

For Immediate Release

GALERIE ORA-ORA PRESENTS JOHN FRANZEN'S SOLO EXHIBITION *CONTINUUM*

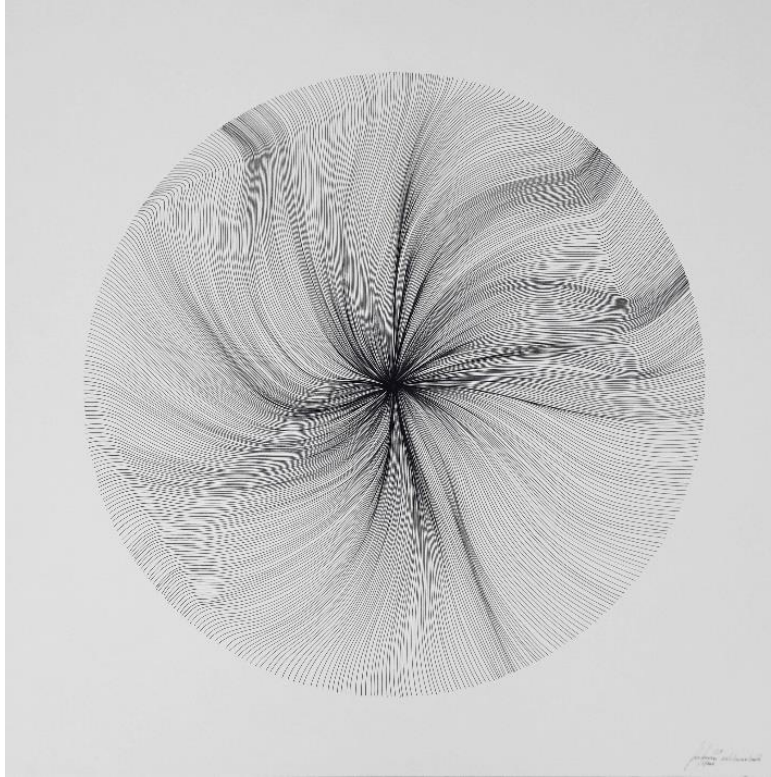


Image: John Franzen, Each Line One Breath - Sphere, 2017, Ink fineliner on paper, 80 x 80 cm
(image courtesy of Galerie Ora-Ora and the artist.)

HONG KONG – SEPTEMBER 10, 2019 Galerie Ora-Ora is pleased to present John Franzen's Solo Exhibition *Continuum* this September. The opening reception will be held from 6 pm to 8 pm on September 24 (Tuesday), and the show will be on view until October 12.

This exhibition focuses on the scientific aspects of Franzen's works. Aptly titled *Continuum*, it examines the spatial and temporal dimensions of the artist's drawings. It presents art not only as a spiritual exercise but also as an information conduit. Franzen's drawings reflect how people have the ability to affect the quality of time and space, postulating that humans are inseparable from the environment and universe. By doing this, he is able to amplify, deepen and sharpen the viewer's spatial orientation and awareness about the world around them.

German artist John Franzen operates under a cosmology model, exploring the universe around him and all that is constructed within it, which entails physics, philosophy and spirituality. This myriad and interdisciplinary approach recalls the Renaissance objective of being eloquent at different subjects, from an amalgam of mechanical arts like painting, to quadrivium subjects like geometry, music, astronomy, arithmetic, and trivium skills including grammar, rhetoric and logic.

Franzen's series, "Each Line One Breath", is an attempt to schematize and understand the relationship between space and time. In the parlance of the art world, terms such as "relativity", "spacetime", "gravitational waves" and "time dilation" are rarely used. However, these concepts are key to appreciating Franzen's art. His works reflect a ripened understanding and application of Albert Einstein's theories.

Albert Einstein had an *annus mirabilis* in 1905, as he realized that space and time were intimately connected to each other. He believed that space and time are mixed together in a fabric called "space-time". The universe is made up of a space-time, where it is possible to map trajectories. At any moment, we can be located in this spacetime using a "3+1" Theory. Three numbers describe the position, including the galactic latitude, longitude, and distance from the center of the galaxy. The fourth number is the time of the event. Thus, one can think of space and time together, as a four-dimensional entity, called space-time.

"Each Line One Breath" is a legible categorization system that reflects the concept of space-time. This is because it also shows how time can be used to measure space. In "Each Line One Breath", Franzen draws one line after the other in continual motion. Therefore, each line represents a time frame, between fifteen to twenty seconds. The complete artwork, which consists of many repeated lines, becomes a space which is a collection of many time frames. By using time to measure space, the artist shows how the real world can be mapped through art.



Image: John Franzen, Each Line one Breath, 2018, Ink fineliner on paper, 140 x 100 cm (image courtesy of Galerie Ora-Ora and the artist.)

Every work from “Each Line One Breath” is individual. The artist’s biological reaction causes this, as Franzen describes: “The fascination in this work is how the breath directly influences the materialization of the line, and thereby the whole image.” Starting always with a straight line on the left side as basic sequence, the line fluctuates through time and space caused by the artist being a human algorithm instead of a machine. These fluctuations can be viewed as records of time dilation. Such comparisons of Franzen’s work and Einstein’s theories are significant because they propagate an understanding of why each drawing is unique. Furthermore, this emphasizes the artist’s pilgrimage to explore ideas of special relativity and space-time through art.

Continuum captures how Franzen is crystallizing the incipient of using art to explain science. Art is viewed as only representing abstract, intuitional and philosophical elements, whereas science purely has connotations with rationality and cold procedures. The artist debunks these notions, as his drawings are concerned with both aspects. His creative insights have some bearing on reality, reflecting how the truthiness of the reality can be conveyed through art. By combining art and science, Franzen is able to impact the viewer’s sensorium and perception of time and space.

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About John Franzen

John Franzen was born in Germany in 1981. During his teenage years, Franzen became determined to become an artist, but it was his studies at Robert Schumann Technical Institute in Belgium where art took a primary role in his life. In 2008, he graduated with a BFA from Maastricht Academy of Fine Arts in Netherlands, where he continues to work and live. Franzen has participated in various exhibitions in Europe with shows in France, Belgium, Germany and the UK. He has also exhibited internationally at art fairs, including Art Central, Hong Kong (2017), Art Paris (2018) and Draw – Saatchi Gallery, London (2019). In 2016, he received the first place for the “International Emerging Artist Award” in Dubai.

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About Galerie Ora-Ora

Ora-Ora began in Hong Kong in 2006, with globally-sourced artists who are thought-driven innovators. Our artists interpret history and philosophy to bring new perspectives to our modern world and the lively dialogues between east and west. Recognized for our support of Asian contemporary art, we have grown to represent artists from Asia, Europe and the US across a variety of media. Dr. Henrietta Tsui-Leung, co-founder of Ora-Ora, is also co-founder of the Hong Kong Art Gallery Association, which builds connections and opportunities in the growing Hong Kong art industry. The gallery continues to develop alliances and partnerships with institutions globally to enable discovery of our artists in fresh environments. From our base in Hong Kong, we travel regularly to meet our clients at global art fairs and our international exhibitions.

即時發布

方由美術 九月 H Queen's 呈獻 約翰·弗蘭森 (John Franzen) 個展 「延續·線」



約翰·弗蘭森 (John Franzen) ， 《一行一氣 - 球形 (7529) 》 ， 油墨細線紙本 ， 80 x 80 厘米。(圖片由藝術家和方由美術提供)

香港 – 2019 年 9 月 9 日– 方由美術榮幸地於 2019 年 9 月舉辦 約翰·弗蘭森 (John Franzen) 個展「延續·線」。展覽開幕酒會將於 9 月 24 日 (周二) 下午 6 時到晚上 8 時在畫廊空間舉行，展期至 10 月 12 號。展覽「延續·線」展示了約翰·弗蘭森 (John Franzen) 如何利用藝術，具象地勾勒科學的概念，向觀眾闡釋世間真實風景的一系列藝術創作。

藝術，一向給人以抽象、感性以及哲學感的印象。而與之相對，科學卻會帶給人以純理性及冰冷的感覺。當我們以此為前提，去審視德國藝術家弗蘭森的創作，自然會體會出其中的超凡價值。本次展覽著重研究弗蘭森如何運用紙本繪畫《一行一氣》系列 (Each Line One Breath) ， 表達他對科學和靈性的觀想以及關於人類與宇宙空間聯系的探討。

《一行一氣》系列創作，是弗蘭森了解、研究、闡釋時間與空間關係的重要載體。在傳統的藝術世界裏，諸如「相對論」(relativity)、「時空」(space-time)、「引力波」(gravitational wave)、「時間膨脹」(time dilation)等科學名詞甚少出現及使用。而弗蘭森的《一行一氣》系列創作卻根植於上述科學概念，其創作的精髓理念均來自於愛因斯坦提倡的「相對論」(theory of relativity)，這些概念是構成弗蘭森藝術形態及體系的基本要素。

愛因斯坦於 1905 年提出「相對論」——他發現空間以及時間有著密不可分的關聯——同時他相信時間和空間在同一個結構下是互混為一，即謂：「時空」。愛因斯坦認為時空是宇宙的構成體，並建造了內裏的軌跡。而我們能夠在現實生活中運用「3 加 1」的理論定航空間的時間性。所謂「3 加 1」的理論就是時空的結構，即以銀河系為中心的「銀河緯度」、「經度」以及「距離」造成的三維空間，就是現實生活中的「長、寬、高」，而「時間軸」就是時空的第四元素。它們四者聯合起來就是四維空間，即現實世界的「時空」。

《一行一氣》的核心要素是「線」。在《一行一氣》裏，弗蘭森試圖通過藝術創作去展示時間和空間的關係以及人類的靈魂是如何改變時空。弗蘭森用「線」串聯起時空——這裏的每一條線條都是連貫不斷的，而每一條線等同於一個時間的刻度。這種線條的表現方式及處理手法，都是能夠表現時空相對論的絕佳嘗試。密集的線條組成的畫面就是時間聚集的證明，弗蘭森利用「線」建構出一個空間的時空，而宏觀來說這就是我們所熟知的真實世界的縮影。

除了用科學的概念去表達人與宇宙的共鳴關係，《一行一氣》還有著自身性靈的一面。作品中的每一條線都是經過弗蘭森與環境之間的共鳴以及（憑借）自身的生理狀態而建構的。《一行一氣》系列裏每一幅作品都是獨一無二的，而且畫面觀感也變化萬千。這種獨特性，主要得益於：每一幅作品的圖案都是弗蘭森的身體在不同的生物狀態下完成的。弗蘭森這樣描述《一行一氣》系列：「這作品最令人動容的就是氣息 (breath) 如何直接影響線條的本質，並進一步影響整個畫面的布局。」若我們細看弗蘭森的每幅作品，便會發現每一行線條的外型和變化都是不一樣，像是刻劃了不同狀態的時空。而每一幅作品仿佛就是代表不同的時區一樣，因為記錄時空狀態的圖案都是不盡相同的。

正如展出作品中所傳達出的訊息：弗蘭森的創作主題跟「宇宙學」的研究領域關聯甚密，他借助個體性創作為通道，展示出人類、（四周）環境、時空等要素之間存在著不可分離的聯系。同時，也深刻地表達出人類在世上與宇宙的連結並非遙不可及的概念。弗蘭森希望透過探索宇宙與自身環境的相互關係，從中解構例如物理、哲學以及靈修學等不同的社會元素。這種跨學科的探索精神讓人聯想起文藝復興時代，人們總是涉獵和吸收藝術、天文學、音樂、文學等不同範疇的知識，甚至包括人文學科等題材，並且從當中獲得啟發。

弗蘭森就如文藝復興時代的那些「通才」們一樣，著重在人文主義中去探索有關人類的內在特質與潛能。他的創作題材大多在表現求知欲是如何成為探究文化的過程中不可多得的要素的。

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約翰·弗蘭森 (John Franzen) ，《一行一氣》 ， 2018 ， 油墨細線紙本 ， 140x100 厘米。（圖片由藝術家和方由美術提供）

關於約翰·弗蘭森 (John Franzen)

約翰·弗蘭森 (John Franzen) 1981年於德國出生，他從小對繪畫、科學與天文學產生興趣。他在15歲的時候，被家人送往比利時東部的羅伯特舒曼技術學院 (Robert Schumann Technical Institute) 接受教育。在為期三年的學院教育和工作經驗裡，為他對自然環境帶來新的視角，並意識到自己對藝術有著濃厚的興趣。這為他的藝術家生涯埋下重要的伏線。

弗蘭森在2018年於荷蘭的馬斯特里赫特完成藝術學位，並在當地成一為藝術家。他擅長運用藝術的手法表達科學的概念，同時帶出人類與宇宙之間充滿靈性的連繫。其代表作《一行一氣》系列 (Each Line One Breath) ，表達他對天文和宇宙學的觀想，並帶出人類與大自然有著密切的關係。他在法國、比利時、德國等多個歐洲國舉行個展和聯展包括 Art Paris巴黎博覽會 (2018) 以及 Art Central香港 (2017) ，並同年於香港舉行第一個展覽。他的作品在歐州屢獲贊譽，包括2016年獲得杜拜的「國際新興藝術家獎」等。

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關於方由美術

方由美術於 2006 年由梁徐錦熹博士 (Dr. Henrietta Tsui-Leung) 在香港創立，畫廊匯聚了來自全球各地具創新思維的藝術家。我們的藝術家深入研究歷史與哲學，促進中西文化交流的對話，為現代世界帶來更多新銳藝術觀念與無窮想像力。我們對亞洲當代藝術的貢獻及支持備受各方認可，現今已開拓代理來自亞洲、歐洲和美國等地運用不同媒介的藝術家。隨後，Henrietta 更聯合創辦了香港畫廊協會。在香港藝術行業的迅速發展下，該協會為世界各地藝術社群建立了更緊密的聯繫和機遇。方由美術繼續致力與全球性的機構建立聯盟和夥伴合作關係，發掘不同具潛力的藝術家。方由美術從香港出發，邁向全世界，繼續參與更多國際性的博覽會和展覽，為世界各地的客戶提供更優質緊密的合作和服務。