

FERDINAND PENKER
費迪南德·彭克爾



Untitled, 1985
tempera on canvas
91 x 153 cm (35 ¾ x 60 ¼ in.)

無標題, 1985
蛋彩, 畫布

In the 1970s, Ferdinand Penker began developing a coherent oeuvre grounded in constructive and concrete ideas and influenced by American Color Field Painting, Minimal Art, and European reductive tendencies. Through self-reflection, he continually questioned and expanded the notion of painting – its methods, materials, potentials, and parameters. His body of work commands a particular analytical quality, reflecting a discursive continuity and topicality that has earned the artist a unique position in modernist painting.

Penker spent much time in the US, and his close acquaintance with Josef Albers (whom he visited in 1971), the several months he lived in New York, and the many years he lived in San Francisco (1977 to 1988) all left a distinct mark on his work.





Ferdinand Penker
Untitled, 1986
tempera on canvas
100 x 140 cm (39 $\frac{1}{3}$ x 55 $\frac{1}{8}$ in.)

費迪南德·彭克爾
無標題, 1986
蛋彩, 畫布

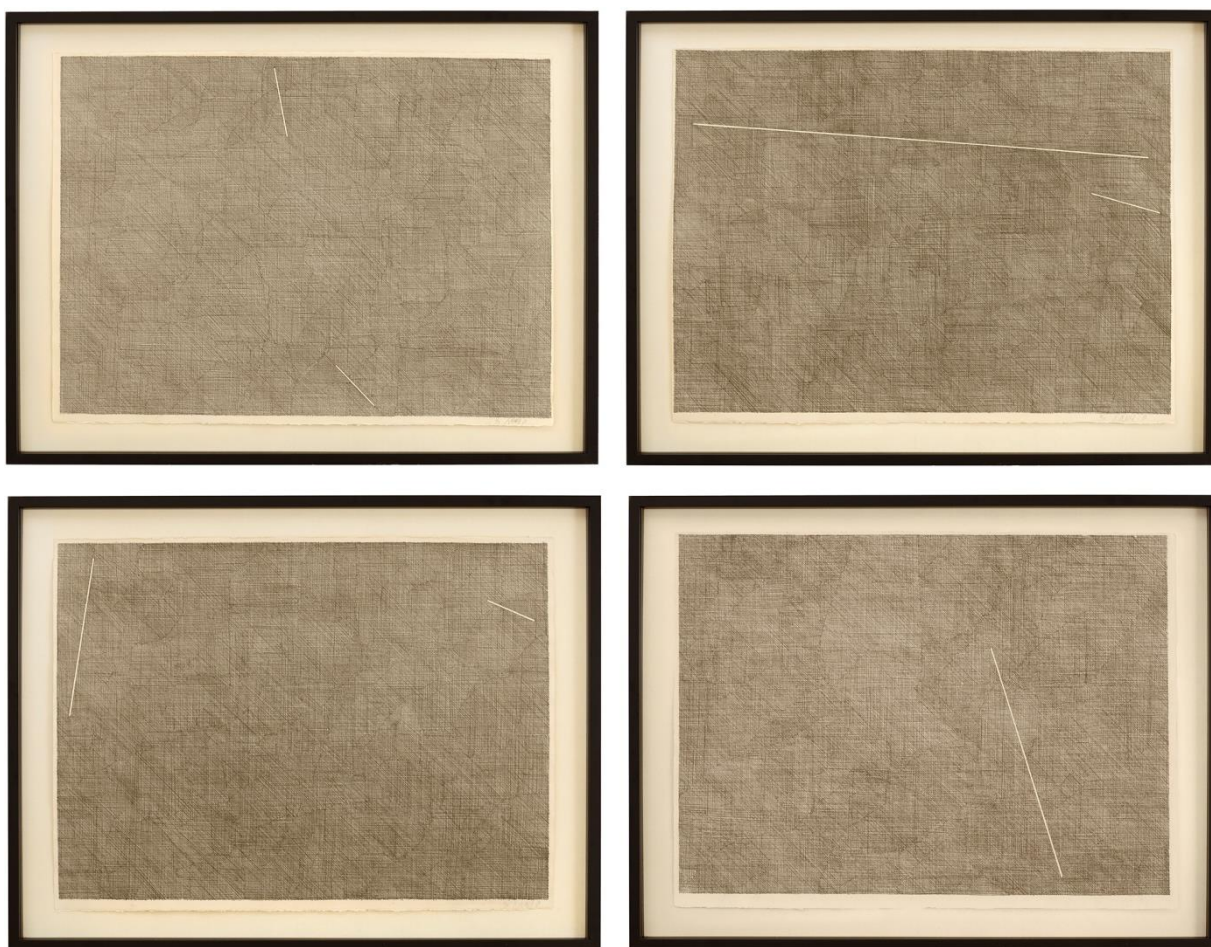
Not only was he a visiting professor at the University of California, Davis, from 1981 on, but the impact of Josef Albers and an American post-war style of painting in which the achievements of European art from the first half of the 20th century were combined and amplified are clearly evident in his work. The unique atmosphere of the California coast was equally important for Penker's work, which at that time revolved around the themes of light and space.

In the 1970s, Penker cultivated an authoritative vocabulary and methodology that he continued to expand and which allowed him to approach an artistic idea from a variety of angles. His exploration of space and architecture inspired his artistic focus on the key themes of the line, the structures lines create, and the painting of these components. He used the serial repetition of identical lines to generate two-dimensional, homogenous, minimalistic, and virtually monochrome arrangements, applying paint in a scriptural way as a method to create an abstract composition.



A decisive development in his work was the expansion of painting into the third dimension in the 1990s. This dismantled the autonomous entity of the picture and brought his engagement with art to a new level.

Penker's paintings, especially his print graphics, are also significantly influenced by his fascination with Asian culture, which he became fascinated with while living in the US. He was particularly drawn to Japanese culture, and he traveled to Japan in 1986. In 2008, he lived and worked in Tokyo for half a year.



Ferdinand Penker
Untitled, 1980
portfolio with 4 line etchings on rag paper
ed. 26/30 + 3 AP
paper size, each: 56,5 x 75 cm (22 ¼ x 29 ½ in.)

費迪南德·彭克爾
無標題, 1980
四行銅版布紙圖集



Inspired by the living and work conditions of urban Japan, he created a series of works closely based on key social problems of Japanese society – like *hikikomori* (young people who completely withdraw from society and live as recluses), whom he saw as sharing certain aspects with artists in our society.

Condensed into a minimum of explicit methods of expression, Pecker's work is also characterized by a strong, meditative element of repetition accompanied by silence, concentration, and order. The application of paint reveals similarities to calligraphy, particularly to Far Eastern brush and writing techniques.



Ferdinand Pecker
Untitled, 1997
tempera on canvas
4 x / 47 x 49 cm

費迪南德·彭克爾
無標題, 1997
蛋彩, 畫布

費迪南德·彭克爾自 1970 年代起以其持續性的創作發展出一封閉得作品體系。此一作品體系是由結構性與具體性思路作為基礎被建立起來，並在美國色域繪畫，極簡藝術與歐洲約化傾向的影響下被表達出來。在一個自我反省的經驗裡，不論繪畫之器，之潛質，之服務框架，都會被質疑詢問，也都被開闊展拓。他的作品以其具分析的質量與其論述的連貫性和及時性被特為標出；此標記給予彭克爾一佔領現代繪畫一席之地的獨特地位。

廣被知曉的軌跡也留在他美國的旅程中：1971 年對約瑟夫·亞伯斯（Josef Albers）的拜訪和直接接觸；1972 年在紐約數月長的逗留及銜接於後，在 1977 年到 1988 年之間於舊金山的居留。自 1981 年起，彭克爾以客座教授的身份在加利福尼亞大學戴維斯分校任教。他從約瑟夫·亞伯斯身上得到的影響，和從歐洲半百年藝術功業的匯集與此出的持續開發而結果的美國戰後繪畫上得到的影響，是清楚明白的。

這些影響也決定了彭克爾作品中當時環繞於光線明暗與於空間的提問盤旋，以及在他作品中美國南方西岸的特殊風情氛圍。在 1970 年代彭克爾研想出一具約束性的詞彙，以及一以在作品之中多面性更變與持續漸進的設計理念為導向的方法學。位於藝術家藝術作品中點的是：以對於空間與建築的關心衍導出的塑形性線條，以及由此線條組建而成的結構，和由這些構件成就的繪畫。它們是核心的議題。以如特殊筆跡般的顏料堆疊作為方法，成就了如抽象組合排列的結果。由系列性相同筆法的重複感，產生了坦暢的秩序——同質，極簡，與那對單色性的傾向。更作為決定性的，是在 1990 年代間對繪畫在空間中的延展：他打破了圖像自治的實體，擴展膨脹了討論關注的範圍。另一個對繪畫，和特別對彭克爾的版畫重要得影響，是對亞洲——特別是對於日本——文化的討論關注。藝術家在美國時就透過個人交際與日本文化有了初次的相遇；這次相遇牽成了藝術家於 1986 年時間的第一次日本旅行，由之也引出藝術家於 2008 年在日本東京為期半年的創作逗留。在這次的造訪，



彭克爾直接面對了特殊的日式城郊生活與日式城郊工作條件。他針對“隱蔽青年(Hikikomori)”——自動從社會退避進入完全隔離的青年，這一日本及時社會問題與現象，以其藝術家之存在面向將此議題與奧地利的社會進行比較，成就了一創作時期。除此之外，在彭克爾他以明確界立的表達手段所創作的作品中，可通見那在重複性過程中顯露的強烈冥思性時刻，及與之相伴的沉靜，專注與秩序。而在繪畫性的執行中相仿遠東風味的筆法技巧韻味，平行指出了其對書法的協調。

費迪南德·彭克爾（1950 於奧地利克拉根福特出生，2014 於奧地利普雷丁去世）在 1968-1972 年間在格拉茲學習醫學與藝術史。於 1977-1987 年之間居留於美國，並以教授的身份在加利福尼亞大學戴維斯分校任職。展覽（節選）：

2010 年 克恩頓現代藝術館，克拉頓福特，奧地利；“山之手”，白尾梢虹街平台，倫敦，英國；2008 年 “對廣場的 45 次觀看”，町屋文化中心，東京，日本；藝術家包廂，拉廷根，德國；2006 年 “選集”，無空間，卡薩阿馬里利亞，聖荷西，哥斯達黎加；2003 年 “一起烏鴉的謀殺”，書的計劃項目，國家博物館喬安農姆，格拉茨，奧地利；2000 年 97-99 白尾梢虹街，倫敦，英國；1984 年 “一間帶景觀的房間”，加州大學柏克萊分校，加州，美國

Ferdinand Penker (born 1950 in Klagenfurt, Austria, died 2014 in Preding) studied medicine and art history at the University of Graz from 1968 to 1972. From 1977 to 1987, he lived in the US and was a professor at the University of California, Davis. Selected exhibitions: 2010 Museum Moderner Kunst Kärnten, Klagenfurt, Austria; Yamanote, Sclater Street Platform, London, United Kingdom; 2008 45 Views of a Square, Machiya Bunka Center, Tokyo, Japan; Künstlerloge, Ratingen, Germany; 2006 Obraselecta, NOSPAC, Casa Amarilla, San Jose, Costa Rica; 2003 A Murder of Crows, book project, Landesmuseum Joanneum, Graz, Austria; 2000 97-99 Sclater Street, London, United Kingdom; 1984 A Room With A View, KALA Institute, Berkeley, California; 1981 Wiener Secession, Vienna, Austria

