genuine, thoughtful works of art created by highly skilled artists feed the soul. “It makes me feel like I’m in control of something, you know, that I want to give up my age to believe in such a thing, but we actually do need it. We live in a culturally impoverished life,” Rochat said.

He suggested that we could be compared to vagabonds or tourists in the sense of how disconnected or distracted we may feel in this century. Referencing the social theorist Zygmunt Bauman, he said, “Bauman postulates that we are connected or distracted we may feel in this century.”

Rochat’s demeanor shows all the qualities of New York Flâneur, Vagabond, Tourist and ateliers—including duCret School of Art in New Jersey, NYK Academy in Spanish Harlem on May 31. See all our TINYs here: epochtim.es/TINY or follow @milenefernandez on Twitter.

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Edward Rochat continued from C1

“Now, 31 years later, he grew up in Gladstone, a small town in New Jersey known for horse shows and golf. “I didn’t feel entirely complete until I came to New York because I didn’t feel like my surroundings are surrounded by people, who may be very different from you, but you are very passionate about what they are doing, and they want to talk about it,” he said.

“Mechanically, it is a studio and tells us to believe in their natural environment. It is much in music into my artistic expression. There might be a moment when someone does something or says something that stays with me, and I start to wonder why did that have such an emotional impact? And later try to flesh that out in a painting,” he said. One could imagine that in a 19th-century equivalent, a flâneur and a gentleman adept in the art of conversation. At this time, experiencing life seems more like vacillating between a vagabond-like existence and a studio, he implied. The challenges for artists are pretty much the same in any century—how to balance time between creating and getting your work out into the world to be able to make a living. It takes courage.

Capturing a Moment Here

Caravaggio, Vermeer, Andrew Wyeth, Ham- mershod, and the recently deceased Charles Pfahl are some of the artists who inspire Rochat. He talked at ease about them. “Only a really great artist can have everything with- out saying anything at all,” he said. A great image in writing or poetry implies all of those mean- ingless things without actually saying them. “The object and the scene becomes the cat- alyst for a higher degree of contemplation. I love, for example, Andrew Wyeth’s paintings, and I want to make art that does that, rather than just a depiction of something that is attractive or even ugly for just being ugly,” Rochat said.

Rochat composes his paintings mostly in his studio, his apartment, and in the Salmagundi Art Club where he’s a member and where his portrait of the club’s president, Robert W. Pills- bury “hampers the central stairwell.”

“I am a really big believer that I should be able to talk about what you are saying,” he said. Rochat titled that painting after one of his favorite collections of poetry, “Light for the Orphans” by Wölfer Mills. “The collection is for people who are kind of out there, far from some type of social malady in their lives, but Mills dealt with them so sympathet- ically. Regardless of the melancholy and solitary feeling from his paint, his art, they do not feel empty. They are worshiping. “In solitude, there’s usually time when you are thinking mostly about the reason why you are alive, and what your fears are, and what is good, what your hopes are, what your fears, and their limitations and personal desires to convey those moments. If you do that effectively, people know exactly what you are saying,” he said.

Rochat’s painting “Betsy’s Pattern” is cur- rently showing in the Consecrated Real- ity group show of The Florence Academy of Art at La Mama Experimental Playhouse in New York City until July 8, 2016. Paintings of Rochat’s portfolio can be seen at http://rochat.com. Edward Rochat is a portrait of Rochat by Tristan Schmit, as well as paint- ings by Latisha Antiochous, Steven Jass, Coll- en Brandw, Michael Klein, Katie Lehman, Emily Mollon, Barbara Siedeke, W. John H. and Peter Van Dijk. Also included in that show: Edward Rochat’s paintings can also be seen in the work of emerging artists in Essex, C2. He also does commissions. This is New York: “It is a feature series that delves into the lives of aspiring individuals in New York City. See all our TINYs here: epochtim.es/TINY or follow @milenefernandez on Twitter.

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“Here there be monsters that do someth- ing or someone does something that stays with me, and I start to wonder why did that have such an emotional impact? And later try to flesh that out in a painting,” he said.

Rochat’s studio, graphite on paper.

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Artist Edmond Rochat talks about his life and work in his studio at the NVK Academy in Spanish Harlem on May 31.