

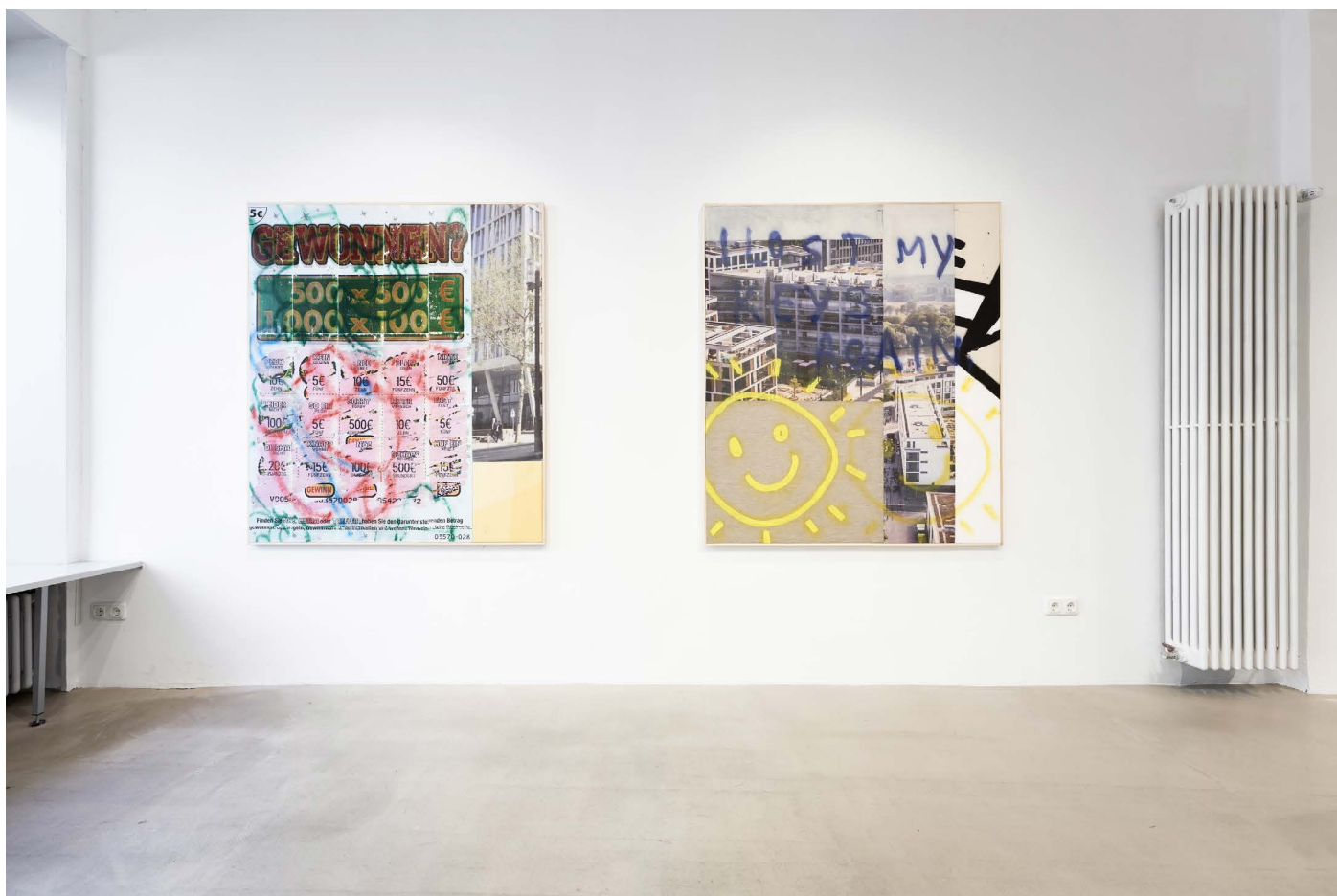


An Artist Interview #24

Jonas Fahrenberger

Interview
Luis Bortt

*1995 in Gießen, Germany; lives and
works in Offenbach am Main, Germany
Photo: Luis Bortt



by Jonas Fahrenberger
Exhibition view Glücksschwein
Nagel Draxler, Munich
2022
Photo: Ulrich Gebert

How would you describe your work?

In the broadest sense I am a painter, but in recent years I have also started to produce sculptural works. If I had to use catchwords, I would first stumble upon words like cheeky, direct or humorous, even though my work usually has a serious background. I make use of the pictorial worlds that surround me and try to put them into new contexts in order to tell exemplary stories. In my paintings I collage a lot – in my sculptures I like to let the material speak for itself.



by Jonas Fahrenberger
Exhibition view Glücksschwein
Nagel Draxler, Munich, 2022
Photo: Ulrich Gebert

What materials and techniques do you work with?

I don't limit myself much here. It is important to me that I can achieve an effect with the materials that works for me. I like to combine media and juxtapose them. Most of the material, however, comes from the street. More specifically, a few years ago I started appropriating things like construction fence advertisements, tarpaulins, satellite dishes and roller shutters during nighttime walks. For my work on stretcher frames, I sew the materials gathered in this way into backgrounds and complement them with pictorial motifs that I also encounter in the cityscape. Scratch cards, advertising texts, graffiti, matchboxes and the like often serve as templates. I then apply these to my work either by means of transfer printing or directly with a brush or can.

In my sculptural work, I often assemble the materials or only supplement them with a few interventions, as the material usually already brings such a strong statement with it. Important here are, for example, small traces of use such as rust on the satellite dishes or scratches and dust.



by Jonas Fahrenberger (l.) &
Tabata von der Locht (r.)
Exhibition view Total Involvement
Projektraum 145, Berlin
2022
Photo: Moritz Haase



by Jonas Fahrenberger
 Untitled
 2021
 Transfer print on canvas, spray can, PVC
 150 x 130 cm



by Jonas Fahrenberger
 Goldene 7
 2021
 Transfer print on canvas
 150 x 100 cm

Which influences have an impact on your work?

My practice is shaped by my urban and subcultural environment. Even growing up, I was drawn to forays through old factories and marshalling yards more than to classical dance classes. Through punk, skateboarding and squats, I developed an eye for contradictions that I can now visualize. I'm processing a lot of the energy of my teenage years and in said process I'm trying to understand what my own drive actually was. Apart from a diffuse „chaos, beer and anarchy“ feeling, it is mainly moments of excitement and wonder, but also the constant non-participation, that have stayed in my memory. This observer role is turned into an output in my work and attempts to convey what I experienced. There is something unbelievably liberating about the moment when I wander through the city and acquire material, and it is probably a product of my early engagement in political actions and the permanent non-agreement that went along with it.



by Jonas Fahrenberger
 Exhibition view Glücksschwein
 Nagel Draxler, Munich
 2022
 Photo: Ulrich Gebert



Photo: Luis Bortt

How do you approach a new work? And how do you work in the ongoing process?

It usually starts with roaming around – with being on the move and what I experience. My studio often resembles a mixture of archive and building site. When I find material that has an effect on me, I usually take it with me first and see later how things interrelate in the further process.

Often there are certain „overall subjects“ that start from the material or a motif and are then supplemented by further components. In recent years, my work has become a little more free through this approach. That is, more colour, more combined materials and, above all, more wit. Most of my work, however, are then created in a few days. Rarely, for example, do I come back to a canvas I have started and am then satisfied with the result. I like the combination of months of searching and the quick realization when things finally fall into place.



by Jonas Fahrenberger
Studio view
Magma Maria, Offenbach a.M.
2021



by Jonas Fahrenberger
Lampe (1)
2021
Neon lamp, metal, wood, plastic
140 x 20 x 50 cm



by Jonas Fahrenberger
Studio view
Magma Maria, Offenbach a.M.
2021



by Jonas Fahrenberger
Studio view
Magma Maria, Offenbach a.M.
2021

What excites your artistic work in dealing with the most various materials?

The sheer abundance of possibilities is a big part. Also, I feel that working with different materials gives me the chance to get to the heart of my intentions better. In the past, I often tried to represent everything in painting, but quickly realized that there are things that only the material itself can convey.

The moment of recognition in the exhibitions also has something to it. When looking at roller shutters, satellite dishes and advertising media, associations are quickly awakened in the viewers and a certain „aha“ moment occurs. This recognition (of oneself) in the work is very important to me, as it draws the viewers into the work and thus creates a leap from my mediating level to a more intimate moment.



Photo: Luis Bortt



Photo: Luis Bortt



by Jonas Fahrenberger
Exhibition view Total Involvement
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Photo: Moritz Haase