

JOSHUA MICHAEL SCHWARTZ

Psychological Hieroglyphics

Selected Works, 2025-2026



Iconoclast, 2025. Acrylic on canvas, 48 x 48 in.

Curator Summary

Psychological Hieroglyphics is the current body of work by Boston-based painter Joshua Michael Schwartz. These paintings use repeated bodies, orbital forms, lattice structures, thresholds, and charged color to register pressure, rupture, endurance, and release. Rather than narrating a single biography, they present abstraction as a shared psychological field: intensely personal in temperature, but open in meaning.

Schwartz works without preparatory drawings. Each painting is built through gesture, accumulation, interruption, editing, and restraint, producing surfaces that feel urgent while remaining structurally controlled. Figures recur as markers of presence rather than portraiture. Color acts as both lure and argument; beneath the immediate saturation is a disciplined architecture of containment, repetition, escalation, and release.

This dossier is organized around ten anchor works from 2025-2026: Iconoclast, Flux, Arduous, Episodic, Trench, Chrysalis, Glimmer, Caustic, Meteóros, and Shear. Together they define the strongest current statement of the practice. The sequence pairs square and horizontal anchors with compressed vertical forms, creating a flexible rhythm for installation and a clear read of the work's evolving language.

Best fit: contemporary abstraction, psychologically inflected figuration, collector and institutional presentations, and exhibitions exploring memory, identity, endurance, and transformation.

Artist Statement

Joshua Michael Schwartz makes paintings that treat abstraction as a psychological record. Working primarily in acrylic and mixed media on canvas, he builds each composition through a cycle of pressure, interruption, revision, and restraint. Repeated figures, circular emblems, lattice structures, thresholds, and compressed spaces form a visual language he describes as psychological hieroglyphics: marks that do not illustrate a single story so much as register states of endurance, fracture, recurrence, and release.

The paintings begin without preparatory drawings. Gesture sets the initial velocity, but the final image is not casual or improvisational. Schwartz slows each surface through sustained editing, erasure, redirection, and hard decisions about when to stop. Saturated color provides immediate access, while the architecture of the composition holds emotional charge in place. Bodies appear, split, repeat, or dissolve; they function less as portraits than as carriers of psychic pressure moving through systems that feel bodily, symbolic, and social at once.

Although the work is informed by lived experience, it is not presented as autobiography. Schwartz is interested in the point where private intensity becomes legible as a shared condition. These paintings ask how abstraction can hold conflict without collapsing into chaos, and how a picture can remain open to projection while still feeling exact. The result is a body of work that rewards sustained looking: vivid on first encounter, then increasingly structured, unstable, and human over time.

Bio

Joshua Michael Schwartz is a Boston-based painter working in large-scale abstraction. Raised in Oklahoma and trained in economics and mathematics, he developed a visual language he calls Psychological Hieroglyphics: paintings built from repeated figures, symbolic structures, and saturated color to register pressure, endurance, rupture, and release. Working primarily in acrylic on canvas, Schwartz treats painting as a site where private intensity becomes legible as a shared condition. His practice emerged alongside long-term recovery from addiction and centers on endurance, transformation, and psychological structure. His work has appeared in regional exhibitions across New England and New York and is included in an ongoing public installation in Massachusetts.



Iconoclast, 2025. Acrylic on canvas, 48 x 48 in.

Compressed figuration and architectural pressure resolved into a single charged field.



Flux, 2025. Acrylic on canvas, 38 x 40 in.

Repetition becomes structure before dissolving into movement.



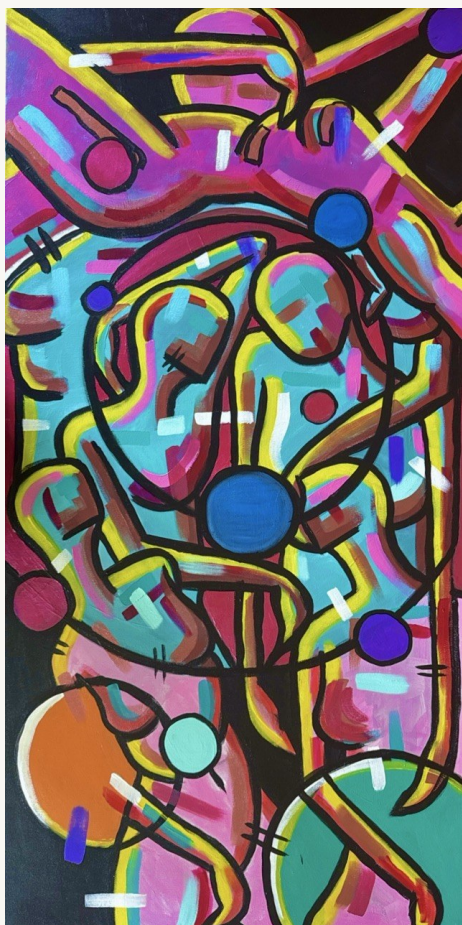
Arduous, 2025. Acrylic on canvas, 36 x 48 in.

Endurance translated into rhythm, accumulation, and survival.



Episodic, 2025. Acrylic on canvas, 36 x 48 in.

Volatility held together through repetition and restraint.



Trench, 2025. Acrylic on canvas, 48 x 24 in.

Compression transformed into psychological force.



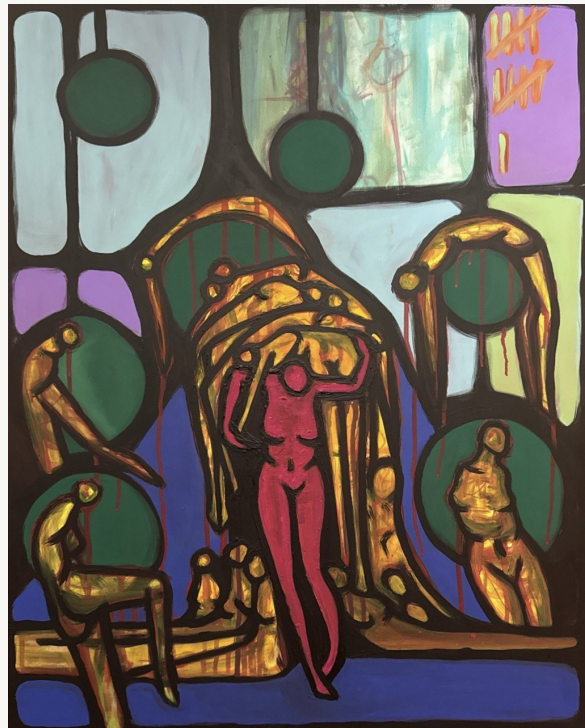
Chrysalis, 2025. Acrylic on canvas, 36 x 18 in.

A vertical threshold between fracture and transformation.



Glimmer, 2025. Acrylic on canvas, 36 x 18 in.

Brightness and restraint held in deliberate tension.



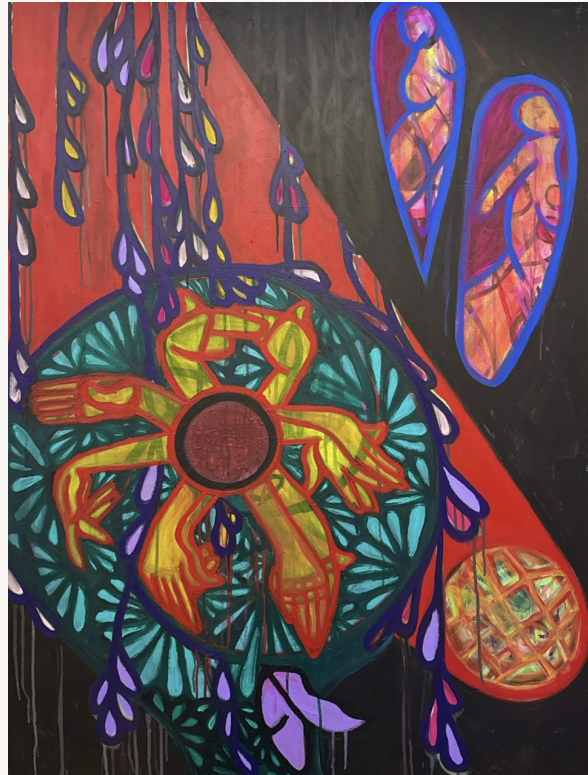
Caustic, 2026. Acrylic on canvas, 30 x 24 in.

Abrasion, color, and control without excess.



Metéoros, 2026. Acrylic on canvas, 48 x 36 in.

Motion and lift expanding the body into atmospheric space.



Shear, 2026. Acrylic on canvas, 48 x 36 in.

Rupture organized into a stable architecture.

Exhibition History

2026

UNITY, Larkin Gallery, Harwich Port, MA. Works exhibited: Glimmer, Languor.

2026

Variations, Marblehead Arts Association, Marblehead, MA. Work exhibited: Flux.

2026

Contemporary Currents, Portsmouth Historical Society / New Hampshire Art Association, Portsmouth, NH. Work exhibited: Arduous.

2025-2026

Perspectives of Independence, Work_Space, Manchester, CT. Works exhibited: Trench, Episodic.

2025

Open Your Mind, Express Yourself, Till Wave Gallery / Watertown Art Association, Watertown, MA. Work exhibited: Arduous.

Works in this Dossier

1	Iconoclast	2025	48 x 48 in.
2	Flux	2025	38 x 40 in.
3	Arduous	2025	36 x 48 in.
4	Episodic	2025	36 x 48 in.
5	Trench	2025	48 x 24 in.
6	Chrysalis	2025	36 x 18 in.
7	Glimmer	2025	36 x 18 in.
8	Caustic	2026	30 x 24 in.
9	Metéóros	2026	48 x 36 in.
10	Shear	2026	48 x 36 in.

Contact

joshuamschwartz.com

Instagram: [@joshuams.art](https://www.instagram.com/joshuams.art)