

# EACH MODERN

亞紀畫廊

## Word Play

By Egan Frantz

In Word Play characters wrapped around an invisible sphere recede into the distance on a vermillion colorfield that breaks like the sea does on the shore. The colorfield is either bubbling upwards, dripping downwards, ebbing, flowing, or doing all of these things at once. The word at its center bears a strong resemblance to writing. The characters, however, belong to no known writing system. They are examples of pseudo-script: marks imitating the appearance of writing but bearing no linguistic meaning. The word is, in other words, not a word at all but an image, a pure bearer of line and color — we can only connect to this word visually. What does it evoke visually? Low culture. Comic books, cola bottles, and computer graphics come to mind.

The painting is shrewdly executed. It's obvious that it was made with a brush and I can see myself in how it's made, how it was painted. I can see the ergonomics of my brushes. I can see my handwriting. What I don't quite understand is how, following the logic of the brush, I ended up with this picture. That's okay. All my favorite pictures are a mystery to me.

Art is only partly a theoretical pleasure. It is before and after that a physical thing. This is why it needn't make literal or metaphorical sense. Take this painting for example. There is no real occupiable space in it. The viewer cannot walk around inside it. But she can see it! She can, as with the word, connect to it visually.

I want to convey a special attitude, namely, an affection for the potential here. Artist's can do things that reality cannot. The qualities and direction of brushstrokes, the choices of color, texture, and the various ways these things meet make this possible. What's more, getting it right is totally unpretentious. That's what this is. I'm trying to get it right.

- Egan Frantz

Connecticut, January 19, 2021