



Jens Fänge. *Aura*, 2022. Oil, vinyl, wood, fabric on panel. 124 × 97 cm | 48 13/16 × 38 3/16 inch. Courtesy of the artist and Perrotin.

Jens Fänge

AURA

October 22 – December 1, 2022

Perrotin Hong Kong is pleased to present the second solo exhibition by Jens Fänge in Hong Kong since 2017, featuring a body of new paintings as part of greater *mise-en-scène* that will transform the gallery itself into a human-scale composition.

When Walter Benjamin wrote of art's waning "aura" in his seminal 1935 essay, "The Work of Art in the Age of Mechanical Reproduction," he was referring to the unique "presence in time and space" that is lost in the replicated image. In taking Benjamin's concept as the title for his latest solo exhibition at Perrotin, Jens Fänge challenges his audience with a mind-bending conundrum: what does presence mean when time and space have no fixed reference point? What is the aura instantiated in his complex collages and assemblages, with their anachronisms and dizzying perspectives?

Often exploring the relations between people and architecture, Fänge's surreal compositions hint at profuse art historical influences, from the darkened archways of Giorgio de Chirico and the steely portraits of Tamara de Lempicka to Georges Braque's faceted forms and Wassily Kandinsky's colourful intersecting shapes. Yet Fänge seldom incorporates overt references, deferring instead to the vague and generic. What we see are impressions of art historical tropes—snatches of geometric abstraction in the pattern on a figure's jumper, a picture of a Renaissance-style infant Christ on the wall of a domestic interior. Disparate styles and genres collide and converge through these cleverly painted elements and frames within frames, locating

延斯·梵歌

《靈韻》

2022年10月22日至12月1日

貝浩登(香港)榮幸呈獻瑞典藝術家延斯·梵歌(Jens Fänge)自2017年起在香港空間舉辦的第二次個人展覽。是次展出的一系列新畫作將化身成畫廊內接近真人尺幅的場景之元素。

1935年，德國思想家、哲學家華特·班雅明在〈機械複製時代的藝術作品〉一文中，提到藝術「靈光」的漸褪，指出複製圖像失卻了原作擁有的獨特時空情境。在貝浩登(香港)最新的個展中，梵歌借班雅明的「靈光」概念為題，以此哲學難題挑戰觀者，並作出詰問：若沒有特定的「時間」和「空間」作基礎，到底「當下」意指何物？梵歌將不同的媒介及圖像類型拼湊成複雜的拼貼及集合藝術作品，產生超越時態及紛繁的視角，當中又呈現了怎麼樣的「靈光」？

梵歌常以超現實的構圖探索人類與建築物之間的關係，並在當中隱藏大量對他的創作帶來過影響的藝術史彩蛋，譬如意大利形而上學畫派代表喬治·德·基里柯畫中陰暗的拱門建築；波蘭裝飾派畫家塔瑪拉·德·藍碧嘉冷色調的肖像畫；法國立體主義畫家、雕塑家喬治·布拉克那些琢面的物體形態；還有俄羅斯畫家、美學理論家瓦西里·康丁斯基那些色彩斑斕、縱橫交錯的形狀等。然而，梵歌甚少將前人的創作元素明顯地包含於畫作中，他更傾向經由個人消化後，以模糊和普遍的印象去表現關於藝術史的比喻——例如人物所穿的針織衣上之幾何抽象圖案、在日常居所的牆壁上出現之文藝復興風格嬰兒基督畫作。不同的風格和流派，經梵歌靈巧的繪畫元素和「畫中有畫」、「框中有框」的手法，得以好好地碰撞與交會，並且無處不在地隱現於其作品中。眾裡尋物、挖掘彩



View of Jens Fänge's solo exhibition *Aura* at Perrotin Hong Kong, 2022. Photo: Ringo Cheung. Courtesy of the artist and Perrotin.

the work at once everywhere and nowhere. The parlor game of spot-the-reference leads to dead ends in the reality of our cultural canon but draws us deeper into the diegesis, prompting us to dispense with the certainty that anyone we think we recognize even exists in the universe of Fänge's characters.

Even more puzzling are the diffuse boundaries between subject and object, figure and ground. Although one might expect Fänge's architectural settings to lend a solid structure to his compositions, they are more often characterized by paradox. Walls in the painted background melt in bleeding pools of ink and oil. The illusion of depth is undone by collaging miniature paintings on card or copper over corner seams and doorways. Fänge occasionally adds contrast by conflating interior and exterior, for example by including a painting of a tree or a facade inside a cramped room.

Fänge's characters, meanwhile, are awkward occupants of these spaces. People are typically truncated and flattened, reduced to floating heads or partially painted bodies. These cut-outs intrude rather than inhabit, hovering like apparitions in stairwells and rooms, or opening stark voids amid densely patterned abstract backgrounds. Conversely, in works where the background has sparsely colored sections, a painted arm or tufts of hair might come to the fore while the rest of the person dissipates into the blank wall or floor.

Still other works rely on incongruities in scale to estrange characters from their settings, shrinking a room or facade so the legs of the overlaid figures dangle beyond the edge of the space, as if they are walking in front of an artificial backdrop. More disconcerting is when the architecture is superimposed onto the figure, as in works where characters' eyes are eerily occluded by small images of an alcove or basement steps.

Looking at the multitude of overlapping elements in Fänge's surreal compositions, it is impossible to parse their relative positions and associations. Does the alcove-eye suggest a secret locked in the character's mind? Does a person embracing a blank cut-out feel longing or loss? Is an upside-down man stuck beneath a giant female head a figment of her imagination?

蛋的遊戲雖可能將觀者領進文化經典現實中的死胡同，卻也同時帶觀者進入更深層次的敘事思維裡，放下既有認知去觀察，說不定能在梵歌拼貼世界中的人物間找到個像自己認識的人。

另一刻意叫人摸不著頭腦之處，在於梵歌把作品中「主體與客體」、「物象與背景」之間的界限變得模糊。儘管人們或會期望藝術家畫中的建築物及其構成的環境和空間，可為畫面構圖提供較堅實的結構，但實際上梵歌卻喜以矛盾的形式將之呈現人前：像畫作中的彩繪牆壁，會消融在一片墨水和油彩之中；牆壁間角落的縫隙及門框之上，擺放著拼貼在卡片或銅板上的微型繪畫，空間深度的錯視效果因而被抵銷。梵歌偶爾還會通過將室內外的場景置於同一畫面，例如在狹窄的房間內畫一棵樹或建築物外觀等，以增強其對比感。

與此同時，梵歌創作的人物總是被突兀地置入畫中。人物不時會被截肢和壓平的形態出現、或被簡化成僅餘頭顱在飄浮，或身體只有局部被上色。這些被裁切的人物，更像是入侵者多於居住者，時以幽靈的姿態盤旋於樓梯間和房間裡，或於密集及抽象的圖案背景中，突然設下對比強烈的留白。相反，在背景色彩較簡樸的作品中，人物又會忽爾展露一節上了色的手臂或髮簇，但其餘身體部位卻消散在空白的牆壁或地板之中。

有些作品又善用不相稱的比例，營造人物與場景的疏離感，透過縮小房間或建築物外牆，使人物的雙腿被懸吊於空間的邊緣之上，模擬出走人造背景前的特殊視覺效果。更令人不自在的是，有時候建築元素會被疊加到人物身上，例如在某些作品中，畫中人的眼睛被小型的壁龕或地下室台階的圖像所遮蔽，因而變得詭異。

縱觀梵歌超現實風格作品中眾多重疊的元素，觀者或無法輕易解析當中陳設的擺放位置及其之間的關聯。到底那雙被壁龕遮蓋的眼睛，是否暗示甚麼藏在人物腦海中的秘密？到底那個擁抱空白剪紙的人，內心是否有所渴求或感到失落？到底那黏在某女子巨形頭顱背後被倒置的男人，是否只屬女方虛構的想像？

模稜兩可的狀態，源於梵歌充滿自由聯想空間的創作方式。他會在其位於斯德哥爾摩的工作室中，把各種繪上背景の木版、材料和裁切出的圖樣陳列在地板上，並為各式各樣天馬行空的構圖配



Jens Fänge. S, 2022. Oil, vinyl, wood, fabric on board. 89 × 73 cm | 35 1/16 × 28 3/4 inch. Courtesy of the artist and Perrotin.

These ambiguities derive from the free-associative circumstances of their creation. Invoking the undirected creativity of play, Fänge collates various painted backgrounds, materials, and cut-outs on the floor of his Stockholm studio and experiments with different chimerical configurations. Irregular shapes can be pieced together and painted to form a face; human cut-outs can be rotated to suggest peaceful repose or a headlong plummet. Fänge's process is one of motion and transfiguration, and it is this boundless dynamism that is imprinted upon his dioramas. There are no conceptual or narrative strictures here, only tangled associations for the beholder to unravel according to their own projections of narrative logic. The works are enigmas even to the artist himself, a dissociation between the conscious and subconscious self that evokes what psychologist Kelly Bulkeley described as "the autonomous otherness of dreaming."

The clearest sense of continuity stems from the recurrence of motifs. A room with an off-white door and tiled wall reappears with variations in palette, scale, and occupants. Near-identical people and animals populate multiple settings. More radically, the means by which characters enter the scene can alter: a group of friends in one assemblage are framed in a small picture-within-a-picture elsewhere, perhaps indicating an unseen photographer who captured the moment. These repetitions are like spatial-temporal footholds, allowing the viewer to organize the visual elements into a semi-coherent history in which people visit places, keep mementoes, and refurbish homes. Yet this is an unreliable history spun by conscious reasoning and subconscious instinct.

The intertextuality extends beyond the picture plane in Fänge's exhibitions, where murals and custom carpets echo elements in the works. *Aura* features posters of a facade photographed from the artist's studio, but digitally altered so the windows are blacked out like the panes in a displayed painting of a house. The viewers are thus invited to step into the unfolding dramas of his mysterious mises-en-scène. If Fänge's works can be said to exude a kind of aura, it is one structured not by the materiality of the aesthetic experience but by the unstable logic of a half-remembered dream, elusive even as it manifests before us.

置進行實驗，以激發比預先構想好的畫面所蘊藏更強大的創造力及玩味。不規則的形狀可供梵歌拼湊及畫成一張臉；人形的剪裁圖樣可被旋轉或調換位置，以展現人物或平靜、或奮進的狀態。梵歌的創作過程涉及連場「運轉」與「變形」，當中無限的活力亦被烙印在作品的縮影裡。這些作品不受概念或敘事形式所限制，盡是錯綜複雜的聯想或狂想，容許觀者根據各自的想法，自由地解讀或投射出當中的敘事邏輯，甚至連藝術家本人也無定論，每一張作品都是一個謎團，畫中各種意識和潛意識之間的離異，不禁讓人聯想到美國心理學家凱利·布爾克利對「夢裡具自主意識的他者」的描述。

梵歌的作品之間最明顯的連貫性就是反覆出現的題材。一個配上米白色房門和瓷磚牆的房間，以各種配色、規模及人物的配搭反覆出現在不同的畫作中；外貌幾乎一樣的人物和動物在幾個不同的場景中出沒。更根本地說，人物以各種形式存在於不同場景中：一群出現在此作的朋友，於彼作則被置於一小型「畫中畫」裡，也許暗示著這是由一位在畫外的攝影師所捕捉的瞬間。此重複性製造了時空的立足點，指引觀眾將視覺元素組織成一個半連貫的歷史，人物們在當中或曾到訪某地、留下回憶、翻新居所等。然而，這只是一段由有意識的推理和潛意識的本能編織而來、無法定案及不可考的歷史。

作品的場景透過是次展覽空間中的壁畫及地毯延展至畫面以外，而牆上的海報則是由藝術家從工作室拍攝的建築物外觀照片轉化而成，經數碼修圖後，窗戶被塗黑，看來像極畫中房子的窗格。觀者就像是被邀請進入由梵歌精心設計的神秘場景，置身於一齣即將展開的戲劇般。若說梵歌的作品別具靈光，相信當中的審美體驗並非由物質性所構成，而是透過許多反覆無常的邏輯及如夢似幻間窺視的事物所建構而來，這種「美」即使近在觀者眼前，卻難以捉得住、猜得透。

撰文: Ophelia Lai



View of Jens Fänge's solo exhibition *Aura* at Perrotin Hong Kong, 2022. Photo: Ringo Cheung. Courtesy of the artist and Perrotin.

About the Artist

Born in 1965 in Gothenburg, Sweden. Lives and works in Stockholm, Sweden.

Somewhere at the crossroads between the early 20th century practice of collage and the ancient art of shadow play, Jens Fänge has developed a surrealistic matryoshka-like aesthetics, which consists of assembling paintings within paintings. A master of eclecticism, he precipitates—so it seems—an entire hierarchy of genres into his composite works, converging iconic portraits, still lifes, domestic interiors, cityscapes and landscapes with geometric abstractions, all of which he renders using a variety of mediums and materials such as oil paint, pencil, vinyl, cardboard and fabric on panel. The contoured, often cut-out protagonists of the artist's refined pictorial plays appear as if drifting into these multiple stage-like layers of representations overlapping each other, which give rise to an intricate, possibly endless maze of shifting perspectives not only within each composition, but also within each series taken as a whole.

Fänge's 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 3 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 exhibition>>>](#)

關於藝術家

1965 年出生於瑞典歌德堡。現於瑞典斯德哥爾摩居住及創作。

受 20 世紀初的拼貼法和古老的影子戲影響，延斯·梵歌拓展出一種超現實的套娃 (matryoshka) 式美學，聚合不同圖像，畫中有畫。他兼收並蓄，幾乎包羅了所有圖像類型，由肖像、靜物、室內景觀、城市面貌以至風景，全以抽象幾何方式共冶一爐。創作媒介和物料也時有不同，涉及油彩、鉛筆、軟塑膠、卡紙、布料等。在延斯·梵歌精緻的作品里，輪廓鮮明的主角常以剪貼的形式躍然於畫面，彷彿游走於重重迭迭舞台般的圖層之間，無論是單幅作品還是系列作品，多變的視角構成了一個無盡的複雜迷宮。

梵歌的作品已多次在斯堪的納維亞半島展出，包括奧斯陸的挪威國家美術館、哥德堡美術館及斯德哥爾摩現代美術館。畫作也在國際展覽中屢次亮相，如美國圖森當代藝術博物館。眾多公共及私人收藏機構皆有他的作品，包括斯德哥爾摩現代美術館、MAGASIN III 當代美術館與基金會、哥德堡美術館、斯德哥爾摩 H&M 總部大樓的永久裝置、法蘭克福的歐洲中央銀行。

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