



### **Bernard. Bernard Frize: Watching my paintings is an intellectual activity**

“ Bernard. Bernard Frize's work requires the active intervention of the audience, watching and tracking the gestures and processes generated by the image-brushes or brushes carry the trajectory of color on the canvas, how different colors are juxtaposed, lines and lines The relationship between them, how to intertwine, intertwine, form a lattice, a net, and so on. "Painting speaks not only to the eyes, but also to the mind. Even if it is pleasing to the eye, the beauty of painting is meaningless unless it can appeal to human intelligence and curiosity. Watching my painting is an intellectual activity."

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In June last year, Centre Georges-Pompidou, the highest palace of modern and contemporary art in France, was Bernard. Bernard Frize hosted a retrospective. Through a selection of more than 60 representative paintings from 1977 to 2019, they combed and presented the 40-year-old creative process that they called "the inevitable French painter in the international art world." Although Frize has long known the unique way of painting with pre-established rules, and uses the traditional basic elements of painting, that is, the form of painting on the shelf and the common pigments and tools (acrylic paint, resin, ink, Paintbrushes, rollers, spray guns, etc.), but the richness and variety of the work's appearance, style, and technique are truly amazing.

#### **From "Sunday Painter" to the representative of French new painting**

Fritz's image world is colorful and the composition is ever-changing: fine or thick lines intersect vertically to form a lattice of different looks; free curves meander and intertwine into knots, twist braids, spirals, swirls or inexplicable visual mazes; There are patchwork combinations of colorful circular color blocks, splashed colored spots, and color illusions to create artistic moods like oriental ink and water landscapes. Some of the pictures are so complicated and complicated that people can't help but admire the artist's superb skills, and some are large. In fact, even the brush strokes are jerky and exude a simple and childlike taste-these very different paintings come from the same person! Many paintings also have a short description of the artist's life scenes or painting methods inspired by him. These painting methods are various, some are

scenes or painting methods inspired by him. These painting methods are various, some are simple, some are complicated, and some are weird. For example, a continuous line is detoured on the canvas and cannot be overlapped. Holding 15 pens to form a large brush, it outlines the Western style. Various moves of the chess horse (knight); use a patterned roller to dip the paint, and scroll back and forth on the canvas until the pattern fills the entire canvas; draw a U-shape, and replace it when one U intersects the other U Color; apply different pigments one by one on the canvas, and then use a knife to make fine scratches; place the dried film on the paint can on the canvas and so on.



Frize moved to Berlin more than a decade ago. He was born in Saint Mendé, an eastern suburb of Paris in 1949. He rose from the French art scene in the late 1970s. Born in the painting department, he attended the Aix-en-Provence and Montpellier art colleges in southern France, but decided to give up painting once he left school (not graduated)-because he thought he could not find it. The painting style was in line with the political and social turbulent times. To make a living, he worked for a screen printing plant in Paris for Pierre. Artist services such as Pierre Soulages and Tetsumi Kudo. It was only in 1976 that it regained its paintbrush and used Sundays when it was not working.

From the beginning, Fritz abandoned the traditional perspective composition, and the American critic Clement Greenberg describes the "All-over" method of abstract painting in the United States-that is, the pattern fills the entire canvas without visual focus-using a very slender brush (traînard) to depict many Many vertical and horizontally intersecting parallel and upright lines, inextricably dense, dense, and colorful, occupy the entire canvas, producing an illusion of tension and dynamics. such as cloth warms interlacing warm and weft. This set of works created by Fritz with a seemingly ridiculous but extremely Zen-like technique that is almost mechanical and constantly drawing lines was immediately invited to participate in the next year, 1977, the Paris contemporary and experimental art mecca-Paris City Exhibition at the Museum of

Contemporary Art (Musée d'Art Moderne de la Ville de Paris / ARC). Frieze quickly emerged, not only being represented by the Paris Gallery, but also participating in exhibitions around the world as a representative of French new paintings.



#### **Dispelling the myth of artists and painting behavior**

In the 1970s, France and the entire European art scene were dominated by the idea of dematerialization and the pursuit of minimalism. In the atmosphere of "dead painting", Fritz was one of the few practitioners of painting. Fritz, who is long and elegant, and low-key and friendly, said, "I chose painting not by provocation, purely because it is the most interesting medium. I like to go to the art gallery to see painting, and I also like to paint. That's it." In the late 1970s, out of reaction to mainstream ideas and extreme arts across Europe, some new painting trends began to emerge (such as German neo-expressionism, Italian avant-gardeism), but Frieze focused on these painting concepts that express self and personal emotions run counter to each other. He strived to break some of the habitual perceptions and expectations about art, rejected the artist's divine aura like the creator, opposed perceptualism, and advocated that painting was no longer expressing oneself, and had nothing to do with personal emotions counter to each other. He strived to break some of the habitual perceptions and expectations about art, rejected the artist's divine aura like the creator, opposed perceptualism, and advocated that painting was no longer expressing oneself, and had nothing to do with personal emotions and subjective consciousness. "Painting is a pursuit for me, but also a labor. Any labor will naturally reveal the sensitivity and personality of the workers. It does not need to be emphasized as a personal expression, and it does not need to be deliberately one thing to show off." He makes the use of tools obvious by constantly changing skills and styles. , And even collectively complete works with assistants to get rid of concepts such as "originality" and "personal style" and dispel the myths of artists and painting behaviors. "The market has repeatedly asked artists to produce the same images, symbols or styles, because people don't really look at the paintings, they just want to recognize the paintings."



Fritz revealed contradictions: from his childhood, he read foreign art magazines and watched exhibitions all over Europe. He absorbed a lot of nutrients from avant-garde arts such as Fluxus, Japanese concrete school, limits, and ideas. Ritz's pursuit of art is "elite" and is at the forefront of the times; however, he also firmly believes in Marx's left-wing ideas, advocates universal values and social reforms, and tries to pull artists off the altar. In the end, he resolved this internal contradiction into a simple and low-key way of painting, which is "no different from the work of factory workers", shifting the focus of painting from expression (self, emotion) and reproduction (objective world) to "Production" itself; according to a predetermined process, non-personal, non-subjective abstract painting is produced.

Fritz said that drawing according to the rules was not his original creation, and was actually influenced by the trend of the times. In addition to the literary experiments of the "literary potential workshop" (Oulipo) in literature, the rules and processes are also in other fields such as science and industry Important principles. What is also paradoxical is that the rules seem to be bound by constraints, but they have given him freedom, allowing him to break away from the usual creative practice, absent from the choice of theme, composition, color, etc., and focus on the action of painting itself; and Material and technical constraints also often lead to unexpected image results. If his paintings are often colorful, this is purely an objective existence, not his subjective creation. "I want to use all the colors in a more free way to get some unexpected results. This is more joy and surprise than the process itself. I am interested in painting here." In fact, in order to Avoid choosing colors. He uses a wide range of colors from the beginning; to him, colors do not represent any symbolic or aesthetic taste, but are tools to represent strokes and to distinguish different strokes.





#### **Contradictions and absurdities between randomness, chance, and rules**

As a "painter", Fritz spends his energy and time on setting the rules and preparation tools for painting. Later, he allowed the patterns to occur naturally and organically during the execution of the rules. At the same time, he accepted and even expected random and accidental situations in the process. (Such as pigment dripping, wrinkles, cracks after drying, penetration and dip between different colors, etc.), "and the contradiction and absurdity between random, accidental and regular". If it is said that the preliminary conception and formulation of creative rules and processes is a highly conceptual, intellectual, and time-consuming process (sometimes he first deduces it on a computer), once it is implemented, it moves like a cloud, In one go, sometimes a painting is completed in less than 10 minutes-of course thanks to his superb skills.

No matter what kind of game rules are adopted, it aims to provide a new and different interpretation for the painting medium, and to unveil the mystery of the creative process, and to pursue the materiality and transparency of the work. "I want to be as clear and clear as possible, so that people can not only understand the content of the painting at first glance, but also watch it for a long time. I hope that my painting can make people live with it and always be active." Freely Every painting is like a performance art, and the work records and presents the process of painting behavior. His work requires the active intervention of the audience, watching and tracking the gestures and processes generated by the image-brushes or brushes trajectory on the canvas with color, how different colors are juxtaposed, the relationship between lines and lines, how Intertwined, intertwined, forming a lattice, a net, and the like. "Painting speaks not only to the eyes, but also to the mind. Even if it is pleasing to the eye, the beauty of painting is meaningless unless it can appeal to human intelligence and curiosity. Watching my painting is an intellectual activity "

Fritz's paintings walk around figurative and abstract edges, and seemingly abstract pictures sometimes evoke associations with certain objects (lattice, curtains, cloth, twist braids, landscapes, etc.); figurations often appear in completely abstract forms . Although emphasizing

the process, unlike most "process artists", for him, the process itself is not an end, but highlights the order and materiality of the sensory experience of painting. He is particularly concerned about the resulting "The result" (that is, the work) 's aesthetic value, even at the expense of destroying the work, "When the painting is ugly, a line is not straight enough, and the colors are cloudy, I will destroy the painting. Sometimes ten pictures will destroy one. Ten pictures will destroy ten. "He also refused to make any changes to the paintings, defending an honest and not deceptive creative ethics.

Frieze's series of creations, each series originated from a specific creative method, within a limited range of pre-established rules, using various possible painting methods to reverse the cycle and change, trying to exhaust this creative method can produce Possibility of composition. "I draw series in order to find their outlets, exhaust their possibilities, and start new ones. I sometimes re-use the rules of the old series because I find the possibility of re-interpretation. Even simple diagonal Lines, crossing lines, may always produce unexpected results. I will keep trying, otherwise I will be bored. "Sometimes the rest of one series will be recycled into another series (for example, under the canvas in progress On the other canvas, the dripping paint became the beginning of the next series of paintings. Therefore, the different series show the characteristics of coherence and mutual observation.

The Taipei Contemporary Art Fair, Simon. Simon Lee Gallery will exhibit a series of new works by Fritz, including a continuous interpretation of the common compositions in his paintings- lattices and braids; the canvas is cut with large brushes into different gradient tones, Banded planes of varying lengths and widths intersect and intersect vertically, forming ever-changing combinations. The well-defined works still reflect the combination of exquisite technology, precise composition and color freedom; the subtle tones produced by the mixing of acrylic pigments and resins form a bright and colorful picture. Frieze has long used acrylic pigment mixed resin. The characteristics of the pigment itself make the picture as bright and smooth as a photo, which is attractive but also excludes people. Fritz likes this sense of distance. The viewer and the work are on an equal footing. However, at first glance, Fritz's colorful and charming paintings contain many critical ideas and challenging strategies. As he said in the wall art of the Pompidou Art Center retrospective exhibition, "I always try to do more than just one thing in my paintings: present one thing, but there are paradoxes and oppositions inside." So far, for more than 40 years, Frieze has persistently explored the vast potential and possibilities of traditional media painting through various new techniques and rules.