



© Foto Hans Bohlmann: Resa Rot

Hans Bohlmann (GER)

Hans Bohlmann was born in Karlsburg, Germany, in 1971. Between 1991 and 1996 he studied fine arts and graphic design at the Academy of Visual Arts in Leipzig. After completing his master's degree professor in 1999 he worked as a freelance artist in Leipzig.

In the mid 90s the artistic oeuvre of Hans Bohlmann developed from narrative graphic art toward increasingly conceptual painting. More and more he reduced the signature gestures in favor of an emblematic image structure. His motifs are isolated on the surface, freed of any and every illusion of space or depth. Hans Bohlmann often works with recurring "characters" or elements.

Portrait series, tournaments or training scenes, work with animal motives - here in the late 90s and early 2000s his work is dominated by muscular, short haired dogs. Different groups of works overlap into and with one another.

"A finished picture shows something that has congealed," says Hans Bohlmann. "Something has been elevated out of an inner flickering into the world of tangibility and is robbed of its actual familiarity and transformational quality. In this way, the series is also an attempt to touch on a former spectrum."

The following text is from Meinhard Michael, Leipzig, 2014.

Although Hans Bohlmann had been in contact with a gallery since finishing his studies at the Academy of Visual Arts Leipzig, he withdrew from the art world and concentrated on music, making a name for himself with his project Antlers Mulm and founding his own music label.

Even his early works - with this we refer to his paintings from 2000 and earlier - still remain to be discovered. Inevitably the thought occurs: one would have liked to have had him present during the period when the Leipzig art scene was being so hotly debated.

His first years as a painter were ones of abbreviated bundling and condensation. After finishing his studies, Hans Bohlmann searched for an equally objective style, which was to take a back seat in the face of subjective implementation. Bohlmann completed his Master's under Arno Rink, who also taught some of the painters of the New Leipzig School.

In contrast to their narrative expansion Hans Bohlmann chose the path of 'narrative reduction': the images are restrained and cut down to leave only the symbolic abbreviation of the image.

An ultimate will was thus expressed not to muddle the power of expression of a graphic symbol through personal emotions. Looking back, this is exactly where the fascination of these mentally--expressive objectively reduced images lies. Despite the decisive reduction they are not mere signatures, because no smoothing takes place to lead ultimately to the form, but rather a

narrative compaction.

They look as though “one could write slogans under them,” says the painter of his own work. However one can assume that each literal statement would restrict and fixate the image in an unbalanced way.

The impression of these early works is sometimes somewhat abrasive, but they are enticing with their balanced form and beautiful surfaces. Bohlmann succeeds in balancing the subjects. Even the dogs, whose raw energy come across as aggressive, are tamed by the formal nature of the paintings.

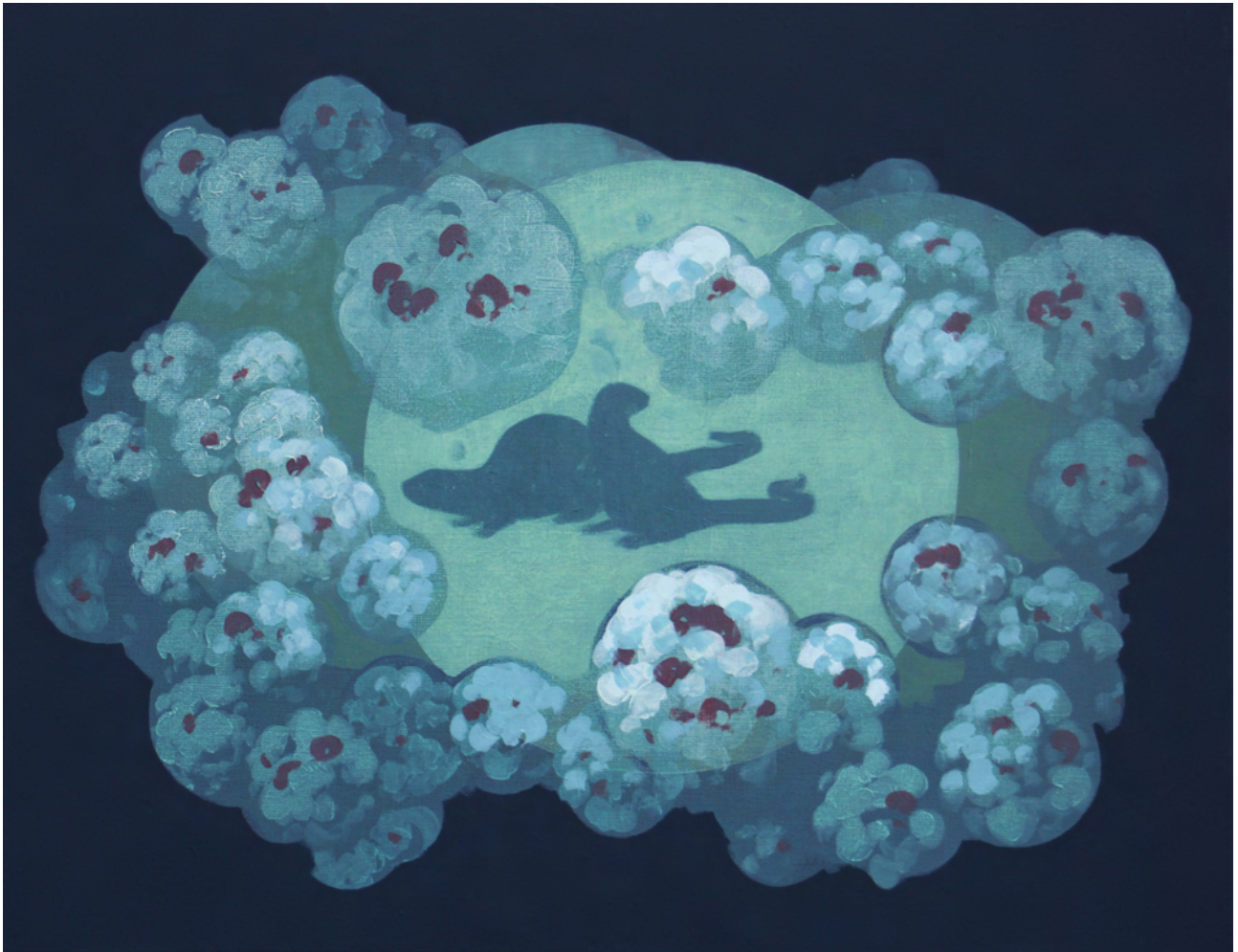
A certain ambivalence between melancholic appraisal and angry aggression is apparent in many of his paintings. The artist uses the fragments of political iconography that have attained symbolic character, as well as abstract image structures, lattices and symmetries to condense and intensify palpable emotions.

His debut as a painter in 2014 has proven that Hans Bohlmann has expanded his world of imagery in recent years, although only animals still appear as the protagonists - often fictitious, reinvented animals.

They wander through surreal, obviously dystopian, theme-scapes - sometimes cosmic or microscopically freed of limitation. What is fascinating is the painterly invention and the effect of the imagery through its formal rewriting.

This is founded in Bohlmann’s painting ability, which previously enabled the formal compression of abbreviated images, and can now express itself freely in complex images.

As Bohlmann’s earlier works ponder within a mindscape of repression and social pressures, what seems to prevail finally is a roguish horror at how far human alienation from the world we live in will take us.



Hans Bohlmann

Halbnacht
60 x 80 cm
Acryl on Canvas
2014



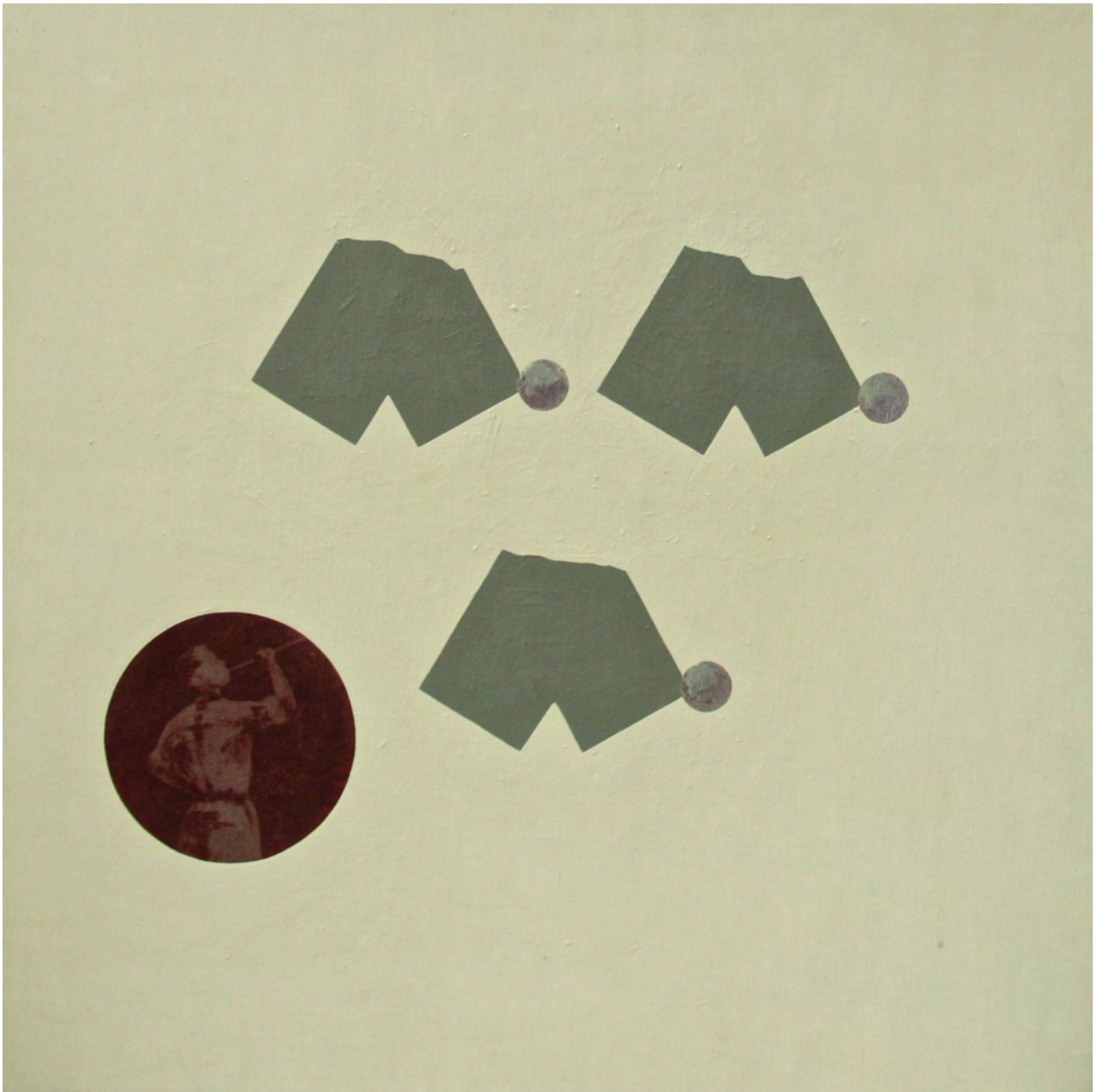
Hans Bohlmann

Abfrage
60 x 80 cm
Acryl on Canvas
2014



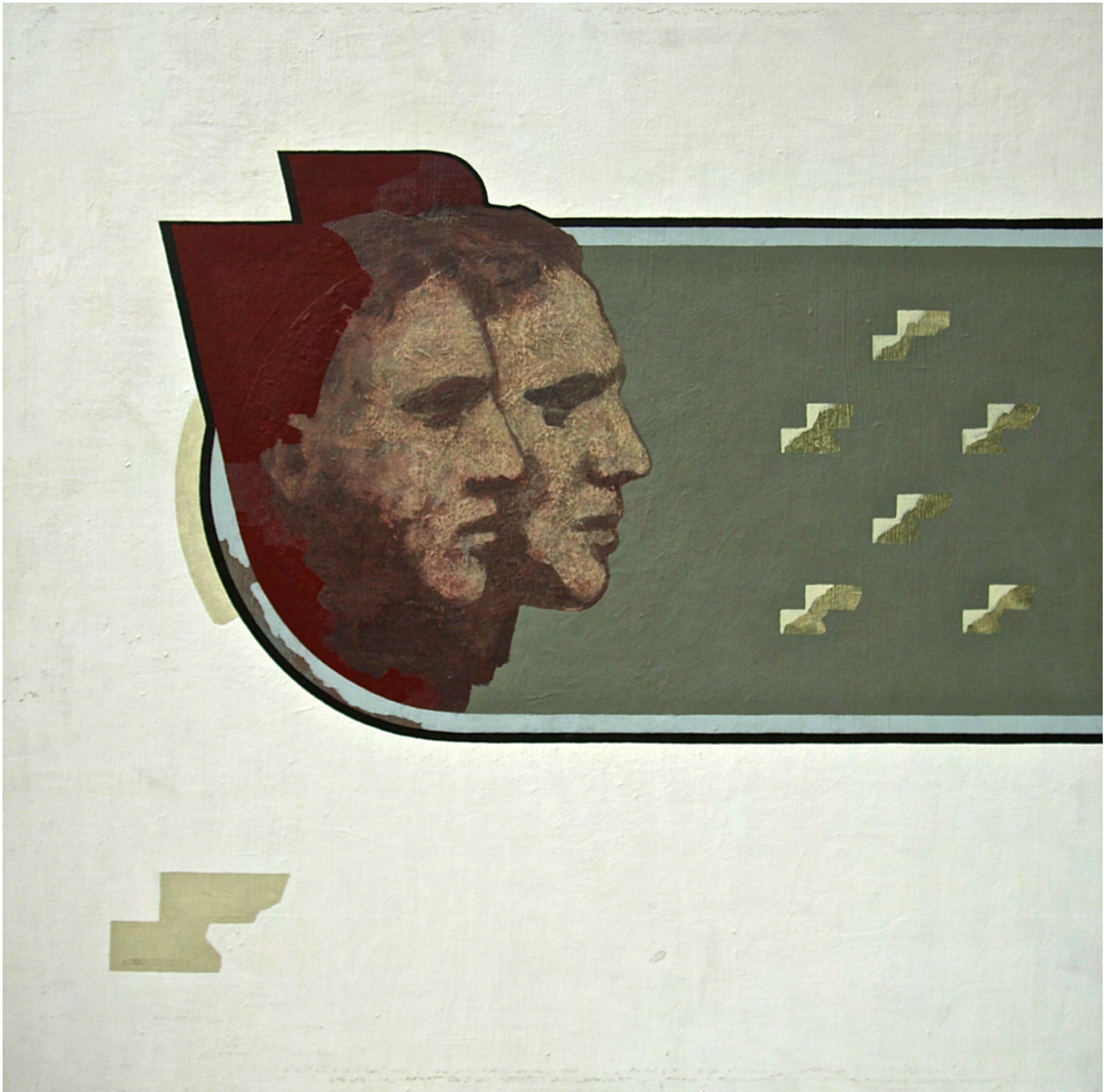
Hans Bohlmann

Die Strecke
120 x 210 cm
Acryl on Canvas
1999



Hans Bohlmann

Gemeinschaft 1/02
80 x 80 cm
Acryl on Plastic
2000



Hans Bohlmann

Gemeinschaft 1/03
80 x 80 cm
Acryl on Plastic
2000



Hans Bohlmann

Headquarter 12

50 x 50 cm

Acryl on Plastic

2001