



"Sister Feelings" 2016
Oil, vinyl, cardboard and wood on panel
100 x 81 cm / 39 3/8 x 31 7/8 inches
Courtesy Galerie Perrotin



"Les Soeurs" 2016
Oil, vinyl, paper and fabric on panel
45.5 x 37.5 cm / 17 15/16 x 14 3/4 inches
Courtesy Galerie Perrotin

JENS FÄNGE "SISTER FEELINGS"

Galerie Perrotin, Hong Kong

January 19 - March 11, 2017

Opening Reception: Thursday January 19, 6-8 pm

Galerie Perrotin, Hong Kong is pleased to present "Sister Feelings", the second exhibition dedicated to Swedish artist Jens Fänge, following "The Hours Before" at Galerie Perrotin, Paris last spring, with a new series of 17 panel paintings (all 2016).

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.

Indeed, Jens Fänge's praxis revolves around the notion of shifting perspectives. He would like us to *imagine* that all the compositions of his series depict a single scene as if remembered by different people, perhaps on different occasions, ultimately from different

延斯·梵歌《SISTER FEELINGS》

貝浩登（香港）

2017年1月19日至3月11日

開幕酒會：1月19日（週四）晚6時至8時

貝浩登（香港）很榮幸為瑞典藝術家延斯·梵歌舉辦個展《SISTER FEELINGS》，這是繼上年春季貝浩登（巴黎）的《THE HOURS BEFORE》展覽後，藝術家的第二次貝浩登個展，將呈現2016年創作的17幅新系列板面繪畫。

受20世紀初的拚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治一爐。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·梵歌精緻的作品裏，輪廓鮮明的主角常以剪貼的形式躍然於畫面，彷彿遊走於重重疊疊舞台般的圖層之間，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。

事實上，視角轉換正是延斯·梵歌的創作核心。他希望觀者「幻想」同系列中的所有作品描繪的都是同一場景，但分別來自不同人的記憶，不同時間點的記憶，最終展現的則是不同的觀點，儘管現實顯然並非如此。藝術家曾公開表示受早期文藝復興繪畫啟發，那時的線性透視仍未完全受制於幾何規律。要領會畫中迂迴視角的微妙，關鍵還是要近距離了解他的實際創作過程。為展覽創作系列畫時，延斯·梵歌不是一幅接一幅地單獨完成，而是把所有畫板鋪在工作室的地上，同時繪製所有畫作。畫的背景通常是色面或幾何圖形的碰撞，表現得抽象鮮明，從而帶出立體感，它們仿似無人的舞台，

points of view, although of course this is never literally the case. While the artist is openly inspired by early Renaissance painting, when linear perspective wasn't just yet perfectly geometrized, a closer look into his actual creative process is essential to understanding the subtlety of his own perspectival twists. When preparing a series for a show, Jens Fänge doesn't complete one painting after another. He works on all the compositions at the same time, which he spreads out onto his studio's floor. The backgrounds of his panel paintings usually receive an abstract dynamic rendering of colorful planes or geometrical forms colliding, which gives a hint of three-dimensionality. Like empty stages, these are only the starting points for the artist's dramas to unfold. His perspectival twists gradually come to life once he begins moving around and shifting cut-out figures, architectural elements, design patterns, as well as smaller paintings from one panel to the next until they reach in his eyes their final destination. Not unlike plate tectonics, as far as such a radical metaphor can go, Jens Fänge's overall assemblage process is very slow. Yet we know what seismic shifts end up causing to the Earth's crust.

Whereas the repetition and variation of akin figures, motifs and patterns create a lingering sense of déjà vu by ways of visual echoes throughout all Jens Fänge's series of paintings, the bits and pieces of his composite works have each a perspective of their own, which either complement or contradict one another. Moreover, the gaze of his portrayed and cut-out characters also open onto multiple directions, which further complicate the artist's puzzling ways. As much as the viewers' impulse is to fancy possible whereabouts for the protagonists drifting into these intricate mazes of paintings within paintings, Jens Fänge's narrative developments, if there are any, are inherently perspectival. Whether within or beyond reach, mere vanishing points polarize his representations and with them, their subjects in and out of their frames. Speaking of which, as one may notice, the tips of some cut-out elements sometimes slightly overlap the edges of the panel paintings. In doing so, they bridge, even so discreetly, the illusory and physical worlds. As a consequence, one might rightfully wonder whether the viewers themselves wouldn't be the ultimate part of Jens Fänge's pictorial plays, that is, wandering souls shifting their points of view from one piece to the next in search of lost points of convergence.

Violaine Boutet de Monvel

Born in Gothenburg (Sweden) in 1965, Jens Fänge lives and works in Stockholm.

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 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.

In 2014 and 2015, Jens Fänge also executed an original work for the Nobel Prize in Literature of Patrick Modiano and Svetlana Alexievich.

是藝術家開展劇場的地方。隨著藝術家的來回走動，視角轉換也逐漸顯現，裁剪好的人物、建構的元素、設計的圖案以及小幅的繪畫，從一塊畫板移到另一塊，直到抵達藝術家眼中的終點。整個聚合過程非常緩慢，近似板塊構造，成果卻不容忽視，正如我們所知道的地震對地殼產生的影響。

系列畫裏重複又變形的相似人物、主題和圖案，往往會造成視覺回響，令觀者有似曾相識感。然而，對於延斯·梵歌的複合作品，零星的畫面都有其獨特視角，可互為補充或矛盾。例如，剪貼或描畫出來的人物，他們的眼神和姿態可指向多個方向，因而加深了構圖的複雜性，同時也帶出令人困惑的敘事發展。觀者想知道跌入畫中迷宮的人物去向，但故事卻朝着可見或不可見的滅點（透視畫中平行線的會聚點）推進。觀者看着某些剪貼元素的尾段——可能是一隻人腳或一級樓梯——小心翼翼地從框架外望，準備打破虛幻的外牆，隨即不期然揣測，自身是否才是延斯·梵歌視角遊戲的最終角色，在作品間漫遊，不停轉換視點，為的是要尋找失去的會聚點。

Violaine Boutet de Monvel

延斯·梵歌，1965年出生於瑞典哥德堡，現在斯德哥爾摩工作生活。

其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。

延斯·梵歌還在2014年和2015年分別為當時的諾貝爾文學獎得主帕特里克·莫迪亞諾、斯維拉娜·亞歷塞維奇繪製了作品。

Jens Fänge was born in 1965 in Gothenburg (Sweden). He lives and works in Stockholm.

SOLO EXHIBITIONS (Selection)

- 2014 "Jens Fänge, Arnstedt Östra Karup", Båstad, Sweden; "SOUL UNION DELUXE" Kirishima Open – Air Museum, Kagoshima, Japan
2013 "Das Schauspiel", ABC Station Berlin, Germany; "Förvandlingsrummet / Room of Transformation", Galleri Magnus Karlsson, Stockholm, Sweden
2012 "Historia de la noche", Eskilstuna Konstmuseum, Sweden; "Diploia (two-person exhibition with Carl Hammoud)", Baton Gallery, Seoul, Korea
2010 "Saltarvet", Fiskebäckskil, Sweden
2009 "En lång ljus vecka", Galleri Erik Steen, Oslo, Norway; "Blänk och strålar/Gleams and Beams", Galleri Magnus Karlsson, Stockholm, Sweden
2008 "Kristianstad Konsthall", Kristianstad, Sweden
2007 Thordén Wetterling Galleri, Gothenburg, Sweden; Arnstedt & Kullgren Galleri, Östra Karup, Sweden
2006 "Maison du Peuple", Galleri Magnus Karlsson, Stockholm, Sweden
2005 "Östersunds Konstförening", Ahlbergshallen, Östersund, Sweden
2003 Arnstedt Kullgren Galleri, Östra Karup, Sweden
2002 "Flat, Baroque and Berserk", Schaper Sundberg Galleri, Stockholm, Sweden
2001 Galleri Wang, Oslo, Norway; Galleri Wallner, Malmö, Sweden
1999 Stalke, Köpenhamn, Denmark
1999 Schaper Sundberg Galleri, Stockholm, Sweden; "Good Life Project", The BBQ Series, New York, USA
1996 Gothenburg Museum of Art, Gothenburg, Sweden; Schaper Sundberg Galleri, Stockholm, Sweden
1995 Lindblad Thordén Galleri, Gothenburg, Sweden

GROUP EXHIBITIONS (Selection)

- 2014 "Här/Nu", Artipelag, Stockholm, Sweden; "Blueprint", Great Hall, MOCA-Tucson, USA; "Samlarens blick – konst ur samtida samlingar", Konsthallen–Bohusläns museum, Uddevalla, Sweden
2013 "Syner på ögats baksida", Karlskrona Konsthall, Sweden; "Time Waits for Us", Galleri Magnus Karlsson, Stockholm, Sweden
2012 "Sturehof", (two-person exhibition with Klara Kristalova), Stockholm, Sweden; "Konst är Dyrbarare än Korv", Varbergs Konsthall, Sweden; "Supersurrealismen", Moderna Museet Malmö, Malmö, Sweden
2011 "Stena 15", Gothenburg Museum of Art, Gothenburg, Sweden; Galleri Örsta, Kumla, Sweden; "Välkommen tillbaka! Saltarvet 10 år", Fiskebäckskil, Sweden; "Pudelns Hjärna, Hellvi Kännings", Galleri Magnus Karlsson, Gotland, Sweden
2010 "Today is Yesterday Tomorrow", Galleri Magnus Karlsson, Stockholm, Sweden; "Modernautställningen", Moderna Museet, Stockholm, Sweden; "Thrice Upon a Time", Magasin 3 Stockholm Konsthall, Stockholm, Sweden
2009 "Märta Måås-Fjetterström", Liljevalchs Konsthall, Stockholm, Sweden; "Samtidigt", Borås Konstmuseum, Borås, Sweden; "Önskekonst", Läns museet Gävleborg, Gävle, Sweden
2008 Carnegie Art Award 2008, ARKEN Museum of Contemporary Art, Ishøj, Danmark, Kunstnerens Hus, Oslo, Victoria Miro Gallery, London, Konstakademien, Stockholm, Kunsthalle Helsinki
2007 "Painting, Space and Society", Konsthallen Göteborg, Gothenburg, Sweden; "Forest assembly", GAD Oslo, Norway
2006 "Abstract Athletics – New positions in Painting", Kusthallen Braderigården, Viborg Denmark; "Spiralhuset", Tensta Konsthall, Sweden
2005 "Erase and Rewind", Bukowskis, Stockholm, Sweden; Arnstedt Kullgren Galleri, Östra Karup, Sweden
2004 "This sweet sickness", Rhodes+Mann Gallery, London, United Kingdom; "Natural Born Painters", Bomuldsfabriken, Arendal, Norway; Carnegie Art Award, Victoria Miro Warehouse, London, United Kingdom
2003 Carnegie Art Award, Konstakademien Stockholm, Kópavogur Art Museum, Island, Kunstnerernas Hus, Oslo, Kunsthalle Helsinki, Finland; Contemporary Art from Sweden, ECB, Frankfurt, Germany; "Nostalgic Real", Müller De Chiara Galerie, Berlin, Germany; "Latterens uttryck", Museum of Contemporary Art, Oslo, Norway
2002 "En samling samtida", Moderna Museet, Stockholm, Sweden; "Necessary Fictions", De Chiara Gallery, New York, USA
2001 Carnegie Art Award, ARKEN Museum of Contemporary Art, Ishøj, Danmark, Kunstnerens Hus, Oslo, Victoria Miro Gallery, London, Konstakademien, Stockholm, Kunsthalle Helsinki; "Markers", Outdoor Banner Event at 49th Venice Biennale, Italy
2000 "Construction in Process VII", International Artists Museum, Bydgoszcz, Poland
1999 "Free Coke", Green Naftali Gallery, New York, USA; "Jack Hanley Gallery", San Francisco, USA
1998 "Message to Pretty", Thread Waxing Space, New York, USA; "PULSE Painting Now", RARE, New York, USA; "Under Construction", Gen Art, New York, USA
"From Here, High St. Project", Christchurch, New Zealand

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