

GLYPHS portfolio 2025

Anastasia Freygang



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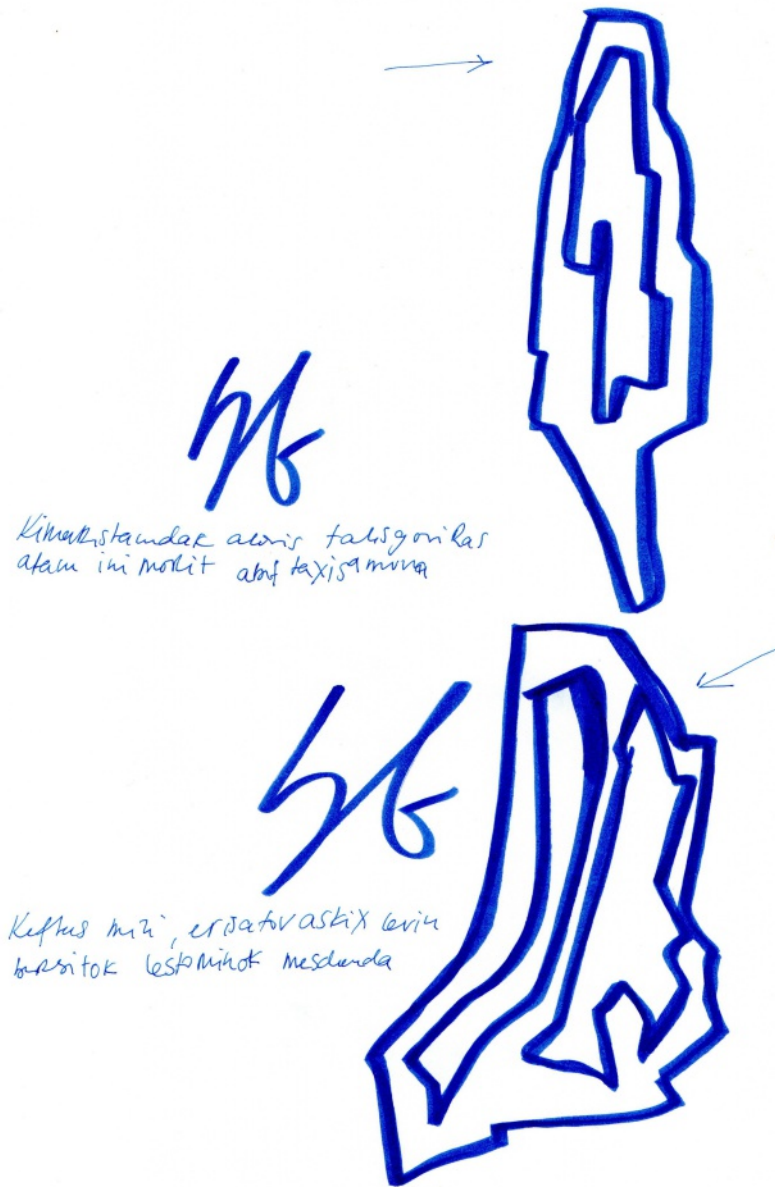
A collection of handwritten scribbles. The top portion features several overlapping grey scribbles. Below these, there are two distinct lines of red ink. The first red line consists of several connected, somewhat circular shapes. The second red line is more fluid and appears to be a cursive-like scribble. The overall impression is that of a child's or a novice's attempt at writing or drawing.

6.



A collection of colorful handwritten scribbles on a yellow background. The background is filled with vertical yellow strokes. Overlaid on this are various scribbles in red, green, and purple. The red scribbles are the most prominent, appearing as thick, somewhat horizontal lines. Green scribbles are more vertical and appear as thin, wavy lines. Purple scribbles are scattered throughout, some appearing as small loops or dots. The overall effect is a dense, multi-colored scribble.

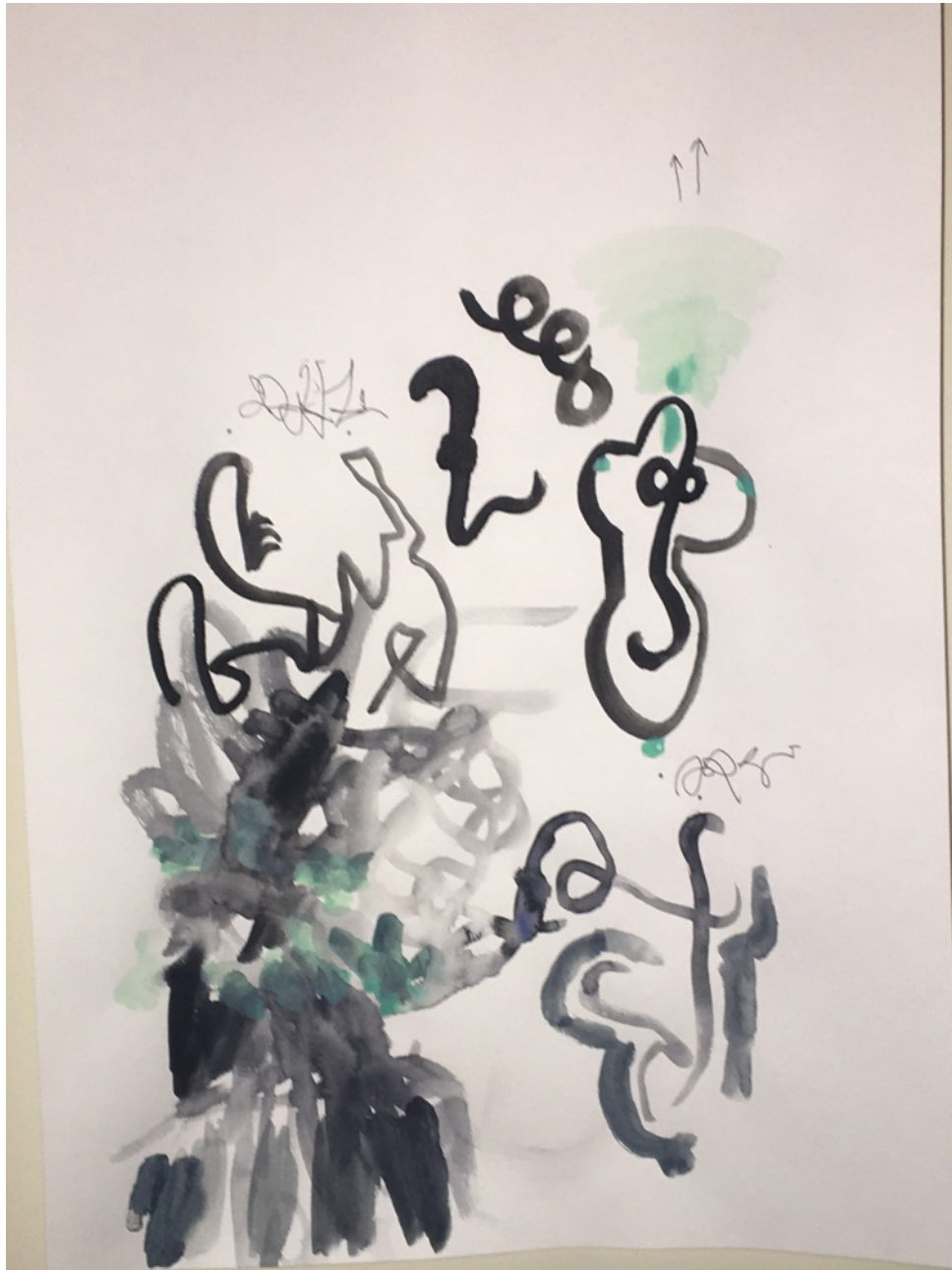
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These depictions insist on featuring the margins of visibility and encoding and as with any archeology of the already dissolved it is a gesture, a tribute to existence in passing.

Asemic writing here is transitory, like traces of doggos' joy-loops atop the sandy beach for now. It occurs in relation to randomly encountered domestic appliances, on reflective surfaces like flat screen tvs and glass cabinets, stainless steel basins and tainted windows.

Their sleekness holds the code for sun, flash light and tilted angles to reveal a tentative array of communication, inflicting semantic potential with a soapy smear that evolved from obscure symbolism.

On a material level they are alluding to an audible source, one that is bouncing back like a faint, universal memory - too familiar to pay attention to and too abstract to derive meaning from if uninspired.

At times saliva-based and often just a lick, it requires attention, fancy and imagination to be perceived as more than a she-was-there inscription.

The remnants of roaming, homing and infiltrating zones are spelling out aesthetics through emersion. They are surroundings.

She has also left now and moved on, being as invisible as the pen15 boys on every other wall, doing mark-making, just without the name-game-and-phallic ref.

It is easy to ignore, but it was there, all along perhaps.

The caress writes in dedusting the old tv or in the fumbling with the leaky boiler, in cooking oil removal in reverse.

From within this tactile way a writing is derived that did not set out to signify in the first place. Instead it amounts to language once the interaction commences to take place and as it takes shape.

Interest towards and capacity for tracing those marks of her-existence-in-passing and her-interference is the sole variable under patriarchy.

And throughout history her resonance never ceased to echoe.

Someone is alight with curiosity leaning in to hear it!

This visual capturing amounts to instances-as-rhythms, like that of water splashed on concrete floor soon-dry-a-moment captured today.

Like a whiff of sound, something else reverberating from the depths of some corner and glitches cradling expression- known not understood.

Here language as glyph, as motion and retrospectively as image, exists in opacity appearing complicit.

At this volume the cypher generates with your attentiveness and is not accidental.

It may provoke for whispers to be heard and musing. This is about audible motions doing calling, not really submerged, just tumbling rocks in a river, daily.

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19. 20.



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