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## MIRIAM CAHN 米利亚姆·卡恩

Influenced by performance art and the feminist movement of the 1960s and 1970s, Cahn developed her work in the 1980s incorporating large, black and rich drawings of warships, televisions, fighter jets and other seemingly male-dominated vernacular. Back then she was often using and instrumentalising her body to create the drawing in a performative act. The performative aspect is just as valid as the corporeality with which her work develops. The body is not only the subject of contemplation, but also serves the artist as a medium. Here the artist reshapes seen images as mental images in a medium appropriate for the portrayal, which transports and accentuates her own view of matters.

Miriam Cahn came to international prominence with three successive and unprecedented opportunities: an inclusion in Documenta 7 in 1982 (in which she removed her work out of protest), a solo show at Kunsthalle Basel, curated by director Jean-Christophe Ammann in 1983, and a solo presentation at the 41st Venice Biennale in 1984 representing her country of Switzerland.

Decades later at age 50, she made a radical move in her practice when she decided to leave the monumental drawings in which she became known, for an equally intuitive painting practice. This move was a direct evolution and innovation of the result of 30 years of drawing and performing. Cahn began using color in 1994, turned on to the formal and psychological power of mass media imagery and its gradual saturation. She cites Michelangelo Antonioni's 1964 film 'Il deserto rosso' (*Red Desert*) as a work that exposed her to the hyper-reality of color. With exquisite sensitivity, Cahn uses color to highlight choice parts of her figures - principally breasts, lips, or eyes—suggesting fragility and fecundity and endowing her figures with a sense of inner life.

Over the last couple of decades Cahn's extraordinary range and iconography have been supported by the emotive potential of painting focussing on the body, human conflict, home, war, nature and landscape, both real and imagined are frequent themes.

\*Miriam Cahn was born in 1949 and lives and works in Bergell, Switzerland. Her works are included in museum collections worldwide. Significant solo exhibitions have been held at the Museum für Moderne Kunst Frankfurt (1992) Kunsthalle of Basel (1983), Musée la Chaux-de-Fonds (1984), Kunstmuseum Bonn (1985), Haus am Waldsee in Berlin (1987), Kunstverein of Hannover (1987), Cornerhouse in Manchester (1990), Kunsthaus Zürich (1993), Fundaci3n La Caixa Madrid, Kirchner Museum in Davos (2006), David Roberts Art Foundation in London (2011) and Eli and Edythe Broad Art Museum (2015).

受行为艺术以及上世纪六、七十年代女性主义运动的影响，米利亚姆·卡恩在上世纪八十年代创作的作品包括以军舰、电视、战斗机这些看似由男性主宰之话题为题材的大幅内容丰富的黑白素描。那时她也常运用自己的身体，把身体作为工具，以行为艺术的方式进行创作。米利亚姆·卡恩在国际上享有名声是因为三个相继出现、可谓绝无仅有的机会：一是1982年应邀参加第7届卡塞尔文献展(Documenta 7, 在该展上她出于抗议而撤回了自己的作品)；二是1983年在巴塞尔美术馆(Kunsthalle Basel)举办的由馆长让-克里斯托夫·阿曼(Jean-Christophe Ammann)亲自策划的个展；三是1984年单独代表瑞士参加第41届威尼斯双年展。数十年后，50岁时，卡恩急转弯，不再进行使其名声大震的巨幅素描，而是转向同样凭直觉进行的绘画实践。这一转变是30年从事素描和行为艺术的直接演变和创新的结果。1994年卡恩开始使用色彩并开始关注大众媒体画面在形式和心理方面的影响力及其渐渐的饱和效应。她把米开朗基罗·安东尼奥尼(Michelangelo Antonioni) 1964年拍摄的电影作品《红色沙漠》视作让她感悟到色彩超现实性的作品。卡恩凭其精细独到的敏感，使用色彩突出画中人物的某些身体部位，主要是乳房、嘴唇或眼睛，暗示其脆弱和繁殖能力，赋予这些人物以内在的生命感。过去几十年，卡恩作品的独特范畴和图像学内涵又多了绘画之感情潜力这个层面。在此她主要关注人的躯体、人类的冲突、家园、战争、自然和景观等现实的和虚构的题材，并经常以此为主题进行创作。

\*米利亚姆·卡恩出生于1949年，在瑞士巴塞尔和贝格尔(Bergell)生活和工作。她的作品被世界各地的博物馆收藏。曾举办的重要个展：德国法兰克福现代艺术博物馆(Museum für Moderne Kunst Frankfurt, 1992年)、巴塞尔美术馆(Kunsthalle of Basel, 1983年)、瑞士拉绍德封博物馆(Musée la Chaux-de-Fonds, 1984年)、德国波恩艺术博物馆(Kunstmuseum Bonn, 1985年)、德国柏林森林湖畔艺术中心(Haus am Waldsee, 1987年)、德国汉诺威艺术协会(Kunstverein of Hannover, 1987年)、英国曼彻斯特角屋画廊(Cornerhouse, 1990年)、苏黎世美术馆(Kunsthaus Zürich, 1993年)、西班牙马德里储蓄银行基金会(Fundaci3n La Caixa Madrid)、瑞士达沃斯基什内尔博物馆(Kirchner Museum, 2006年)、英国伦敦大卫·罗伯茨艺术基金会(David Roberts Art Foundation, 2011年)以及美国埃利和埃德斯·布罗德艺术博物馆(Eli and Edythe Broad Art Museum, 2015年)。