

08 \ 15-09 \ 13

落痕之地

艺术家：

艾莉森·斯特拉费拉



本初纪 Meridian Gallery



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画廊的两个展厅将分别展示两组不同的创作，包括哥伦比亚县的原野风景以及2025年来中国驻留后所创作的传统建筑风景。这些作品经过了对经验高度的提炼和概括，宛如一首视觉上的诗歌。在最新的创作中，艾莉森显示出精神高度的集中以及更为多样的创造力。

以下文字来自艺术家对自己创作的描述：

我用打字机进行绘画创作已超过三十四年。在此期间，我摸索出了一套专属于我的视觉符号体系：一种由打字“书写”而成的绘画，或者被转化为印记与形态的书写。

我最初开始绘画，源于一种想要表达自我、寻找个人语言的内在诉求；我想找到一种能精准记录思绪与观念的方式。用打字机创作，是因为这个工具的输出速度能完全跟上我思维的节奏。但我完全摒弃了常规书面语言的所有规则：没有大写、没有标点、没有分段。这些书写内容慢慢发生了蜕变——词语从纸面上脱离，最终留存下来的东西，就成了我的个人语言：绘画。

这些用打字机敲击而成的画面，游离在熟悉感与陌生感之间：被抽象化的现实显得既贴近又疏离，因尺度流变而获得了持久的张力。2003年，我在一家有机农场工作。当时我驾驶久保田拖拉机，在大地上留下图案印记，和我用打字机进行创作如出一辙，这段经历彻底解放了我对绘画创作的认知。过去我总在反复琢磨自己打字机绘画的空间感与画面层次，想象它们如果转化为大地上的实体形态会是什么样子，而当真的能在25英亩的开阔土地上挥洒创作时，一切都变得顺理成章。绘画的平面在我面前瞬间彻底敞开。翻整土地留下的印记是一幅画，播撒下种子是另一幅画，后来看着作物萌发新芽，在这片看似广袤无垠的时空画布上晕染出斑斓的印记，这段记忆一直深深印刻在我的脑海里。这段经历让我能以更宏大的视角思考绘画的边界，探索印记创作的无限可能。在我心中，绘画从来没有任何局限，正是带着这种从字面意义到表意层面都不断拓展的创作理念，我始终通过自己的作品与世界保持对话。

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Marked Place

Artist:

Allyson Strafella

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Occupying both gallery spaces, the exhibition brings together two distinct bodies of work. One centers on the open landscapes of Columbia County, while the other presents traditional architectural scenes developed following the artist's 2025 residency in China. Distilled through a sustained process of observation and reflection, these works transform lived experience into images of remarkable clarity and quiet intensity, unfolding like visual poems.

In this new body of work, Strafella demonstrates an extraordinary concentration of perception alongside an increasingly expansive artistic language. Whether rooted in landscape or architecture, each work reflects her enduring exploration of mark-making, memory, and the shifting relationship between image, language, and place.

The following text is drawn from the artist's own description of her practice:

I have been drawing with a typewriter for over 34 years. During that time, I have developed marks that are my visual language: a drawing language 'written' by type, and a written language drawn as mark and form.

I began drawing out of the need to communicate, to find my own language; I was looking for a way to record my thoughts and ideas. I began writing with a typewriter, a tool that could keep up with my thoughts. However, I employed no rules of the written language: no capitalization, no punctuation, no paragraphs. The writing slowly transformed-the words left the page and what remained has become my language: drawing.

The images typed hover between the abstracted familiar, and the intimately far-away; a lasting provocation of shifting scale. In 2003 I worked on an organic farm. Driving a Kubota tractor, making marks in the earth, patterns much the way I had with the typewriter, was a liberating experience in how I think about making drawings. To have spent time considering the space and the landscape of my typed drawings, imagining what they would be like as forms in the landscape, and then to be drawing across twenty-five acres made sense to me. The drawing plane had opened enormously. The marks in the earth to prepare the soil was one drawing, the seeds being dropped in another, and then to see the plants sprout into colorful marks on such a seemingly vast page of surface and time has remained with me. That experience allowed me to think broadly about drawing, to the possibilities of mark-making. There are no limitations to drawing in my mind, and it is with this notion of the expanded field, literally and rhetorically, that I continue to engage with the world through my work.

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