



天空城堡 *Luftschloss* (局部) | Detail, 2023. 油彩、乙烯基、墨、木板、织物 | Oil, vinyl, inks, board, fabric. 174 x 133 cm. 摄影 | Photo: Nora Bencivenni. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 延斯·梵歌

### 夜校

开幕: 2023 年 6 月 9 日 (周五)  
2023 年 6 月 9 日至 8 月 19 日

贝浩登(上海)荣幸宣布举办瑞典艺术家延斯·梵歌的个人展览“夜校”，展览将呈现其 2023 年全新绘画系列。

一旦抵达延斯·梵歌的“夜校”，便会意识到这里并非一所普通学校，而是一个由海螺、章鱼、兜兰、麋鹿、猫和笛子组成的奇妙空间。“夜校”的真正含义是指地下活动或夜间发生的事情，是一个无尽的领域，象征着我们与知识和内心世界的联系。例如，画作《天空城堡》以哥德堡郊区的一个边缘场景为背景，但在这里却是幻想不断衍生、转化的场所——建筑在其他画作中可能变成红色的海洋，也可能回到几个世纪前的样子，而其中每一个黑色窗口的房间似乎都可以被展开观看。

在绘画中，建筑的再现与真实空间是相互混淆的。这也许就是为什么梵歌会选择使用木板作为绘画工具的原因，木板具有良好的刚性，为拼贴创作提供了一种便利。艺术家可以将用乙烯基剪切出的人物和主题在不同画作之间来回移动。有时，画家还会将画布或另一块木板粘贴

## JENS FÄNGE

### NIGHT SCHOOL

Opening Friday June 9, 2023  
June 9 – August 19, 2023

Perrotin Shanghai is pleased to announce the solo exhibition *Night School* by Swedish artist Jens Fänge, showcasing his captivating new series of paintings from 2023.

Jens Fänge's "Night School" is not an ordinary school, but an oneiric space of sea snails, octopuses, slipper orchids, deer, cats, flutes, and more. Here underground activities literally happen at night, in an endless realm symbolizing our relation to knowledge and the inner world. The painting *Luftschloss*, for instance, takes a marginal scene from a Göteborg suburb and turns it into a place of perpetually evolving fantasies. In other paintings, the buildings are turned into an ocean of red or transported back centuries, and it seems that their black-windowed rooms can be further unfolded and viewed into.

In Fänge's works, representations of architecture and real space are often intertwined and intentionally confused. Using rigid wooden panels to create his collages, the artist is able to move cut-out characters and objects – made of vinyl or cardboard – between different paintings, sometimes attaching pieces of canvas or wooden panels to the background (in Europe



夜晚绽放的花朵 *The Flower that Blooms at Night*, 2023. 油彩、乙烯基、墨、木板、织物 | Oil, vinyl, inks, board, fabric. 127 x 100 cm. 摄影 | Photo: Nora Bencivenni. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

在背景上。(木板上创作的绘画作品在阿尔卑斯山以北的欧洲可以追溯到中世纪,当时许多艺术家使用木板作为绘画的基础材料,特别是在荷兰、佛兰德、德国和斯堪的纳维亚。)因此,每一幅绘画都不应被视为独立且画完了的作品,而是相互联通在一起的。例如,在《临时代替者》的画面中,人物的姿态本身来源于埃贡·席勒的一副素描,但它与另一幅名为《纪念物》的画作中的人物手势相同。《临时代替者》的拉丁文标题“locum tenens”意为“占位者”,同时也隐含了画家喜欢使用的拼贴技巧——一个人物或主题“占据”了特定的空间,可以被替换或移除,而非像传统绘画那样似乎是固定内嵌的。

同样被混淆的是门、窗口、画作、视线和记忆,任何能够被打开并通向图像的元素都可以被置于框架之内。尽管“夜校”通常是成年人的学习场所,但《天空城堡》和《夜校》两幅画中的男孩和女孩似乎将观众带回了童年时光,而灰棕色调也暗示着回忆的氛围。有时,画中的人物和章鱼会注视其他画面,而有时则直接凝视着画外的我们。仔细观察那些具有相似构图的绘画,便会发现即使空间结构相同,组成每个部分的色彩和材质却各不相同(比如有时墙壁是布面,有时则是木板)。

动物和植物在画作中占据了与人物同样重要的地位。似乎只有在人们与它们相遇时,才能领悟到一些新的知识。章鱼象征着极度的灵活性,在多个画面中反复出现。它出现在《翻译》一画中,因此也隐匿于多个不同语言的标题之中(不同画作的标题包括德语、英语、拉丁语)。另一方面,兜兰花的下唇部位与章鱼的椭圆形身体在几何结构上有相似之处。在不同文化和作家的描绘下,章鱼和兰花二者身体的各个部分都有着丰富多样的诠释,时而与腐朽、神秘、色情相关,但同时也是标本收藏爱好者的追求目标。那么,为什么尽管与生物学的事实相悖,梵歌仍会有意地将这两者描绘成夜间生物(《夜曲》)和夜间开花的植物(《夜晚绽放的花朵》)呢?

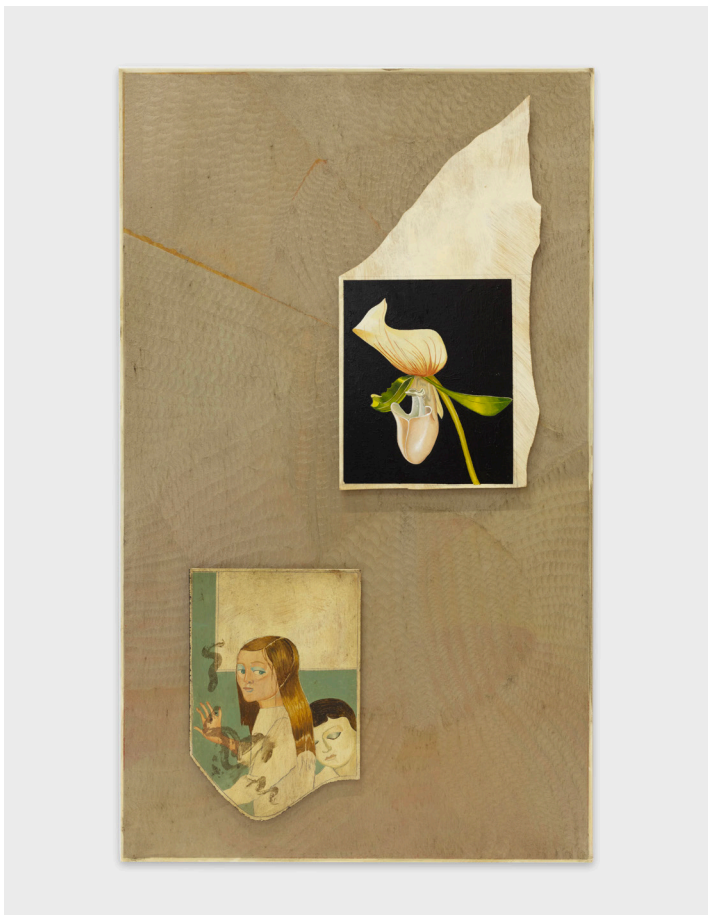


天上的荣光 *That Celestial Glow*, 2023. 木板油画 | Oil, board. 52 x 44 cm. 摄影 | Photo: Nora Bencivenni. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

north of the Alps, paintings on wooden panels can be traced back to the Middle Ages, when many artists used them as the base material for their work, especially in the Netherlands, Flanders, Germany, and Scandinavia). Fänge's paintings should therefore not be seen as independent or finished but as interconnected. Inspired by an Egon Schiele sketch, the character's posture in *Locum Tenens*, for example, is the same as in *Mementos*. The Latin title “locum tenens” means “placeholder,” referring to the collage technique employed by the painter; unlike in traditional painting, the characters and motifs are not fixed, but replaceable and moveable.

Also intentionally confused are doors, windows, paintings, lines of sight, and memories; any element that can be opened and lead to an image can be placed within a frame. Although “night school” is usually a place for adult learning, the boys and girls in the paintings *Luftschloss* and *Night School* seem to take the audience back to their childhood, the gray-brown tones conjuring an atmosphere of memories. At times, the characters and octopuses in the paintings gaze at other scenes, at times, they stare directly at the spectator outside the painting. Although the paintings are all similar in terms of composition and spatial structure, a closer look reveals differing colors and materials (sometimes the backgrounds are made of canvas, sometimes of wood).

Animals and plants in the paintings occupy an equally important position as human figures, who only seem to gain new knowledge through their encounters with the former. The octopus symbolizes extreme flexibility and repeatedly appears in various scenes. It appears in the painting *Translator*, and is thus hidden in the titles of multiple different languages (the titles of different paintings include German, English, and Latin), too. The oval-shaped body of the octopus is geometrically similar to the slipper orchid's lower lip. Portrayed in a wide range of cultures and literatures, the various body parts of octopuses and orchids have inspired a rich history of interpretation. At times associated with decay, mystery, and eroticism, they are also sought after by specimen collectors. The question arises why Fänge, contrary to biological facts, depicts the octopus as a nocturnal creature (in *Nocturne*) and the slipper orchid as a night-blooming plant (in *The Flower that Blooms at Night*).



夜校 *Night School*, 2023. 油彩、墨、木板 | Oil, inks, board, 85 x 55.5 cm. 摄影 | Photo: Nora Bencivenni  
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

或许只有在漆黑的夜里，世界才展现出令人激动的一面：它尚未被完全了解，因而仍有可知之处，等待着科学家们去探索。我们打开一个房间，外面还有更多房间，它们都位于另一个框架中；这种向外拓展的探索欲与向内心灵探寻的本质实际上是同构的。在《讲故事的人》这件作品中，童话大师汉斯·克里斯蒂安·安徒生的形象再次提醒我们，“夜校”是一个心灵的空间，我们在其中探险，就像在童话世界中探索各种抽象的二元对立（如善恶、美丑等），因此解释了它的多重性和无限性。如同在心理分析过程中，我们的记忆会发生错位，一个记忆中的事物可能出现在另一个记忆里，真实的回忆也可能产生虚构的记忆，直至我们拼凑出一些具有启示性的片段。

然而，与启蒙时代对于“辉煌”（illustrious）学院的想象不同，在探索日与夜的对立之后，梵歌的学校始终是一个处于黑夜之中的学派。如哲学家尤金·萨克曾说：“今夜在你周围，数以亿计的萤火虫在它们缓慢燃烧的礼拜光辉中呼吸。”——我们可以接近那些物体，但这里的物体最终仍是未知的，是物自体（thing-in-itself），不能被穷尽。在看完完整展览后，观者必须考虑一种可能性，即画中的那些章鱼、兜兰、影子、小天使以及房间的存在没有任何理由；或许，这种荒诞仅仅是我们执着于为各类事物命名，再称之为知识的一种产物；又或者，更令人难以捉摸的是，在自我与宇宙、微观世界与宏观世界之间，虽然可能隐藏着某种秩序，但这种秩序对我们的存在毫无兴趣，对此我们只能拥有一种消极的认知：即世界的本质是隐藏的，位于乙烯拼贴的背后，位于画布的背后。

撰文：黄格勉



夜曲 *Nocturne*, 2023. 油彩、墨、木板、织物 | Oil, inks, board, fabric, 131 x 91.5 cm. 摄影 | Photo: Nora Bencivenni. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

Perhaps it is only in the pitch-black night that the world reveals its exciting side: it has not been fully understood yet, and thus there is still knowledge to be gained, awaiting scientists to explore. We enter a room and there are more rooms beyond it, located in another frame; this outward expansion of the desire to explore is actually isomorphic to the nature of inward soul-searching. In *Tale Teller*, the figure of Hans Christian Andersen, master of fairy tales, reminds us once again that “night school” is a space of the mind where, as in the world of fairy tales, we use various abstract dichotomies (such as good and evil, beauty and ugliness, etc.) to explain multiplicity and infinity. As in psychoanalysis, our memories may become dislocated, elements from one memory may appear in another, and genuine recollection may produce fictional images until we piece together a few enlightening fragments.

However, having explored the opposition between day and night, Fänge's school, unlike the Enlightenment ideal of “illustrious” academies, remains in the depths of darkness, echoing philosopher Eugene Thacker's words: “Around you this night a thousand million firefly anatomies breathe in and out in their slow-burning liturgical glow.” – We can approach these objects, but ultimately, they remain unknown, inexhaustible things-in-themselves. After viewing the entire exhibition, the viewer must consider the possibility that there is no reason for the existence of those octopuses, orchids, shadows, putti, and rooms in the paintings, that this absurdity may be a product of our obsession with naming things and calling it knowledge; or, even more elusively, that there may be some hidden order between self and universe, the microcosm and the macrocosm, but that this order is not interested in our existence and can only be grasped negatively: the essence of the world is hidden, behind the vinyl cut-outs, behind the canvas.

Text by Clement Huang

## 关于艺术家

延斯·梵歌 1965 年出生于瑞典哥德堡，现工作生活于瑞典斯德哥尔摩。受 20 世纪初的拼贴法和古老的影子戏影响，延斯·梵歌拓展出一种超现实的套娃（matryoshka）式美学，聚合不同图像，画中有画。他兼收并蓄，几乎包罗了所有图像类型，从肖像、静物、室内景观、城市面貌以至风景，全以抽象几何方式共治一炉。创作媒介和物料也时有不同，涉及油彩、铅笔、软塑胶、卡纸、布料等。在延斯·梵歌精致的作品里，轮廓鲜明的主角常以剪贴的形式跃然于画面，仿佛游走于重重迭迭舞台般的图层之间，无论是单幅作品还是系列作品，多变的视角构成了一个无尽的复杂迷宫。

梵歌的作品已多次在斯堪的纳维亚半岛展出，包括奥斯陆挪威国家美术馆、哥德堡美术馆及斯德哥尔摩现代美术馆。画作也在国际展览中屡次亮相，如美国图森当代艺术博物馆。众多公共及私人收藏机构皆有他的作品，包括斯德哥尔摩现代美术馆、Magasin III 当代美术馆与基金会、哥德堡美术馆、斯德哥尔摩 H&M 总部大楼永久装置、法兰克福欧洲中央银行。

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## About the artist

Jens Fänge was born in 1965 in Gothenburg, Sweden, now lives and works in Stockholm, Sweden. Working at the intersection of the early-twentieth-century practice of collage and the ancient art of shadow play, Jens Fänge has developed a surrealistic matryoshka-like aesthetics that consists of assembling paintings within paintings. A master of eclecticism, he incorporates – so it seems – an entire hierarchy of genres into his composite works, juxtaposing iconic portraits, still lifes, domestic interiors, cityscapes, and landscapes with geometric abstractions, all of which he renders using a variety of media and materials, including oil paint, pencil, vinyl, cardboard, and fabric on panel. The contoured, often cut-out protagonists of the artist's refined pictorial plays appear to be drifting into these overlapping stage-like layers of representations, giving rise to an intricate, seemingly endless maze of shifting perspectives, not only within each composition but also within each series as a whole.

His works have been exhibited many times in Scandinavia, including at the National Gallery of Norway in Oslo, the Gothenburg Museum of Art and the Museum of Modern Art-Moderna Museet in Stockholm. Fänge's paintings have been included in international exhibitions, such as at the Museum of Contemporary Art in Tucson (USA). His works can be found in the collections of the Swedish Museum of Modern Art-Moderna Museet and the Magasin III in Stockholm or at the Gothenburg Museum of Art; as well as in private collections such as a permanent installation at the headquarters of H&M in Stockholm, or in the collection of the European Central Bank in Frankfurt.

[More information about the artist >>>](#)