

## 字的繪畫

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在《Word Play》中，包覆著無形球體「詞」在如海水分裂海岸般的朱紅色塊上向遠方退去。這樣的色塊或冒泡、或滴落、或流動、或同時做著以上所有動作。這個「詞」和寫作非常相似，但「字」卻不處於任何一個已知的書寫系統。它們是一種偽文字：模仿書寫的外貌卻不帶有任何語言的意義。換句話說，這樣的「詞」不是詞，而是全然的圖像，純粹地關於線與顏色 — 我們只能透過視覺去聯想「詞」。那它在視覺上示意著什麼呢？是低文化。我想到漫畫、可樂瓶、電腦圖像。

這件畫作以非常巧妙的方式創作。它很明顯是由畫筆刷製作，我能看到它的製造與繪畫過程。我能看到我使用畫筆刷的人體工學。我能看到我的手寫痕跡。而我不能理解的是，我是如何透過畫筆的邏輯得到這樣的一張圖像。沒關係，對我來說，所有我喜歡的圖案都很神秘。

藝術在某部分來說，是關於物質之前與之後的那些理論樂趣。這就是為什麼它不真的需要字面意義或是隱喻。以《Word Play》為例，它並沒有實際的空間讓觀眾進入。但是她可以！她可以在視覺上與這個「詞」產生連結。

我想表達的是一種特別的態度，對於這種潛力的熱愛。藝術家能做到現實無法做到的事。筆刷的方向與質量、顏色的選擇、材質、與其他眾多的因素相遇再一起，並創造出了可能性。更重要的是，讓它正確且不浮誇，就該是這樣。我也正試圖使它正確。

— 伊根·弗朗茲 Egan Frantz

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## 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  
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