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ROBERT JANITZ 罗伯特·雅尼茨

In the painting and sculptural work of Robert Janitz' surfaces are membranes of memory and description. It is the space of the paint itself that Janitz explores in his painting, giving it haptic form. He generates his paint using wax, flour, and oils, using it on primarily large canvases to create volumes and extend it as a mass into sculptural space—on the painting surface just as in his sculptural paintings. Thick brushstrokes, limited colour palettes, and uncomplicated form give way to an immersive openness that renders the subject of these paintings the paint itself and, more importantly, the mere fact of their painted-ness.

Janitz thinks of the surface and its continuing development as a site. It develops concrete structures and makes the structural its object, a space, and not least a metaphor of painting itself in the midst of his abstract painting. His broad surfaces and almost crude brushstrokes are thus condensed gestures of the lived and the coming, they are movements that do not exist as a figure or an object. They are the gesture of their motion itself. The artworks call to mind the streaks on a recently cleaned pane of glass, making us aware of a surface meant to be transparent, invisible. Janitz's painterly gestures have a similar relationship to the picture plane, obscuring it with paint in order to reveal it.

The oxymoron that Robert Janitz develops between image and language, between the painted and the titles of his works has something of a similar gesture to it. Passages of text or concepts from literature, the theatre, poetry, or everyday life encounter his painting like hashtags that set situational points of departure and still leave the narration of the image to itself. Janitz uses words as forms and his forms in turn develop a language that refuses the grammar of order. Texture becomes a location that narrates, just like texts that describe locations. Abstract and conceptual, they represent footnotes that refer as an intermediate form to thoughts and situations, to links and inspiration.

Robert Janitz was born 1962 in Alsfeld Deutschland/Germany. Before moving to the U.S., the artist lived and worked for many years in Paris. He currently lives and works in New York. He has been the subject of monographic exhibitions both internationally and in the United States: Meyer Riegger Berlin (2014), Team Gallery, New York (2014), Galerie Sobering, Paris (2013), École d'Art Gerard Jacot, Belfort (2012), Centre d'Art Domaine de Kerguehennec, Bignan, (2011).

罗伯特·雅尼茨的绘画和雕塑作品的表面是记忆和描绘之膜。颜料空间本身，是雅尼茨通过绘画所要探索并赋予触觉形态的。他使用石蜡、面粉和油画颜料配制的颜料，使其在基本上均为大尺寸的画布上变成有质感的并延伸到立体空间的形体——无论是在画作表面，亦或是在雕塑作品中。厚实的笔触、有限的色彩、并非复杂的形状，这一切营造出一种令人沉浸的开放性，使得颜料本身变成了作品主题，而更为重要的，是其被用来作画这一事实。

雅尼茨思考的是表面以及表面作为场地的不断演变。表面演绎出具体的结构，又使这结构变成对象，变成空间，并且变成在他的抽象绘画中对绘画本身的比喻。雅尼茨的大面积、甚至略有粗糙之嫌的笔触在此就是凝固下来的、已经历过的和还将到来的姿态，它们是——作为人物或物体并不存在的——动作，它们是自己动作本身的姿态。这些作品令人想起刚被擦过的玻璃窗上的条纹，这些条纹让我们意识到玻璃表面是被视为透明的、看不见的。雅尼茨的绘画姿态和画面的关系是类似的——用颜料遮盖画作的表面，为的是展示该表面。

罗伯特·雅尼茨在画面和语言、在画出的和作品标题之间演绎出的对立矛盾，看上去表现的也是类似的姿态。源自文学作品、戏剧、诗歌亦或是日常生活的摘录文字或概念，就像话题标签一样与他的画作相遇，按情形提供一些启发，但最终画面的叙事还是与其无关。雅尼茨把字当作形状使用，而他的形状又进而演变成一种语言，一种不受语法约束的语言。肌理变成叙事的场地，就像描述场地的文字。它们以抽象的、概念的方式构成脚注，这些脚注作为中间形式，揭示思路和情形，揭示连接和灵感。

罗伯特·雅尼茨 (Robert Janitz) 1962 年生于德国阿尔斯菲尔德镇。在他移居美国之前，曾在巴黎生活和工作过多年。目前他定居纽约。雅尼茨曾在美国以及国际上举办过多次个展：德国柏林麥習畫廊 (Meyer Riegger Berlin, 2014 年)、美国纽约蒂姆画廊 (Team Gallery, New York, 2014 年)、法国巴黎 Sobering 画廊 (Galerie Sobering, Paris, 2013 年)、法国贝尔福的杰拉德·雅科艺术学院 (École d'Art Gerard Jacot, Belfort, 2012 年)、法国比尼昂 Domaine de Kerguehennec 艺术中心 (Centre d'Art Domaine de Kerguehennec, Bignan, 2011 年)。