

## Meyer Riegger 麥習畫廊

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## ARMIN BOEHM 阿敏·博姆

Armin Boehm was born in Aachen, Germany, in 1972. From 1995-1996 he studied at the Staatliche Kunstakademie Münster and from 1995-2001 at the Staatliche Kunstakademie Düsseldorf in the class of Konrad Klapheck and Jörg Immendorf. He then became protégé of Jörg Immendorf and stayed for a scholarship in Paris, France. Armin Boehm now lives and works in Berlin.

The observation of scientific and human boundaries serves as a basis to Armin Boehm's paintings, as well as the reference between urban and natural habitats which the artist uses to pursue the possibilities of painting. His use of forms based on the vocabulary of Modernism pools specific occurrences in his paintings, which appear to be atemporal both in their disassociation and vagueness. The artist discusses motifs where the physicalness of the depicted evolves from the interference with form, color and the collaged elements – Boehm, however, retracts, dissolves or abstracts the figurativeness in the painting whilst painting it.

With a collage technique the artist combines fragments of colour, fabric, paper or metal substances from which the body of his paintings crystallizes and virtually stands out plastically – in his latest paintings this is achieved especially by materially integrated fields of colour. The fragmented and perspectively cut depiction of space and figures dissolves the corporeality of the depicted synthetically. At the same time, however, image layers which are dissolved and reciprocally affected open up to fictional situations, which unite introspection and supervision of an event.

Armin Boehm's paintings oscillate between origination, presence and abstinence regardless of their sujet, that is not really tangible and finds itself somewhere between landscape and portrait painting. Existence and disappearance becomes valid in the haptic of the surfaces of Armin Boehm's paintings, and compositions, too. The question points to the possibility of painting that the artist lets become subject while developing his painting between figuration and symbolic.

阿敏·博姆 (Armin Boehm) 於 1972 年出生於德國亞琛 (Aachen)。1995 年至 1996 年，他就讀於明斯特美術學院 (Staatliche Kunstakademie Münster)，1995 年至 2001 年之間，就讀於杜塞爾多夫美術學院 (Staatliche Kunstakademie Düsseldorf)，師從康拉德·科拉菲克 (Konrad Klapheck) 和約爾格·伊門多夫 (Jörg Immendorf)。隨後，博姆作為伊門多夫 (Jörg Immendorf) 的學徒，在法國巴黎的工作室見習。博姆如今在柏林生活和工作。

博姆的繪畫多從探究科技和人類的界線出發，通過對城市和自然中的景觀的描繪，探索繪畫的可能性：他在繪畫中，運用具有現代主義語意的圖像，匯集成特定的“事件”。這些元素在畫面中經過分解和模糊，成為了非時間性的存在。藝術家通過對形式、顏色和拼貼元素的結合，經由擦除、融合以及抽象等創作手法，探討了繪畫的“物理性”。

通過拼貼技術，藝術家將色彩、織物、紙張和金屬碎片等元素融合，並著重突出了畫面的主體——在他最新的作品中，這一點更是通過對顏料的巧妙運用，得以完美呈現。藝術家將空間和人物碎片化，並通過透視、切割，將畫面重新整合。與此同時，被解構的圖像，似乎打開了一個虛擬的情境，將對事物的反省與審視合一。

博姆早期的繪畫主題在根源、存在和禁慾等問題之間搖擺，但不論最終是什麼，這些問題都是非物質的、無形的，並且畫的內容往往介於風景和肖像畫之間。“存在”和“消失”的概念，在其作品的繪製和構圖上，都變得尤為重要。在形象和象徵之間，繪畫的可能性也成為了主題。