

## 畫家的畫家

文／PROVOKR 編輯

繪畫是藝術史上的主要形式之一，但有時被認為缺乏新意。然而，這樣的論點並不成立。畫家能出奇不意讓人驚喜，伊根·弗朗茨就是最好的例子。在他最近於紐約 Team Gallery 舉辦的個展中，他展現出對線條、筆觸、形式和色彩的獨到觀察，無疑地，弗朗茨帶給觀者一場視覺的饗宴。

雖然畫展的名稱很簡單，名為「繪畫」，但弗朗茨創作的作品一點也不簡單。他的繪畫矛盾、豐富、絕美，能夠創造出這樣的作品，主要是他結合了各種抽象形式。畫作中經常可見幾何、線條圖形與自由的詮釋、隨性的形式交織而成。有些構圖元素甚至在畫布上出現轉變，從一開始規矩風格驟變為表現派的形式，彷彿是弗朗茨在創作中突然浮現更好的想法。

弗朗茨運用此技法創作這一系列作品，巨幅畫作《輻射中的女士》正是一個好例子。畫面主要為黑白直線，以及蜿蜒曲折的彩色線條橫跨於精心測量的畫幅中。作品有些地方富有音樂性，有些地方則讓人感受絕妙瘋狂。

此次展覽中，除了形式和線條的技法，色彩的運用也扮演著重要角色。如同繪畫創作，弗朗茨對於色彩的控制與即興運用掌握特別成功。在《20 世紀吉他音樂：給莉菈》作品中，亮黃色與淡藍色和淺粉色的使用達成平衡；同樣地，在《夜車》作品中，各種色調巧妙創造出令人驚艷的和諧。

接下來在紐約（以及許多其他城市）活動滿檔的秋季中，有各式的藝術展覽供您選擇。而伊根·弗朗茨絕對會讓您對他及繪畫藝術耳目一新。

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## The Painter's Painter

By PROVOKR Editors

Painting is one of the main tenants of art history, but every so often it can be declared as a tired mode of work. However, the argument never holds up. Painters can surprise and please you. Egan Frantz is one of those individuals, and at his latest solo exhibition at Team Gallery in New York, he displays his eye for line, brushwork, form, and color. Needless to say, Frantz is a real joy for the eyes.

Although the show is simply called Paintings, Frantz produces work that isn't very simple at all. The artist manages to push painting in contradictory, lush, and beautiful directions. One of the major ways Frantz manages this is by combining various forms of abstraction. Often geometric or lined grids will interface with loose rendering and spontaneous forms. Certain compositional elements even transform across the canvas, as if Frantz suddenly had a better idea: starting out as something controlled before sprinting off into expressionistic forms.

The monumentally scaled *Lady in the Radiator* is a very fine example of Frantz's approach to this body of work. The painting is dominated by his vertical lines (this time in black and white) and the wild meanderings of painted line across the measured canvas. The painting reads as musical in some areas and wonderfully frenetic in others.

While the approach to form and line are crucial in this exhibition, color plays a lead role, too. Like the act of painting, Frantz seems to succeed most in the gray area between control and improvisation. Hits of vivid yellow in *Twentieth Century Guitar Music (For Lira)* are balanced by washed out blue and pink. Another example would be *Night Drive*, which masterfully organizes a range of hues into surprising cohesion.

With a busy fall season ahead here in New York (and many other cities), there is endless choice in the art you could see. However, Egan Frantz makes a very strong case for himself, and for painting at large.