MIRIAM CAHN

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MIRIAM CAHN

TEN THOUSAND THINGS

November 8, 2020 – May 23, 2021
Sifang Art Museum, Nanjing, China

Curator: Weng Xiaoyu

Artists: Miriam Cahn and Claudia Martinez Garay

Press release:

Ten Thousand Things brings artists Miriam Cahn and Claudia Martínez Garay into an idiosyncratic encounter across generations, geography and culture. Conceived as a two-person exhibition, Ten Thousand Things features works of painting, drawing, installation, sculpture, video, collage and site-specific mural that span both artists' careers.

The title of the exhibition borrows the ancient Chinese cosmological view of the world as exemplified in the I Ching: "Heaven and Earth interact perfectly, and the ten thousand things communicate without obstacle." This view poetically connects the works presented in this exhibition and foregrounds the shared aspects of the artists' practices: they rethink how we as humans connect to nature, other sentient beings, the non-human environment, and man made systems, and how to represent such relationships.

Mainly known for her works on canvas, Swiss artist Miriam Cahn has committed over four decades of her artistic practice to the exploration of translating emotions into the language of image-making. Contemplating contemporary human conditions, Cahn always places her human subjects in an intrinsic web of worlds of animals and plants that extend our human-centric imaginations. The resulting images are imbued with intensity that respond to trauma, war and violence, and social conflicts. Cahn describes: "I am fish, bird, hedgehog, horse," and "my body remembers older epochs of planetary and natural history. [The glow of] the skin(s) of animals and women shows me how close I can get to animals, to women. But glowing is related to radiate, radiation, irradiated."

Claudia Martínez Garay's works reflect on indigenous mythologies and artifacts, particularly from pre-Columbian cultures. Culminating in layered and iterative installations, her research-based practice investigates how power and violence persist through narratives fabricated by colonialist frameworks. The presentation of her work in this exhibition combines existing work and new commissions including murals, tufting tapestries and rattan animal sculptures that bridge her native Peruvian heritage with craftsmanship from local artisans. These new works and the symbolic elements imbedded in them are inspired by "Pachakuti," a concept from Andean Cosmovision that signals a return to the initial point—as revolution, change and transformation—in a cycle that occurs in time and space.

Cahn and Martínez Garay are both storytellers in their respective and distinguished modes of representation. As Cahn disavows the conventional categorizations and oppositions by creating hybrid representations of beings unidentifiable at first glance as animal or human, body or plant, female or male, horror or allure, Martínez Garay shades light on what we can relearn from ancient cosmologies to imagine new ways to understand time and space, and to relate to both beings and things. Underneath their colorful and even whimsical aesthetics, fluctuating and metamorphosing, are dynamic and uncompromising energy and force.





Miriam Cahn

Exhibition views: Ten Thousand Thing, Sifang Art Museum, Nanjing, China, 2020-2021

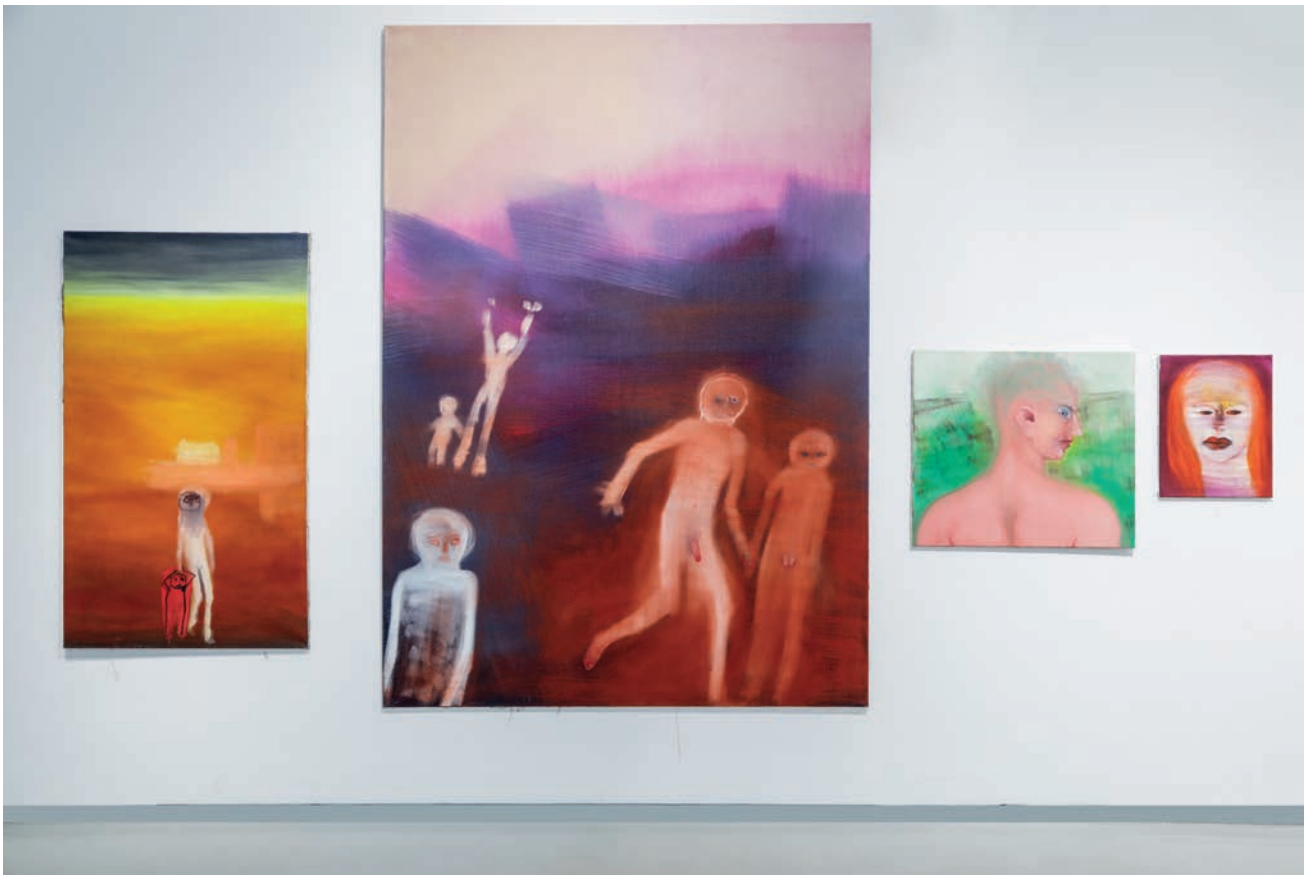




Miriam Cahn

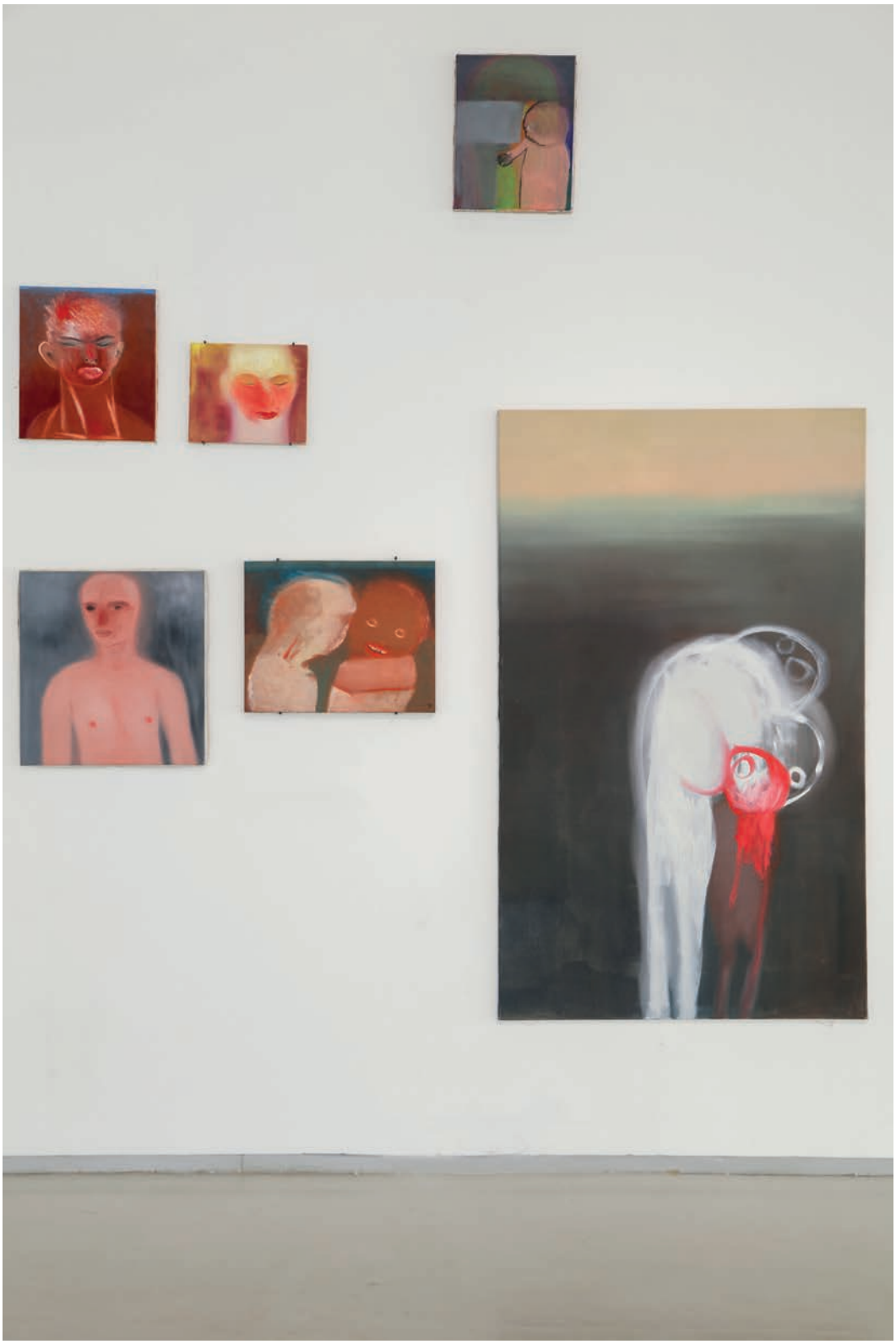
Exhibition views: Ten Thousand Thing, Sifang Art Museum, Nanjing, China, 2020-2021





Miriam Cahn

Exhibition views: Ten Thousand Thing, Sifang Art Museum, Nanjing, China, 2020-2021



Miriam Cahn

Exhibition view: Ten Thousand Thing, Sifang Art Museum, Nanjing, China, 2020-2021

MIRIAM CAHN

MY PERVERSION IS THE BELIEF IN ART

October 23, 2020 – February 21, 2021
Pori Art Museum, Pori, Finland

Curator: Martin Schibli and Saara Karhunen

Artists: Ellen Cantor, Miriam Cahn, Luciano Castelli, Alba S. Enström, Rainer Fetting, Andrea Éva Győri, Viljami Heinonen, Eeva Peura, Merzedes Sturm-Lie, Marianna Uutinen, Amalia Vekri, Alisa Yoffe

Press release:

The exhibition title is a playful reference to a quote from the late artist Ellen Cantor (1961–2013): ”My perversion is the belief in true love”. It encapsulates a paradox shared by many artist: while adopting a critical approach, they nevertheless still believe in the energy of artistic practice, they are still romantics, they still believe in love and the power of Art. Cantor worked in several media, she could be provocative – but often with a good measure of humour. Her work revolved around present-day culture, society and politics, yet more fundamentally it was about life itself, about passion and the struggle to survive as a human being in a world of complicated uncertainty.

The renewed interest in Cantor’s work in recent years comes as no surprise. There has been a strong wish among artists to regain the autonomy and power of art, and a desire to avoid being interpreted from the standpoint of specific theoretical frameworks. Instead they wish to maintain and express the energy of art itself. This desire of bring back the autonomy of Art have possibly been strengthened during the pandemic. The Shutdown, will obvious lead to an urge for something new and fresh, not looking back to the condition that existed just before the pandemic. It is time to believe in the power of Art in itself.

This exhibition brings together artists from different generations and backgrounds. Artists who are interested not in the latest theories but in underground culture, poets, punk, life, passion, fashion magazines, pornographic magazines, popular film references... All featured artists address the struggle of being human, of finding an orientation in the here and now. They all bring energy into their art, with few or no compromises. Their determination to embrace both life and art can be seen as a harbinger of a better future.



Miriam Cahn

Exhibition view: MY Perversion is the Belief in Art, Pori Art Museum, Pori, Finland, 2020-2021



Miriam Cahn

Exhibition view: MY Perversion is the Belief in Art, Pori Art Museum, Pori, Finland, 2020-2021



Miriam Cahn

Exhibition view: MY Perversion is the Belief in Art, Pori Art Museum, Pori, Finland, 2020-2021

MIRIAM CAHN

ME AS HAPPENING

October 8, 2020 – February 21, 2021
Kunsthal Charlottenborg, Copenhagen, Denmark

Curator: Henriette Bretton-Meyer

The exhibition is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto where it will take place in 2021.

Press release:

In her first solo exhibition in Denmark, the acclaimed Swiss artist Miriam Cahn (b. 1949) presents selected works from an extensive and versatile body of work. The exhibition includes works done in chalk, charcoal, pastel and watercolour on paper, oil paintings, photography and text. The many figurative works are vastly different in scale; some are part of larger series. Here, they have all been put together and installed with great dynamic energy by the artist herself, joining up to form a single, cohesive statement: ME AS HAPPENING.

An uncompromising artist, Miriam Cahn has applied a feminist perspective throughout her career. An insistence on equality has always been a fundamental value for her. Anger and dissatisfaction become driving forces behind her creativity, impelling her to challenge centuries of male-dominated art history – for example by assigning a new, active role to the women depicted in art. In Miriam Cahn's work, women are not shy and bashful creatures that avert their eyes; they look the viewer directly in the eye. They have a prominent, powerful sexuality that is not hidden away. They give birth to children. They age. Issues associated with the human body and power relations are uncovered, and topical conflicts such as migration, war and flight are investigated. Other works take their starting point in the mountain landscape of southern Switzerland, where she lives.

The exhibition title points to what is happening right here and now: the selection and juxtaposition of these specific works in precisely these spaces. It is also a reference to the 'happenings' of the 1960s, which centred on the artist's own body. The body takes centre stage for Miriam Cahn, too: for her, creating works in the studio and then installing them in exhibition spaces is a physical activity closely linked to the body and its capabilities.

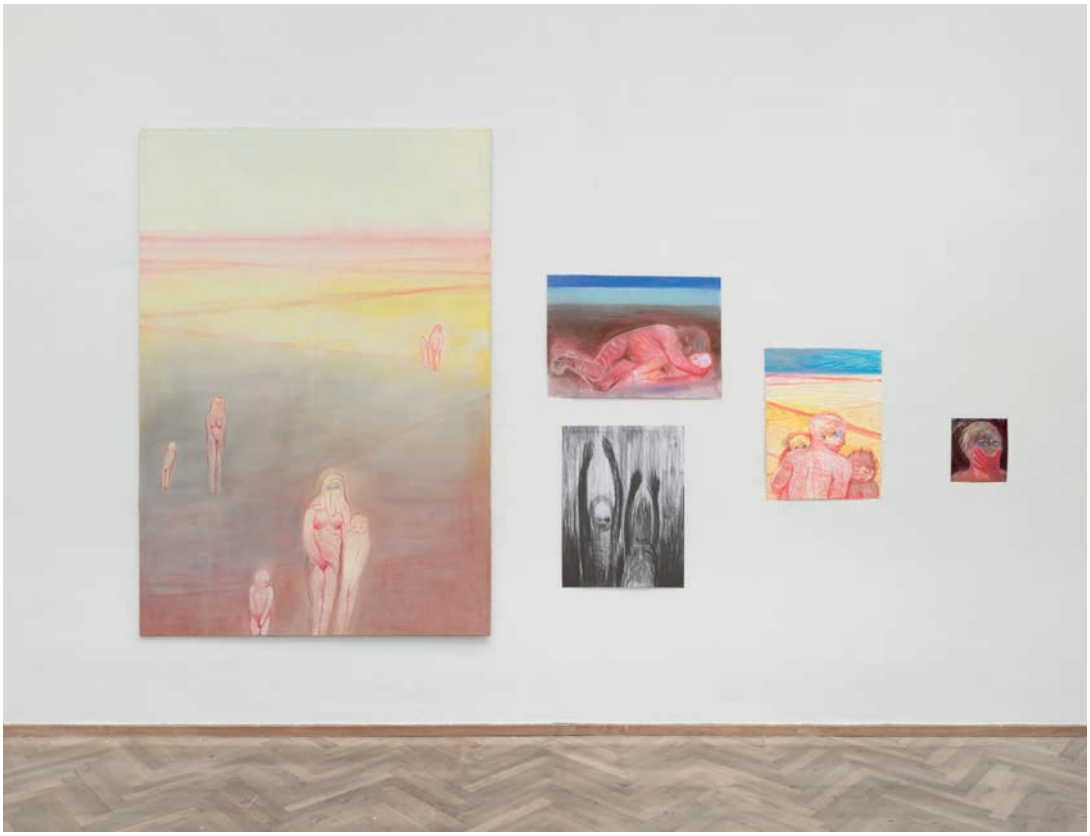
Miriam Cahn is a leading figure among her generation of artists. Drawing on her own experiences and observations, she often returns to previous works to establish connections and conversations between the personal, the natural and the historical. This exhibition comprises works from the last 25 years, including a number of new works. Joined up by the artist's own dynamic installation hang, they have become ME AS HAPPENING.





Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021





Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021





Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021

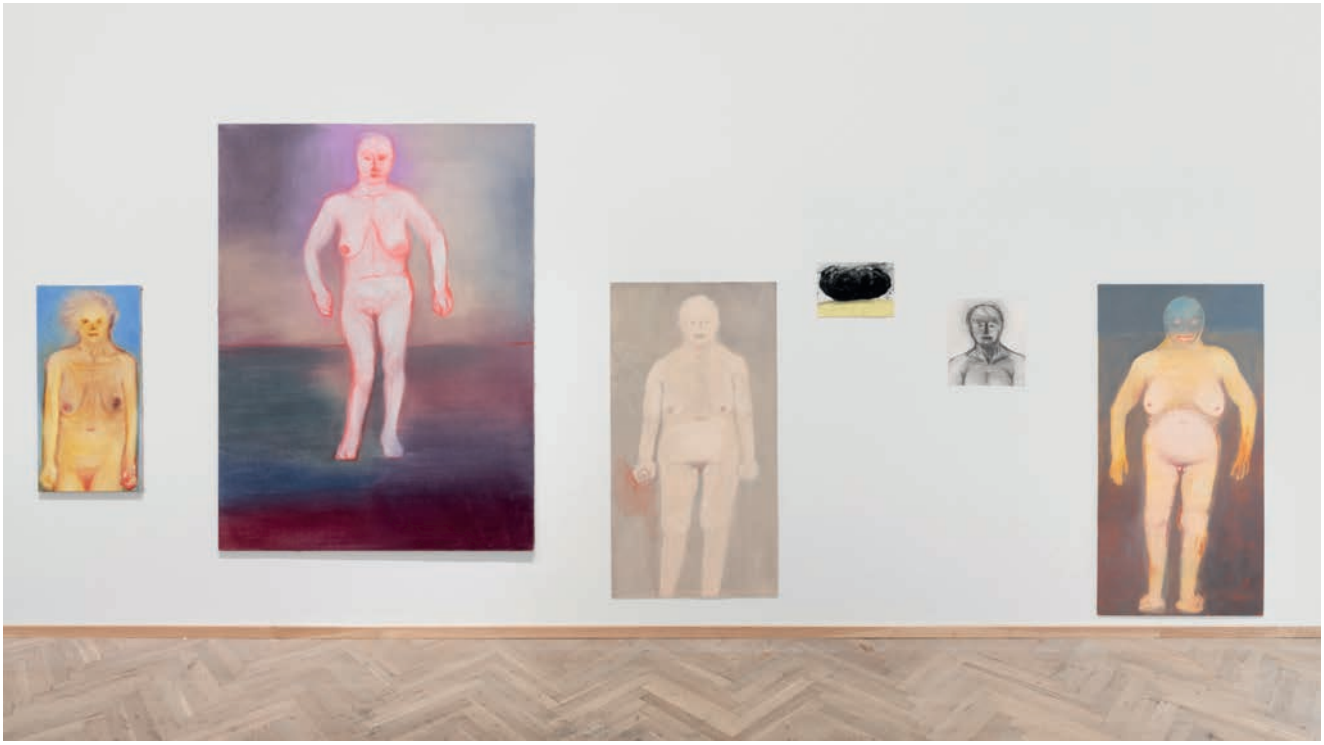




Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021





Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021





Miriam Cahn

Exhibition views: ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark, 2020-2021

MIRIAM CAHN

NOTRE SUD

July 2 – July 31, 2020
Galerie Jocelyn Wolff, Romainville venue, Paris, France

Miriam Cahn's solo show "notre sud" is taking place in consecutive intervals at both of the gallery's venues, Paris-Belleville and Romainville. The hanging in the Belleville space was executed by the artist through a video-conference call.

Art critic Elisabeth Lebovici realised two podcasts on Miriam Cahn's notre sud at Galerie Jocelyn Wolff.

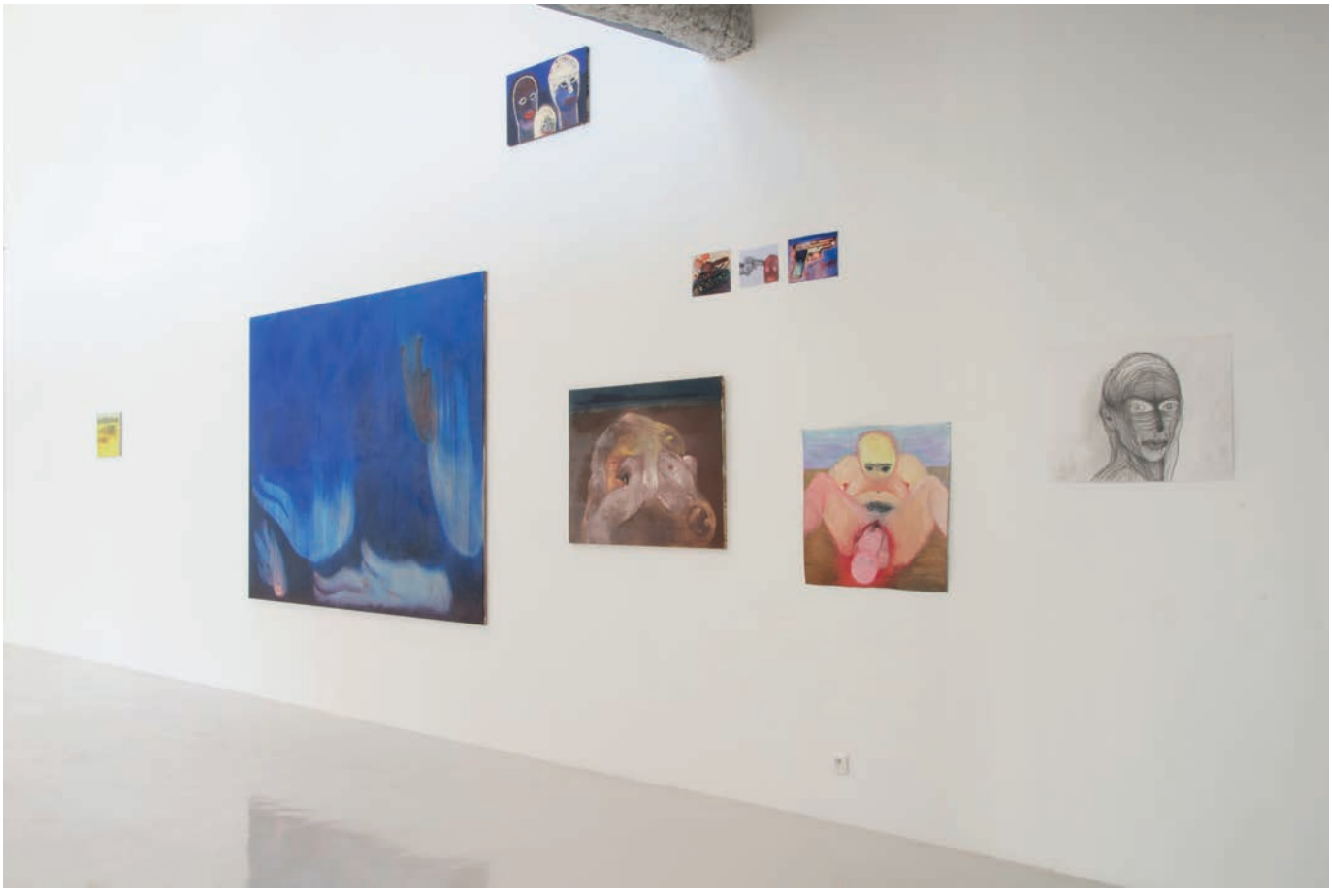
Links:
Part 1 https://soundcloud.com/galerie-jocelyn-wolff/elisabeth-lebovici-5-1e-partiemp3#t=0:00
Part 2 https://soundcloud.com/galerie-jocelyn-wolff/elisabeth-lebovici-parle-de-lexposition-de-miriam-cahn_podcast-2



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Miriam Cahn

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Romainville venue, France, 2020





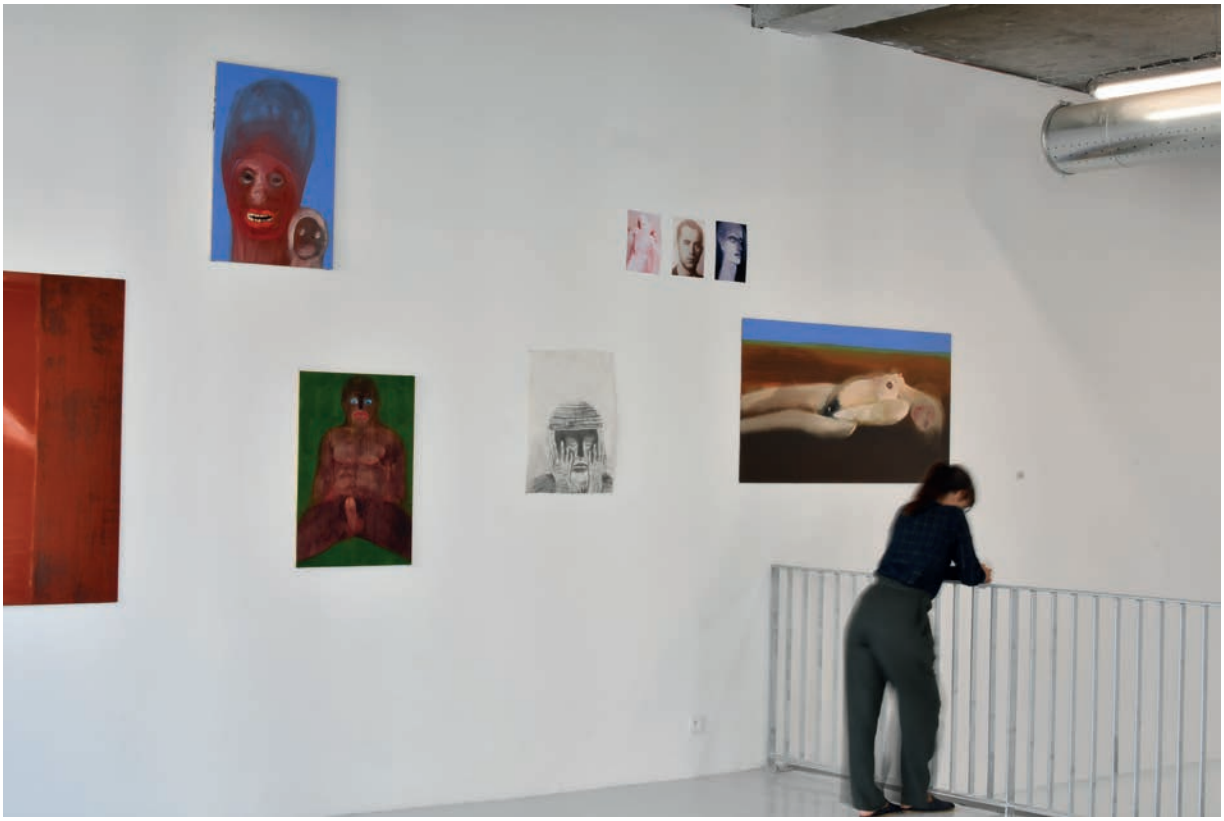


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Miriam Cahn

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Romainville venue, France, 2020



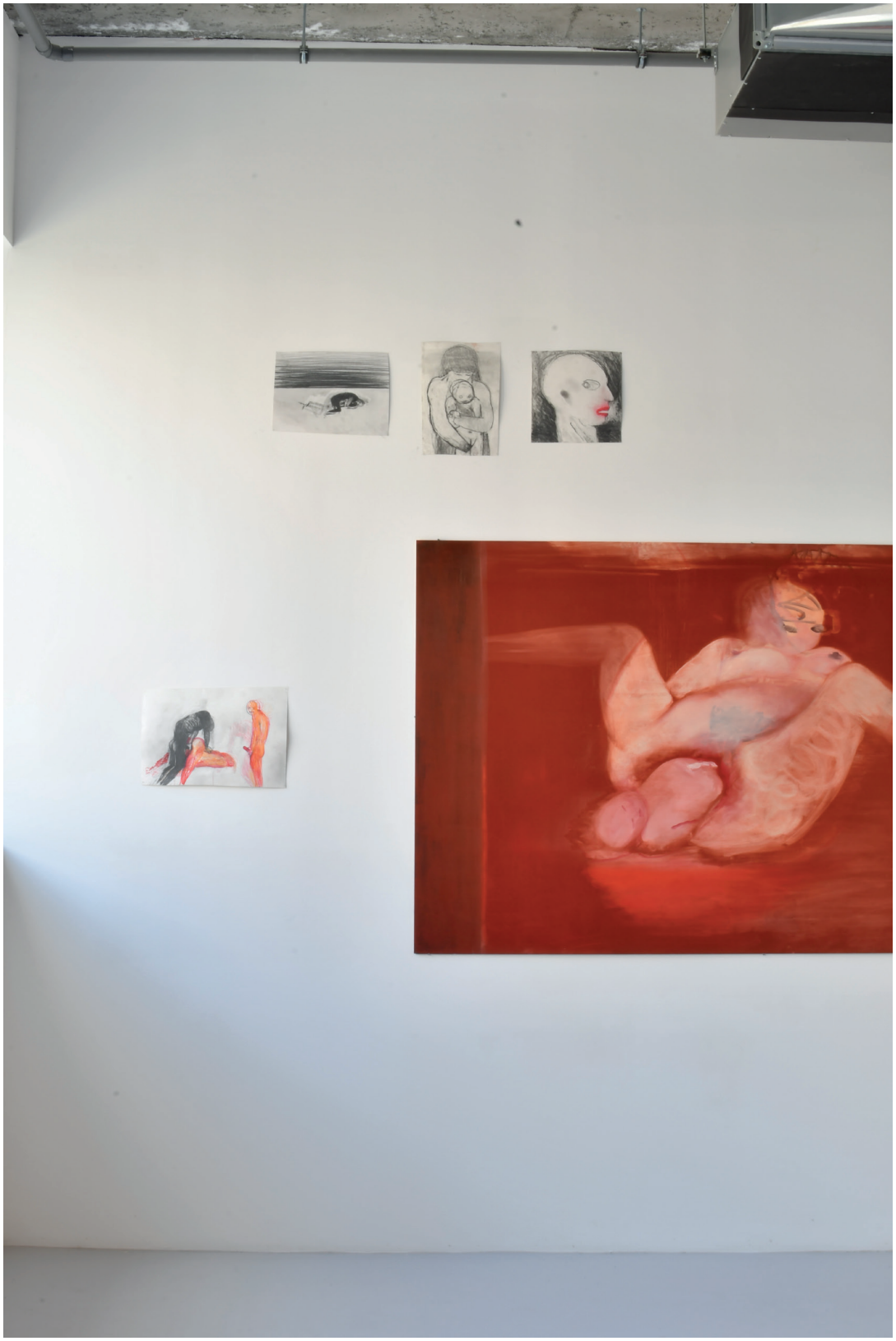






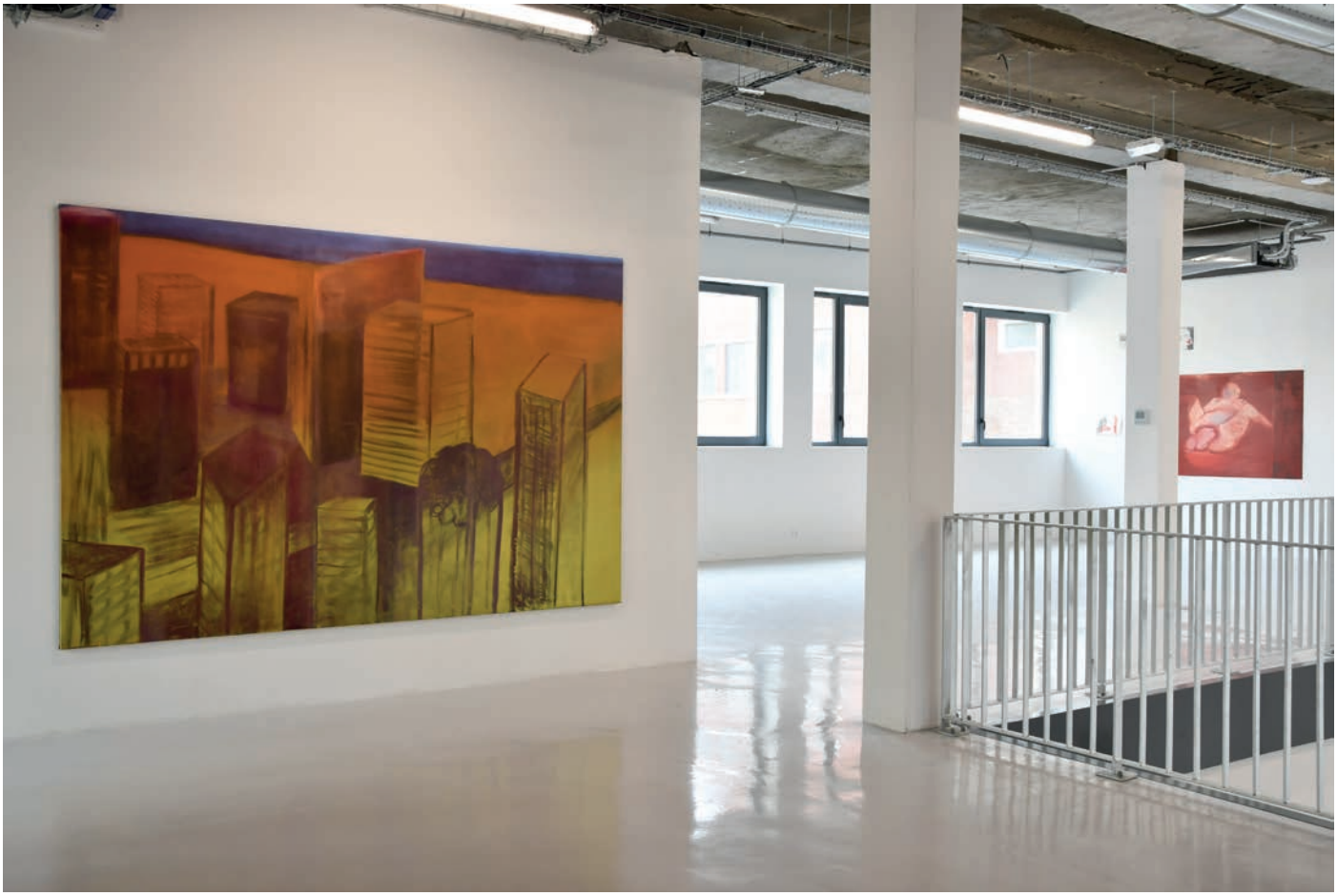
Miriam Cahn

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Romainville venue, France, 2020



Miriam Cahn

Exhibition view: NOTRE SUD, Galerie Jocelyn Wolff, Romainville venue, France, 2020



Miriam Cahn

Exhibition view: NOTRE SUD, Galerie Jocelyn Wolff, Romainville venue, France, 2020

MIRIAM CAHN

NOTRE SUD

April 4 – July 25, 2020
Galerie Jocelyn Wolff, Belleville venue, Paris, France

Miriam Cahn's solo show "notre sud" is taking place in consecutive intervals at both of the gallery's venues, Paris-Belleville and Romainville. The hanging in the Belleville space was executed by the artist through a video-conference call.

Art critic Elisabeth Lebovici realised two podcasts on Miriam Cahn's notre sud at Galerie Jocelyn Wolff.

Links:
Part 1 https://soundcloud.com/galerie-jocelyn-wolff/elisabeth-lebovici-5-1e-partiemp3#t=0:00
Part 2 https://soundcloud.com/galerie-jocelyn-wolff/elisabeth-lebovici-parle-de-lexposition-de-miriam-cahn_podcast-2



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Miriam Cahn

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Belleville venue, Paris, France, 2020









on top
Miriam Cahn
was mich anschaut, 26.3.94, pigment and water on paper, 6 elements: 74 x 330 cm ca (overall)

at the bottom
Miriam Cahn
TINOS DIE INSEL, 19.7.-2.8.92, mixed media on paper, dimensions variable

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Belleville venue, Paris, France, 2020





Miriam Cahn

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Belleville venue, Paris, France, 2020



on top
Miriam Cahn
o.t, 30.12.93, pigment and water on paper, 4 elements: 70 x 420 (overall), 70 x 100 cm each

Exhibition views: NOTRE SUD, Galerie Jocelyn Wolff, Belleville venue, Paris, France, 2020

MIRIAM CAHN

I AS HUMAN

November 29, 2019 – March 1, 2020
MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland

Curator: Marta Dziewańska

Press release:

“MIRIAM CAHN: I AS HUMAN” is the first Polish retrospective of the Swiss artist Miriam Cahn, one of the most important and acknowledged painters of the second half of the 20th and the beginning of the 21st century. For over four decades the artist has been bearing witness to social conflicts, crises and emergencies, contemplating the contemporary human condition and the agency of painting vis-à-vis such subjects as war and violence, sexuality, nature, family relationships, and death. Cahn’s rich oeuvre, which includes not only painting, but also drawing, performance, text, and film is based on uncompromising resistance to all forms of violence and therefore is very relevant today.

Cahn was born in 1949 in Basel in a family of Jewish immigrants who fled Nazi persecution in Germany and France between the two world wars and settled in Switzerland. Already in the 1970s the artist joined the feminist and peace movements. She demonstrated her opposition to violence and inequality not only in the field of art. As she participated in protests, wrote petitions, and painted murals in the urban environment, Cahn’s life and work have always been a response to the political reality around her.

Simultaneously, she was developing her uncompromising language of artistic expression that has been always grounded in the body: the body as the artistic tool and as the object of visual representation. After graduating from the Department of Graphic Design at the Allgemeine Gewerbeschule in Basel, Cahn focused primarily on black-and-white works on paper, produced by using her entire body. She rejected the hierarchy which posits drawing as a sketch and a medium inferior to painting, moving drawing in the direction of performance. This gesture became the starting point for her later large-format drawings in coal, which the artist created on the floor, open to process and experiment. Registering the media coverage of social and political events such as the Persian War, the conflict in former Yugoslavia, or the attack on the World Trade Center, Cahn responded with, among others, the iconic representations of war ships, sites of deportation, weapons of mass destruction, and other symbols of power, control, and violence.

Cahn’s participation in three international art events may be considered central to her development as an artist: documenta 7 in 1982 (from which Cahn withdrew her work in the act of protest); her solo exhibition, curated by Jean-Christophe Ammann in 1983 in Kunsthalle Basel, where for the first time, looking at her own family relationships, Cahn reflected on the division of the world into the male and the female; and the 41st Venice Biennale, where she represented Switzerland in 1984. But the real breakthrough in her art happened in mid-1980s when Cahn introduced color into her works on paper, and a few years later, when at 45 she turned to evocative and intuitive painting. Her participation in documenta 14 in 2017 brought her international fame and confirmed her position as an artist who represents one of the most distinct ways of being actively engaged in contemporary world and its problems.

Cahn’s works on canvas are above all an attempt to translate emotions into the language of painting: emotions that cannot be conveyed in verbal language in the face of trauma, acts of violence, armed conflicts, racism, and toxic human relationships. Figures in her paintings are often represented without facial features and clothing, as if the artist wanted to lend them the most universal, primal significance, reducing the body to vulnerable bare life. She is also testing the possibilities of representation in painting and striving to face the key questions related to the agency and ethics of art. How does one represent suffering and injustice without telling a moralizing tale? How does one avoid the trap of pathos and sensationalist spectacle? How does one assume the right to speak in the name of those who were deprived of a voice? And finally, how does one represent relationships that extend beyond the human, to the world of nature and non-human species? .



Miriam Cahn

Exhibition view: I as Human, MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland, 2019-20





Miriam Cahn

Exhibition views: I as Human, MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland, 2019-20



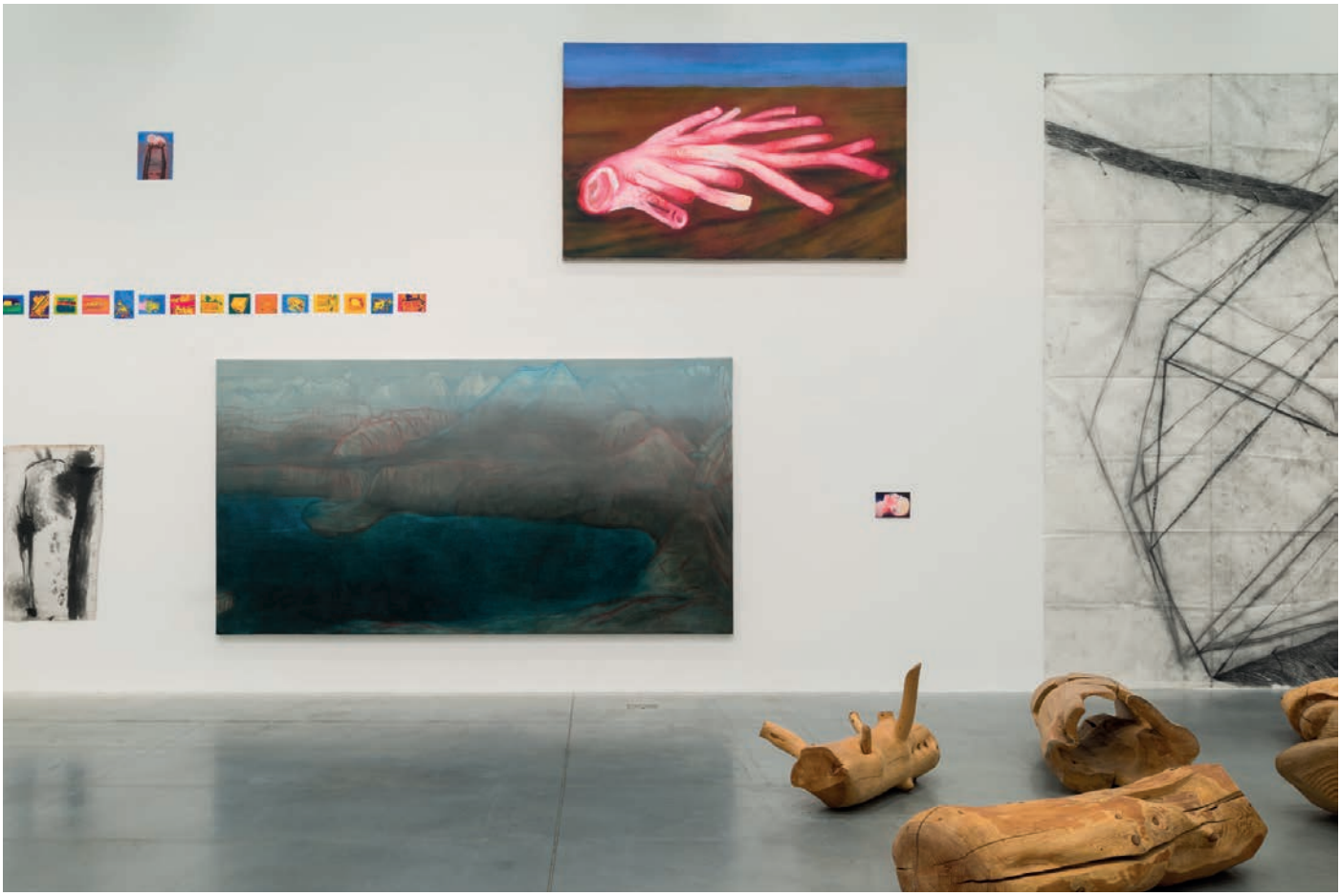
Miriam Cahn

Exhibition view: I as Human, MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland, 2019-20



Miriam Cahn

Exhibition view: I as Human, MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland, 2019-20



Miriam Cahn

Exhibition view: I as Human, MUZEUM - Museum of Modern Art in Warsaw, Warsaw, Poland, 2019-20

MIRIAM CAHN

I AS HUMAN

July 12 – October 27, 2019
Haus der Kunst, Munich, Germany

Curator: Jana Baumann

Press release:

With more than 150 works from all creative periods, Haus der Kunst honors Miriam Cahn's artistic career, which has spanned more than five decades. Her work provokes a discussion about new images of the body and humanity today through painting.

In her pictorial worlds, the Swiss artist Miriam Cahn (*1949, Basel) pushes for the abolishment of social norms and counters the traditional representation of the female and gender-specific roles. From her early works, which were strongly influenced by feminism, to her later creations, the focus of her painting has been the body. Clearly outlined in its contours, the body nevertheless dissolves into its surroundings. In her thinking, the artist often explores the boundary between inside and outside and what actually constitutes being human. Recurring themes within her work are complex interpersonal relationships, family constellations, women in society as well as refuge, war and violence. The artist pictures humans — irrespective of gender — in all their fragility. Particularly in her later oil paintings, the artist finds new ways of depicting the fragmentation of identity beyond binary gender discourses.

The exhibition brings together key works from all phases of Cahn's oeuvre, from the artist's early Super 8 films, sculptures, larger-than-life chalk drawings and watercolors, to the oil paintings which constitute her main body of work.

In her art, Cahn focuses on the moments when people are on their own, alone in the face of their fates. Her paintings tell of poeple who have empowered themselves to decide about the lives of others; she refers to Giorgio Agamben's concept of the «naked», treacherous and tormented life of the disempowered. Despite distinctly represented genitals, the figures appear sexledd and depersonalized, like proxies of a collective subject. The artist works with diffused, psychological colors and seductive, colorful pictorial spaces to express the immense pain of others. Cahn's paintings convey empathy with the life of others as an essential aspect of humanity.

«In times of rekindling nationalism, populism, xenophobia, sexism and contempt for pluralism, Cahn's artistic work has become enormously explosive. The artist's central importance for a radically expanded understanding of the role of women in art historiography has become indisputable,» says curator Jana Baumann.

Cahn questions traditional societal, collective ideas and challenges the standardization of society. Her focus ranges from the initial development of new portrayals of the body to the disclosure of the current entanglement of people in the web of economic and ideological contexts.

The exhibition is realized in cooperation with the Kunstmuseum Bern and the Museum of Modern Art, Warsaw.



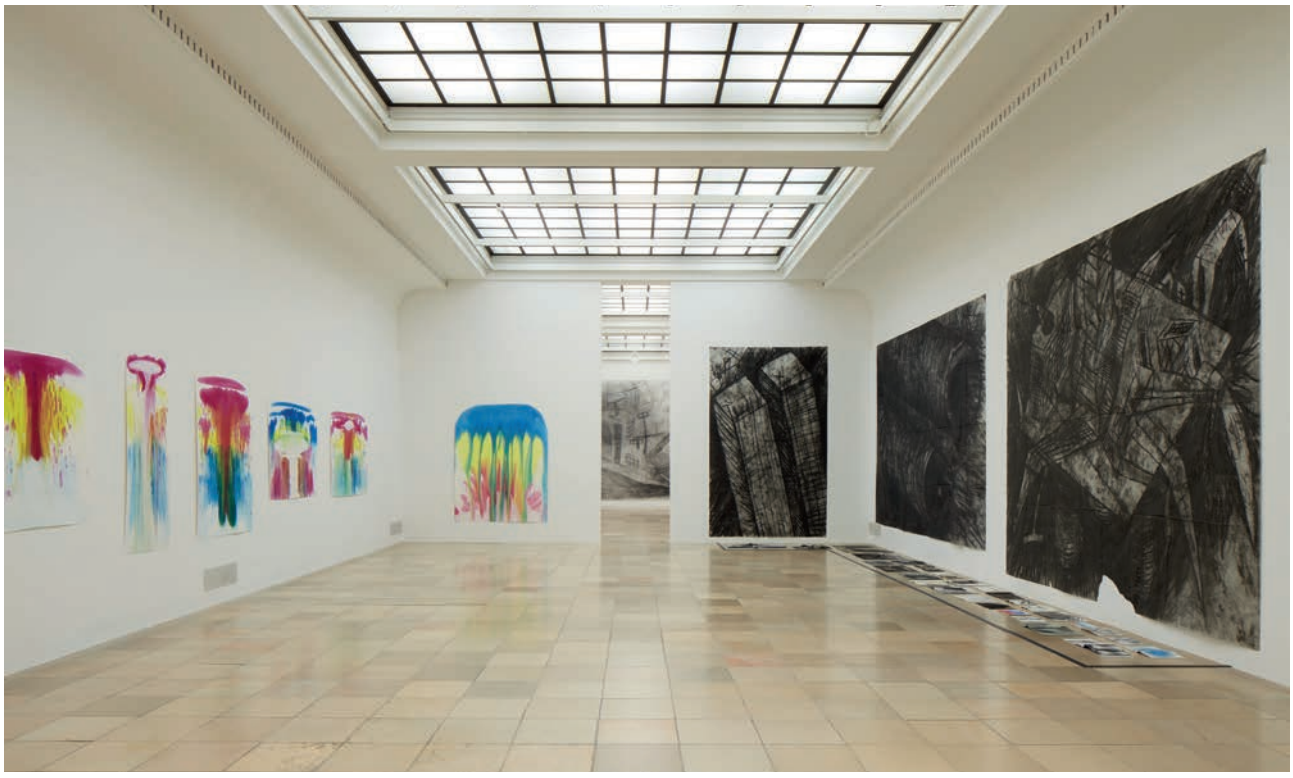


at the bottom left:

Miriam Cahn
Verarbeitung, 9.01.2019, scan serie, 31 sheets, variable dimensions

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019





on top:

Miriam Cahn
der schönen nazi übermalen, 2.07.2018, scan and color pencil on paper, 45 x 29 cm

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019



Miriam Cahn

Exhibition view: I as Human, Haus der Kunst, Munich, Germany, 2019





Miriam Cahn

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019





Miriam Cahn

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019



Miriam Cahn

Exhibition view: I as Human, Haus der Kunst, Munich, Germany, 2019



Miriam Cahn

Exhibition view: I as Human, Haus der Kunst, Munich, Germany, 2019





Miriam Cahn

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019



from left to the right

Miriam Cahn

unklar, 2008 + 30/31.01.2018, oil on canvas, 160 x 80 cm
lieben, 2008 + 11.08.2018, oil on canvas, 190 x 150 cm
l'origine du monde, 2.10.2018, oil pastel on paper, 29 x 30 cm





Miriam Cahn

Exhibition views: I as Human, Haus der Kunst, Munich, Germany, 2019



from left to the right

Miriam Cahn

l'origine du monde, 2.10.2018, oil pastel on paper, 29 x 30 cm
le milieu du monde. schaut zurück, 16+21.12.2017+20.01.2018, oil and pastel on wood, 90 x 180 cm,
tötenmüssen, 2013-14 + 12.05.2018, oil on canvas, 120 x 195 cm

MIRIAM CAHN

EVERYTHING IS EQUALLY IMPORTANT

June 5 – October 14, 2019
Reina Sofia, Madrid, Spain

Curators: Ana Ara and Fernando López

Press release:

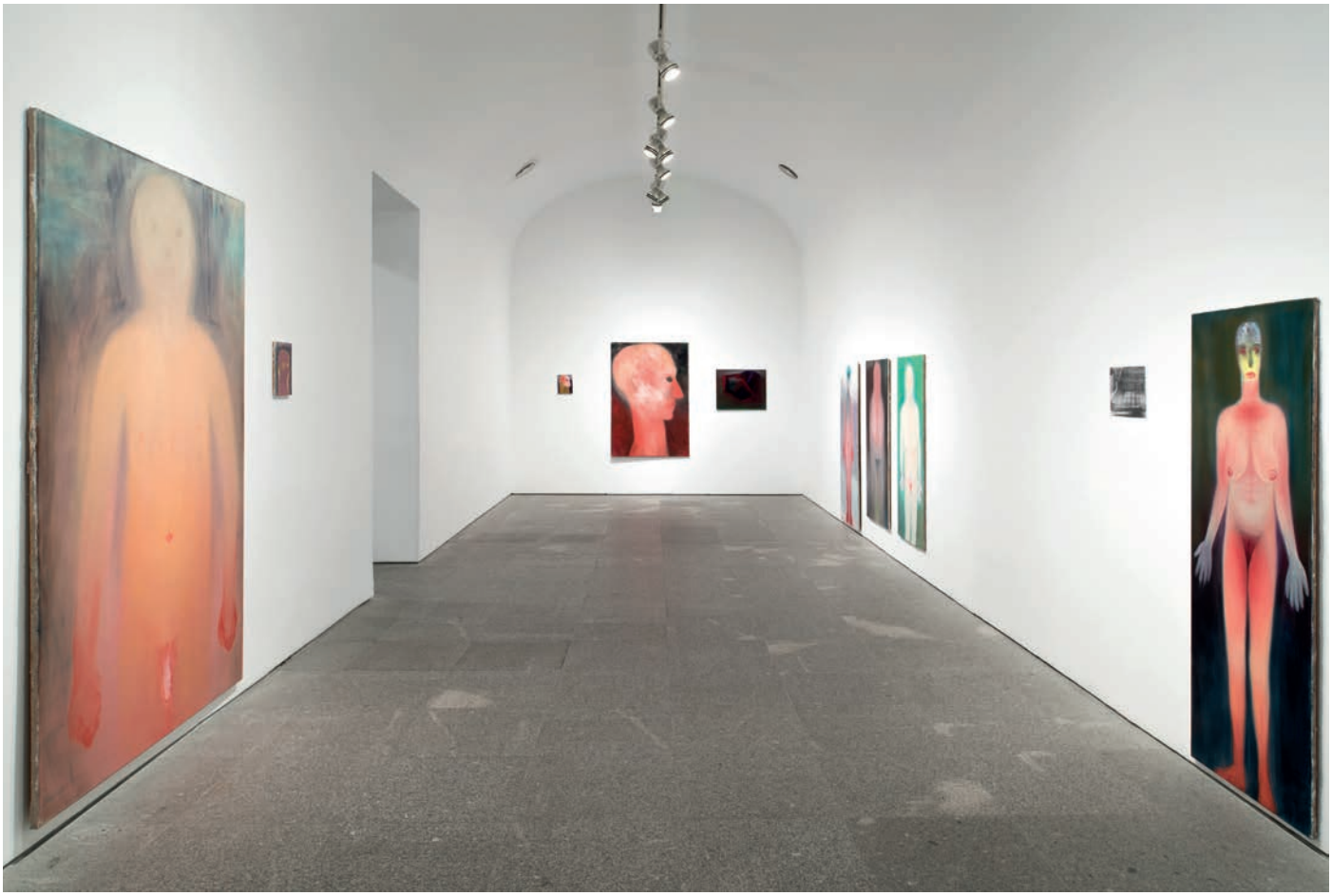
For Miriam Cahn (Basel, Switzerland, 1949), drawing, painting, photography, sculpture and writing reach their fullest sense when she puts her own body in motion, making it work as a performance tool: therefore, it is not simply represented, but materially embodies the coordinates of age and physical condition, testing them through art, both on a daily basis and across the broad time of biography.

The centrality of the body is related to Cahn's feminist awakening in the gestation of her work in the 1970s, when she displaced the customary sway held by sight and the faculty of reason. Thus, she explains how her hands are her "thinking tool" and unconventionally approaches traditional mediums, such as oil painting and charcoal drawings, ostensibly anachronistic, as processes with which to engage in an unusual relationship with time.

"I always work from the present," explains Cahn, for whom revisiting previous works becomes a chance to keep them alive while giving different meanings to her own existence, in different configurations and intersections between time in biography, nature, history and art history.

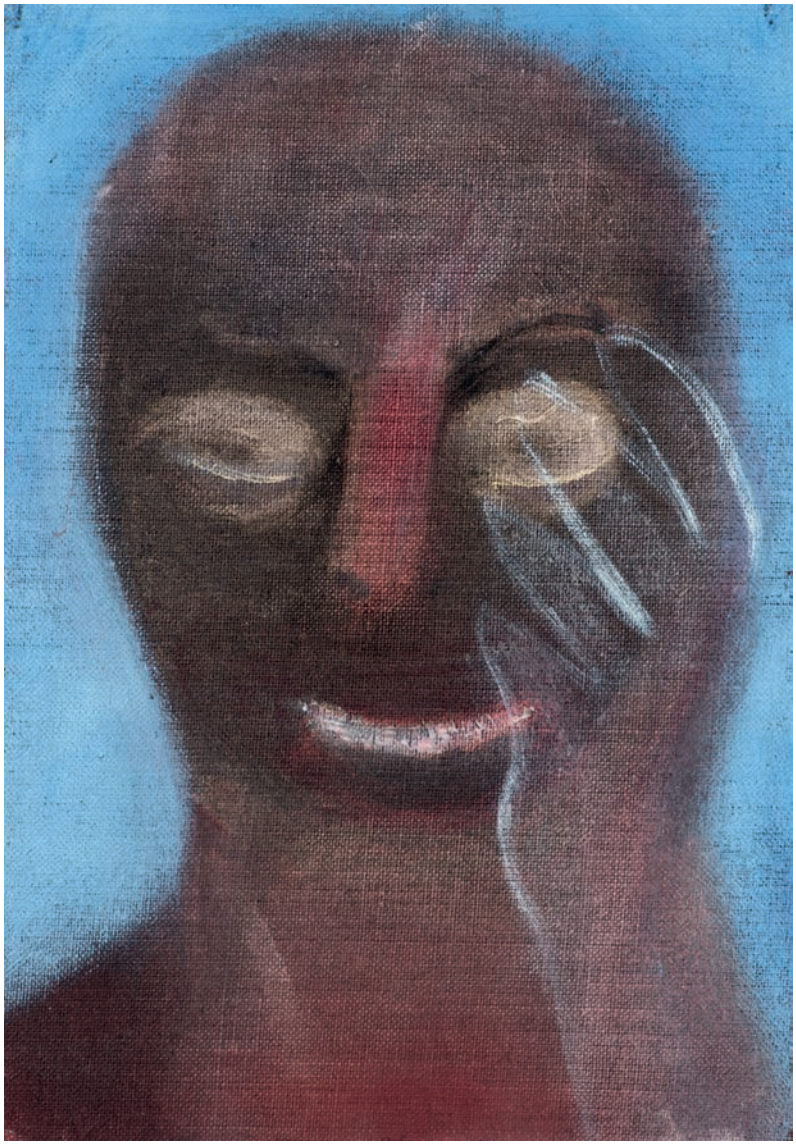
Conceived as a "biographic way of seeing the world", this exhibition stretches from her first notebooks and charcoal drawings from the 1970s to her latest works, in which each gesture, each movement and each thought is "equally important". Therefore, her works survey key themes which have become the focus of her concerns throughout her artistic career: war and violence, sexuality, nature, family and death.

Large-scale drawings, bold and bright colours and unusual perspectives disrupt the perception of the viewer with regard to what they see. For Cahn art is political, and all the more so in its ability to raise awareness in the viewer through the display of her works. Thus the arrangement of these works in space gains importance and is carried out by the artist as she takes heed of intuition and allows scope for improvisation in the installation process.



Miriam Cahn
FAMILIENRAUM, 06.05. 1996 - 2009,
12 oil paintings, 4 works on paper

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
lachenmussen, 5. + 22.12.2017 + 07.01. 2018, oil on laminated cardboard, 30 x 21 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
tierportrait, 07.08. + 03.09. 2017, oil on canvas, 38 x 35 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019





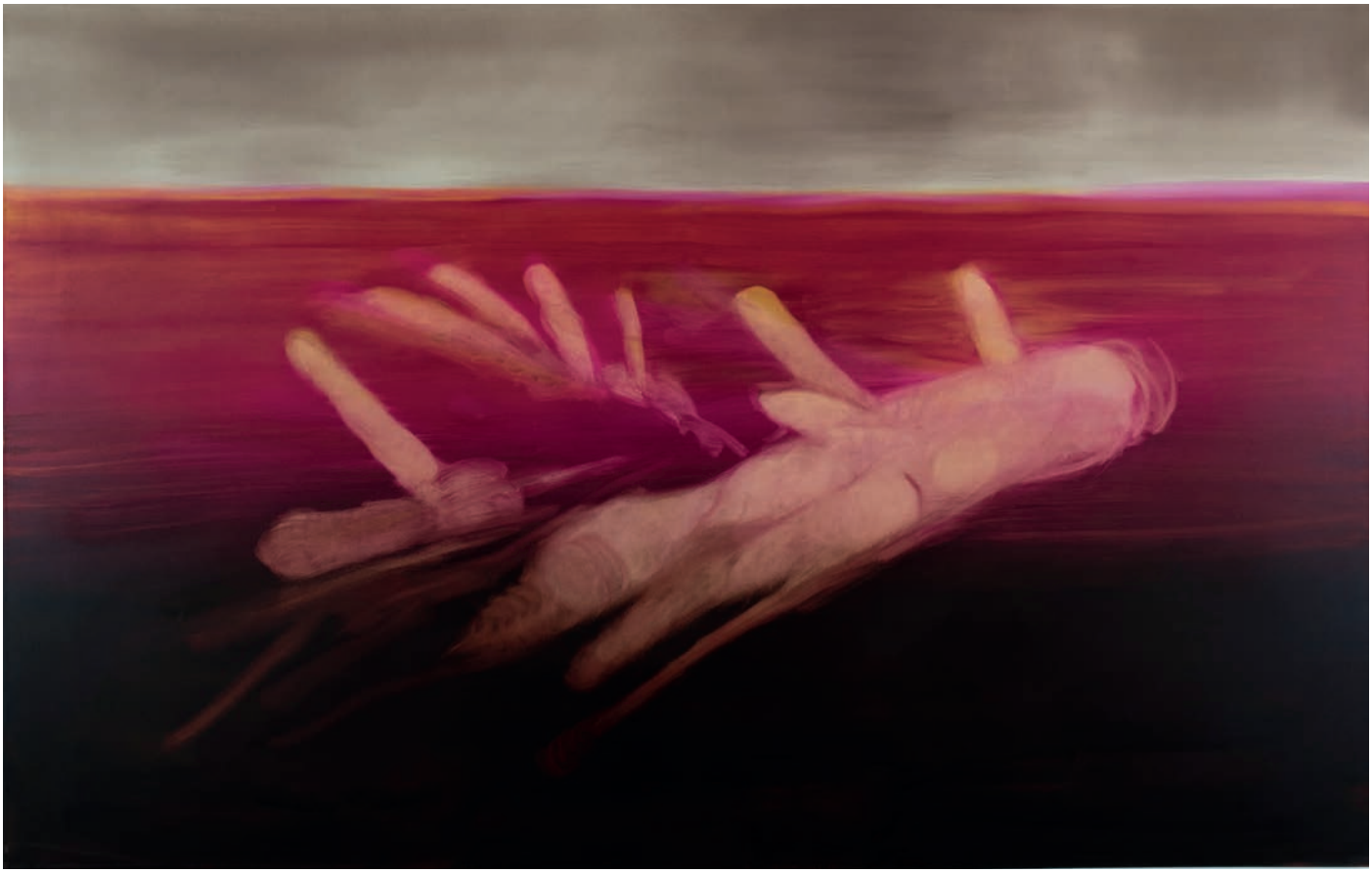
Miriam Cahn
(gekrummte frauen)(westl. fragen - westl. antworten), m. nov. 1981, charcoal on paper
5 elements: 43 x 310 cm (overall)

Exhibition views: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
14. november, 1977, pencil on paper
11 elements: 240 x 230 cm each

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
herumliegen, 03.07. + 14.10. 2017, oil on canvas, 250 x 395 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



(right)
Miriam Cahn
königin nach alex katz, 08. + 09.11.2001 + 06./07.07.2002, oil on canvas
188 x 211 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
WAS MICH ANSCHAUT , 02.10. 2016, oil on canvas, 100 x 165 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
aus der wuste, 20.02. 2016, oil on canvas, 145 x 190 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019





Miriam Cahn
GEZEICHNET , 09/15.08.14, oil on canvas, 270 x 340 cm

Exhibition views: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
fast klassisch (soldat), 19.11. 1996, oil on canvas
91 x 65 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
WACH RAUM, m. april/may 1982, chalk on parchment, dimensions variable, unframed

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984
chalk, paper, plasticine, video
a room installation with 6 elements
approximately 36 x 4 m

It contains:
4 drawings :
frieze, chalk on paper 21 x 3,80 m
frieze, chalk on paper 9 x 3 m
single sheet, chalk on paper, 2,40 x 1,40 m
booklet, chalk on paper, 1,60 x 1 m (open)
31 plasticine sculptures :
weibliche waffen, wurfgeschosse, waffenfälschungen
(female weapons – missiles - fake/falsified
weapons)
approximately 4,50 x 2 m
b/w-video/monitor
weibliche waffen, wurfgeschosse, waffenfälschungen
(female weapons – missiles – fake/falsified

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019





Miriam Cahn

Exhibition views: everything is equally important, Reina Sofia, Madrid, Spain, 2019



(left)
Miriam Cahn
état de guerre, m 7. 1983, chalk on parchment
7 elements: 140 x 600 cm (overall)

(right)
Miriam Cahn
abspannen + hupfen, 16.01. + 29.05. 2003, oil on canvas, 180 x 105 cm

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019



Miriam Cahn

Exhibition view: everything is equally important, Reina Sofia, Madrid, Spain, 2019

MIRIAM CAHN

DAS GENAUE HINSCHAUEN

April 13 – June 30, 2019

Kunsthaus Bregenz, Bregenz, Austria

Press release:

The figures glow in fluorescent light, immersed in matt ultramarine. Their hair flows upwards, together with apparently weightless arms and hands. The figure to the left grabs towards a pale piece of fabric, displaying a veiled face evoking the Turin Shroud. The eyes of those portrayed are glazed and ghostly, the dark, shadowy mood of shock. MOOD NOSTRUM, the title of the painting, is the Latin term for the Mediterranean, but also the name for the Italian naval operation during 2013/2014 to rescue thousands of refugees at sea off Lampedusa. The painting is an unsparing document of the present crisis. It depicts drowned refugees sinking namelessly to the seabed.
On the third floor, a selection of her impressive paintings confronts current political and social debates. Not only the fate of the victims in the Mediterranean, but also violence – sexual, political and religious violence – are subjects central to the work. Cahn is not averse to throwing real punches, such as in o.t., 2017, where a left hand catches the victim straight in the face. The culprit is a man with a flushed face, whose right hand grasps his erect phallus. The woman who has been struck is pale, her eyes blank. Her face and even the blue pale horizon are barely perceptible. The dramatic motif of provocative violence repeatedly returns in variations. In addition, there are depictions of the family, portraits as if barely painted by the Expressionists, and repeatedly the nude: children, women, men. They are portrayed in all their vulnerability: as perpetrators and victims, in desire and in isolation, deranged dreams, loving, harsh, embracing, calling for help, masturbating, or dead.
What does that actually mean today, this being a woman?
The second floor features Miriam Cahn's large-scale drawings from 1982. The works are dusty. At the time Cahn drew kneeling on the floor, working very rapidly and performatively. They display monumental forms associated with masculinity, such as doppelkanone, a series of ships, an oil platform, and the World Trade Center towers in steep perspective. What is striking here is the geometry and the doubling of some forms, the dynamics and spikiness, and above all the stage-like composition as well as the consistent use of a deep black evoking gloomy visions.
The first floor comprises works drawn in black chalk on white paper that resemble photographs. Most of these drawings, which Cahn assembles in series; date from the 1980s and early 1990s. In many, their painterly work and movement are visible.
On the ground floor there are drawings and color photographs, liebenmüssen – DAS GENAUE HINSCHAUEN, 2018, is a series of scans hanged densely together. These are black and white reproductions of her own paintings, mostly depicting the female gender. The woman as subject of the gaze, the exposure of the female body, and pornographic voyeuristic curiosity repeatedly appear in this series. Cahn is a feminist, who has titled a collection of her own texts DAS ZORNIGE SCHREIBEN. Cahn responds to the current #MeToo debate, to the portrayals of the female gender circulating in the media, but also to art history. As early as 1866, Gustave Courbet painted exposed female genitalia in The Origin of the World (Musée d'Orsay, Paris). "This is a central image for a lot of women making art because it shows the mix, between horny pornography and beauty," explains Miriam Cahn.
Mirian Cahn is not shy of the subject of sexuality. She bases her art on the profane, entering into a dialogue of opposing equivalents with the seemingly sacral architecture of Kunsthaus Bregenz. Although both architect Peter Zumthor and the artist were born near Basel, they have never met in person – to accompany the Bregenz, a public conversation will be taking place between them for the first time.



Miriam Cahn
uberlebende (undarstellbar), 13.6.98, oil on canvas, 130 x 90 cm

Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



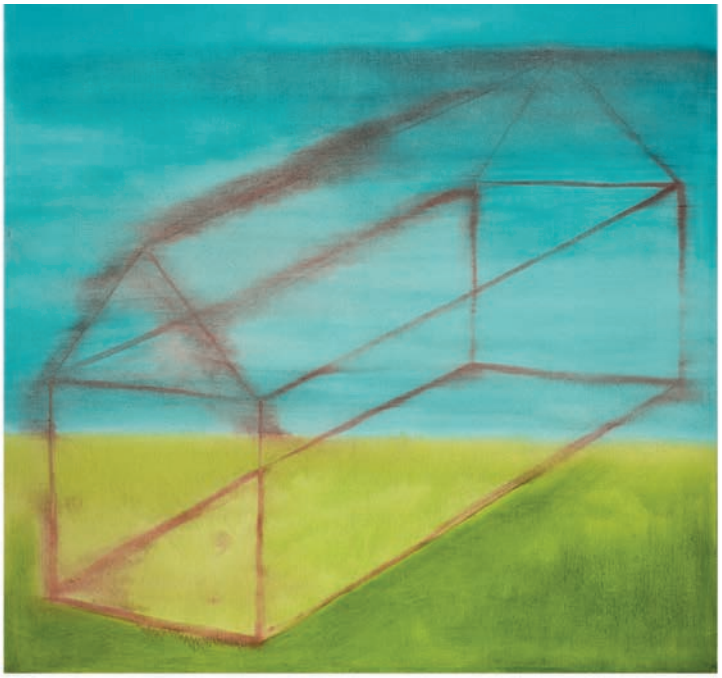
Miriam Cahn
(left) schön!, 31.5.+ 6./8.16, oil on canvas, 255 x 406 cm
(right) o.t., 19. + 24.9.17, oil on wood, 80 x 95 cm

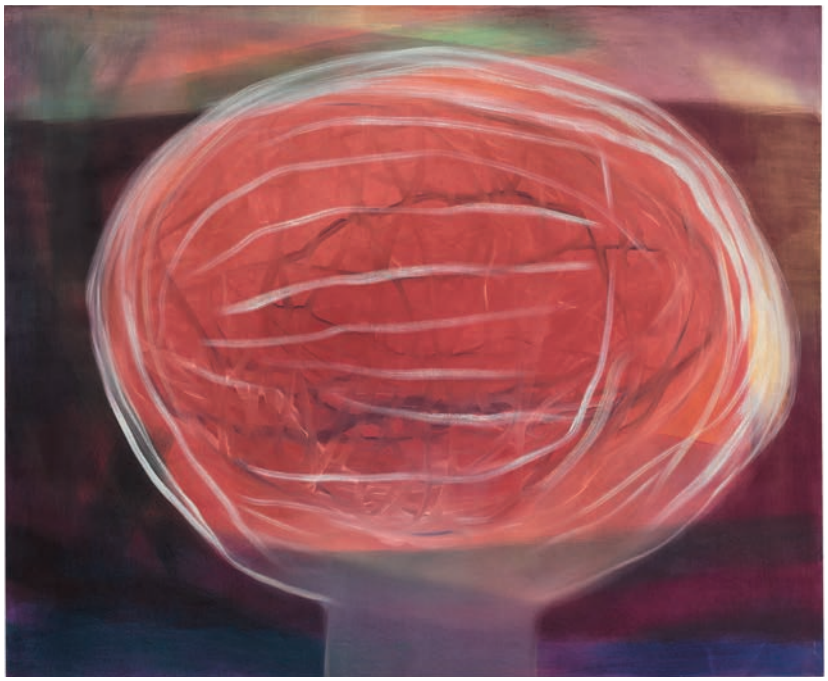
Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn
vögelchen, 2005 + 5.6.06, oil on canvas, 130 x 110 cm

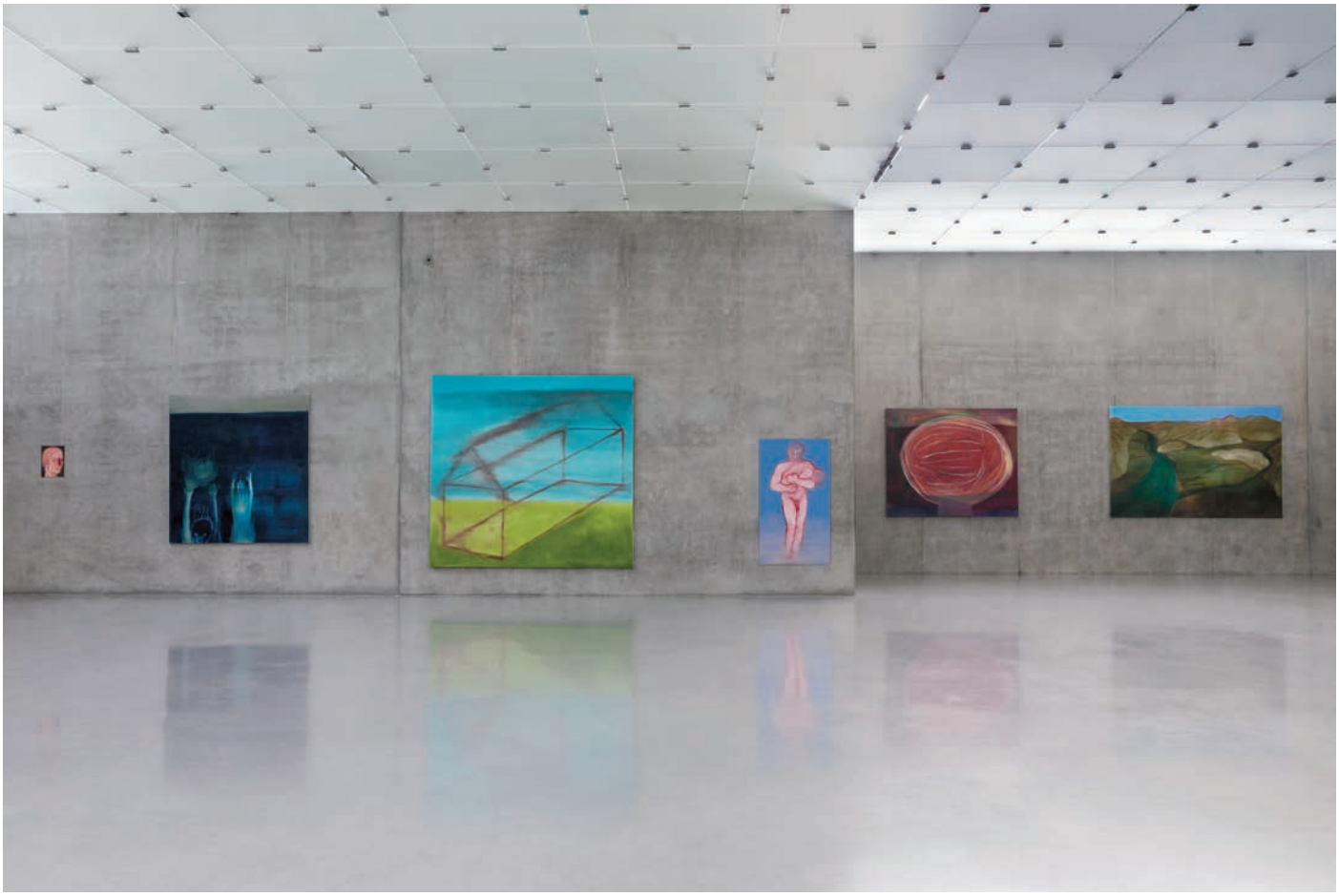
Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019





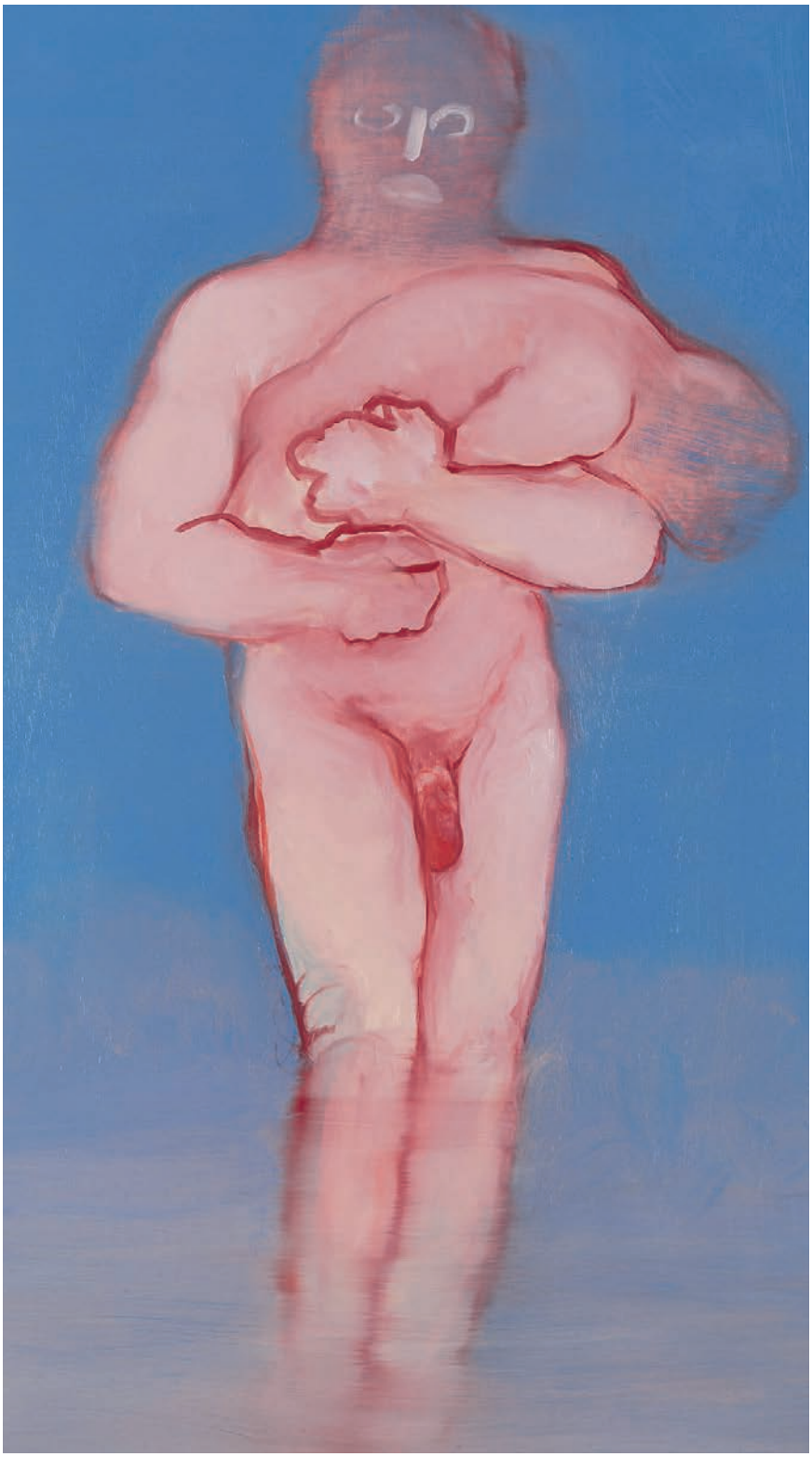
Miriam Cahn
(top) am wasser, 12.2.18, oil on canvas, 246 x 260 cm
(bottom) klangkörper, 9.3.+ 2.7.04, oil on canvas, 200 x 166 cm

Exhibition views: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



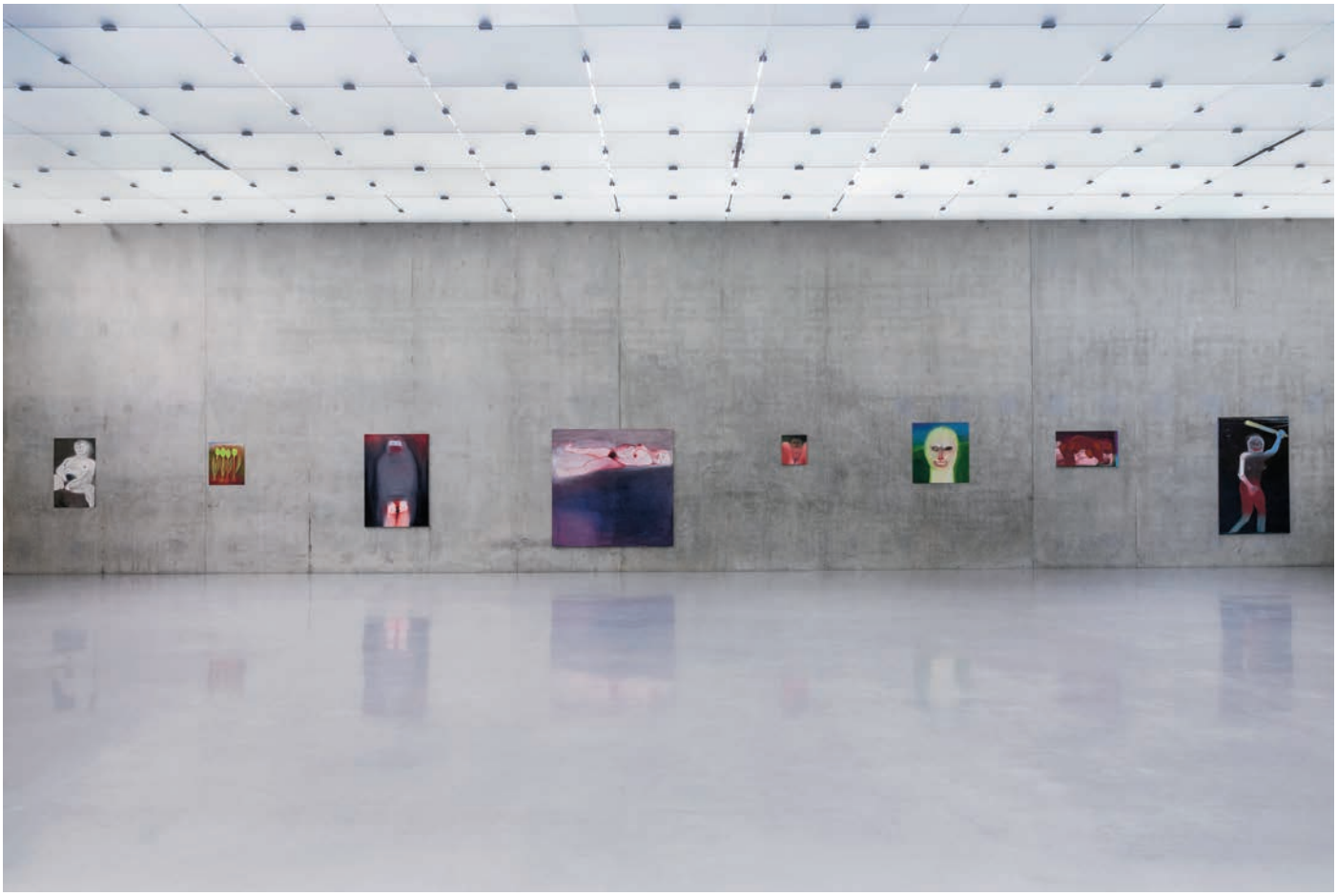
Miriam Cahn

Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn
aus dem wasser , 24. + 27.7.18, oil on wood; 160 x 90 cm

Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn

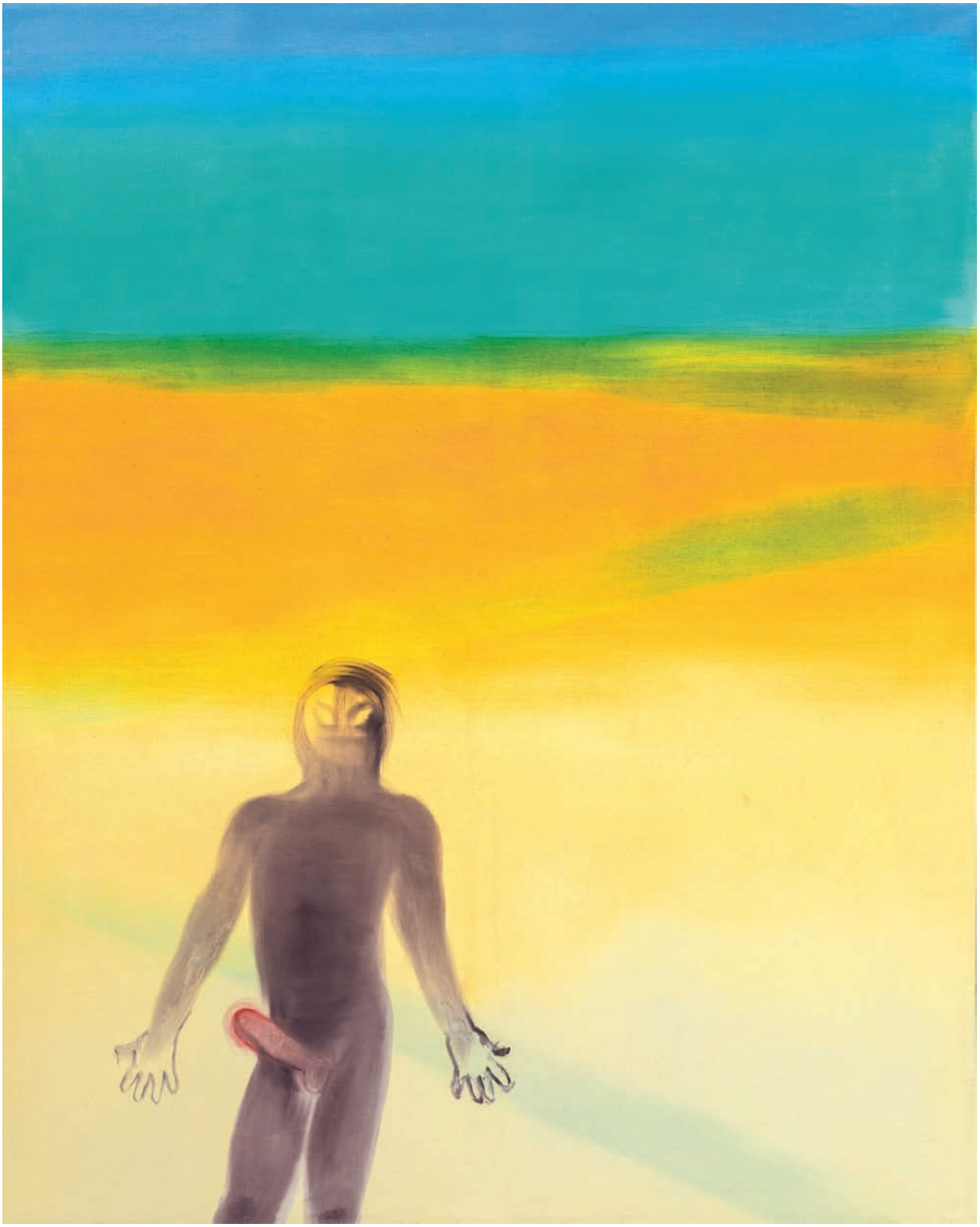
Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019





Exhibition views: Das Genaue Hinschauen,
Kunsthaus Bregenz, Bregenz, Austria, 2019

Miriam Cahn
o.t., 18. + 31.6.18, oil on wood, 45 x 73 cm



Miriam Cahn
schwarzermannich, 19.7.18, oil on canvas, 275 x 221 cm

Exhibition views: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn
W+H worldtrade, 11.1982, chalk on vellum, 400 x 250 cm

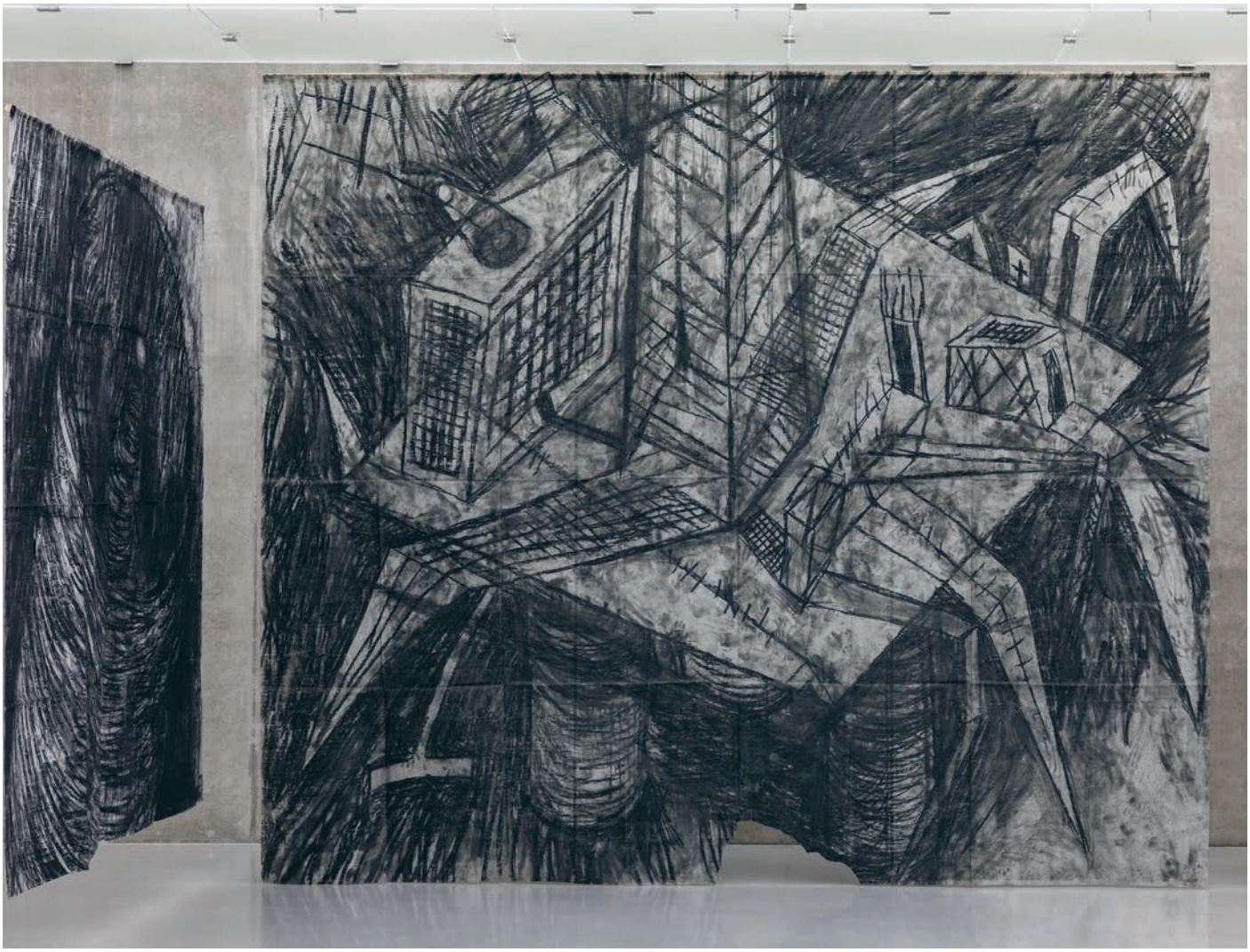
Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019





Miriam Cahn
beirut beirut, kriegsschiff, 11.1982 chalk on paper, 400 x 725 cm

Exhibition views: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn
W+H ölplattform, 11.1982, chalk on parchment, 400 x 480 cm

Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019





Miriam Cahn

Exhibition views: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019



Miriam Cahn
händehoch/entblösst, 23./24. 6. 18 oil on canvas, 252 x 293 cm

Exhibition view: Das Genaue Hinschauen, Kunsthaus Bregenz, Bregenz, Austria, 2019

MIRIAM CAHN

I AS HUMAN

Februrary 22 – June 16, 2019
Kunstmuseum Bern, Bern, Switzerland

Press release:

In a comprehensive survey of her oeuvre that represents the key phases of her artistic career, Swiss artist Miriam Cahn shows vibrant works on paper, oil paintings in bewitching colours, monumental sculptures, performative videos, and sketchbooks. The latter have never been on view to the general public before and have been assembled in a unique chronology and in a thematically expansive installation. In it the artist reinterprets the classical museum building as a sensual, conceptual construction while illustrating the artist‘s principles in regard to meaning, motifs, and aesthetics. Many works have been created especially for the exhibition or are key works in the possession of the artist.

Miriam Cahn is a leading figure in the art of her generation. Above all, her very convincing presentations in conjunction with documenta 14 in Athens and Kassel strongly underscore the overwhelming relevance of her work for today’s world. This is reason enough to again recall, for a broad audience, her diverse oeuvre and her resolute, radical artistic approach. A number of museums will be paying tribute to her artistic legacy in 2019: after the large solo exhibition at the Kunstmuseum Bern, four further solo exhibitions will be mounted – at Kunsthaus Bregenz, Reina Sofia in Madrid, Haus der Kunst in Munich and the Museum of Modern Art in Warsaw.

The title Miriam Cahn has chosen for the exhibition – I AS HUMAN – revolves around the artist’s deliberate and implicit commitment toward humanistic principles and the question of what comprises humanity at present. The artist’s images and exhibitions articulate, in an unequivocal and palpably visible and cogent way, her preoccupation with war, displacement and gender relations as well as her investigation of violence, love and the fragility of nature. Because the artist is determining the hanging herself, the works can be read as a condensed commentary on and subjective interpretation of her own work and as a contemporary view of art and the world. A good reason for this is that Miriam Cahn, since beginning her artistic career, not only critically addresses political and social issues and events but equally engages with the question of the artistic methods she uses, her modes of expression and also the background and history of the media she selects. Self-determination in expression, methods and subject matter is her primary goal alongside the uncompromising confrontation with what is considered human in our time and age.



Miriam Cahn
gezeichnet, 07.06. + 03.07. 2018, oil on wood, 170 x 90 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019





Exhibition views: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019

Miriam Cahn
(left) zeige!, 2+29.12.13+19.04.2018, oil on canvas, 106 x 73 cm



Miriam Cahn
o.t., 28.4.2018, oil on canvas, 210 x 300 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn
BLAU, 21.07. 2017, oil on canvas, 280 x 225 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn
schnell nach rechts!, 2005 + 23.09. 2017, oil on canvas, 205 x 185 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn

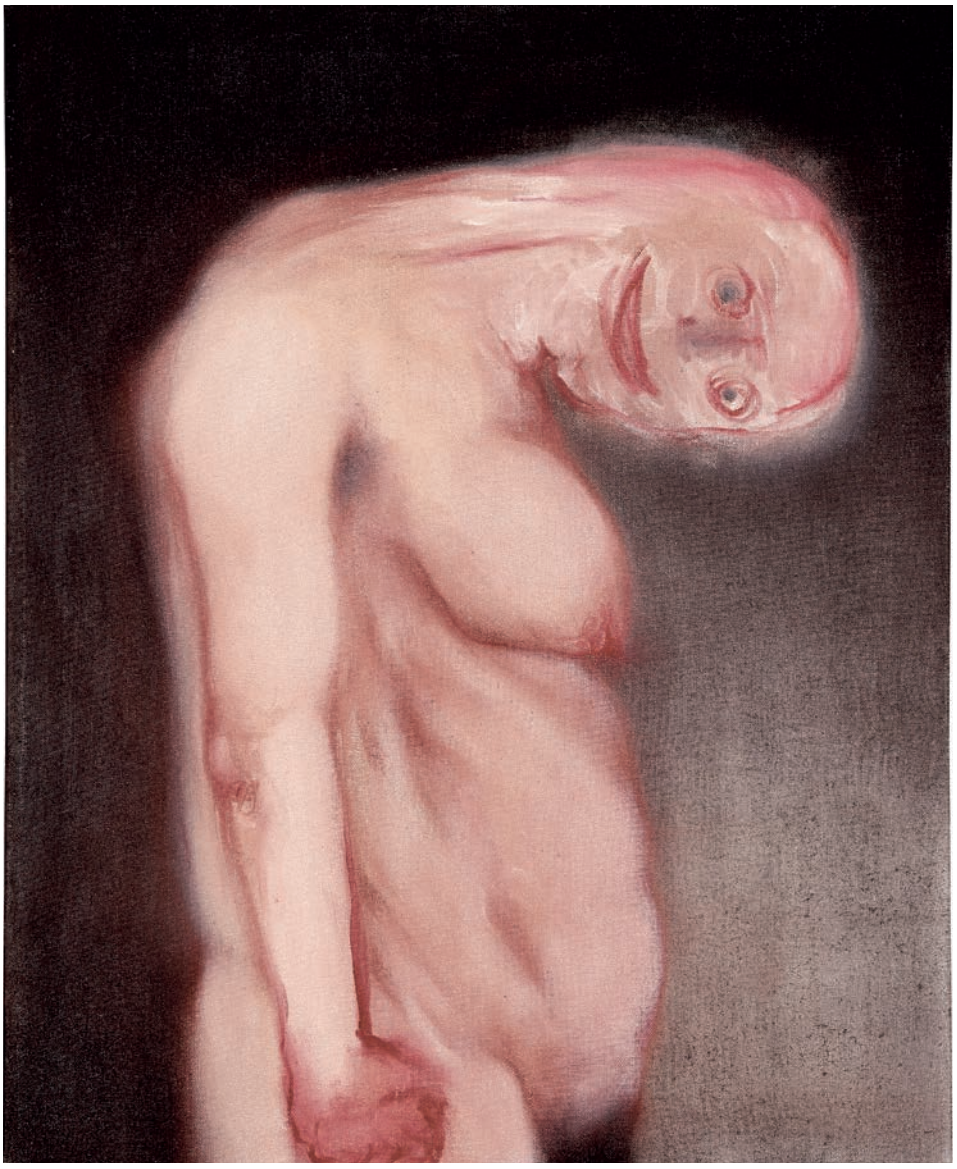
Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019





Miriam Cahn

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn
abbau, 23./24.06.2017, oil on canvas, 96 x 78 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



(left wall)
Miriam Cahn
atombomben, 01.1. - 07.01.1989, watercolor on paper, dimensions variable

(right wall)
Miriam Cahn
atombomben, 07.09.1991, watercolor on paper, 248 x 195 cm

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019





(top)
Miriam Cahn
weltstadt, 11.1.87, chalk on paper, 275 x 460 cm

(bottom)
Miriam Cahn
M.G.A (bl.arb.) schilthorn-sefinen+thunersee, 29.09.1989, chalk on paper, 275 x 360 cm

Exhibition views: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019





Miriam Cahn

Exhibition views: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019



Miriam Cahn
SCHLACTFELD / ALTERSWERK, 2012, wood, digital slideshow, dimensions variable, unique

Exhibition view: I As Human, Kunstmuseum Bern, Bern, Switzerland, 2019

MIRIAM CAHN

21ST BIENNALE OF SYDNEY
SUPERPOSITION: EQUILIBRIUM & ENGAGEMENT

March 16 – June 11, 2018
MCA - Museum of Contemporary Art Australia, Sydney, Australia

Artist's presentation by Biennale of Sydney:

Shaped by the emergence of second-wave feminism, Miriam Cahn's artistic practice contends with the materiality of the body, asserting the basic substance of the physical form. At once haunting and ambiguous, Cahn's works investigate the different meanings connected to our bodily reality – namely abjection, vulnerability and ignobility. Cahn treats figurative subjects with an abstract sensibility, using basic objects and motifs to talk about complex socio-political concerns. Despite living and working in a remote alpine region in Switzerland, Cahn's work is very much tied to current affairs.

The development of Cahn's practice has relied heavily on her physical self, driving the artist's methods and use of media. Cahn's large-scale charcoal drawings of the late 1970s and 1980s were produced by working directly on the floor, often without artistic implements, evading any mediative distance between technique and subject matter. Traces of this process, including fingerprints and other marks, are often visible in her works, linking the resultant image with the performative gesture.

Cahn's series of four charcoal drawings, Reading in dust, the wild love (Lesen in staub, das wilde lieben), 1984, were created in this way. Depicting scenes teeming with energy and movement, the female figures in the drawings revel in bodily experience, carrying out base actions removed from shameful or indecent associations. Motivated by impulse, Cahn's drawings rejoice in the actuality of the human body.

In the 1990s, Cahn moved towards oil painting, introducing colour into her visual vocabulary when observing the efficacy of mass-media images and advertising. Describing the logic behind her inclusion of colour, Cahn has said: 'The first oil paintings, of course, were elementary in their statement, simple only with three colours. For me, colour was always a complication. And because I wanted to work quite directly and physically at first, I intentionally left out colours in order not to slow it down with an intermediate step.'

Cahn's implementation of colour is highly considered, as demonstrated in the presentation of her more recent paintings at the Art Gallery of New South Wales. In MARE NOSTRUM, 2015–16, Cahn applies a fleshly red to highlight the figures' enlarged genitals, indicating fecundity and sexual potency. Links to sexuality and fertility in Cahn's paintings are frequently denoted by the colour red, as in gezeichnet (drawn), 14.08.2016 and o.t., 07.02.2016.





Miriam Cahn

Exhibition views: 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, MCA Museum of Contemporary Art Australia, Sydney, Australia, 2018





Miriam Cahn

Exhibition views: 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, MCA Museum of Contemporary Art Australia, Sydney, Australia, 2018



Miriam Cahn
(left) fleischhaus, 02.01.2016, oil on wood, 60 x 111 cm
(right) WAS MICH ANSCHAUT, 29.06.2016, oil on wood, 32 x 27,5 cm

Exhibition view: 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, MCA Museum of Contemporary Art Australia, Sydney, Australia, 2018

MIRIAM CAHN

DOCUMENTA 14
LEARNING FROM ATHENS

April 8 – July 16, 2017
Benaki Museum-Pireos Street Annexe, Athens, Greece
&
June 10 - September 17, 2017
documenta Halle, Kassel; Germany

text by Marta Dziewańska Niggling questions

Is Miriam Cahn, born in Basel in 1949, a realist artist? What can be seen in her drawings, performances, films, and paintings—and what cannot? Where does the difference lie between how the world manifests itself, how we experience it, and how we perceive it? Is it possible—and if so, where—to draw a clear division between the subjective and the objective image of the reality around us? What is the significance of the framing, and is abstraction not the only means to realistically render the process of looking and the work of memory? What does Miriam Cahn look at, and what does she see?

Formats / techniques / means / stakes

a) Violent, quivering, unstable charcoal drawings: a means of rendering, and commenting upon, the reality rolling in front of our eyes; a chain of images, a flurry of thoughts, the cacophony of time experienced; a jungle of perceptions, recollections, dreams, and fears.

b) Creating on the floor, working with eyes closed, drawing with the whole body, the work dictated by biological rhythms: a device for suspending interpretation, relinquishing control and safe distancing; a real (feminine) presence.

c) Filming that in its frames includes—besides the "object"—the breathing, trembling, and tiredness of the filmmaker.

d) Disturbing, oneiric paintings sparkling with color, showing figures with blurred contours, crude features, and grotesquely exaggerated sexual organs (and many "unclear beings"). Despite their strong presence in the frame, they seem absent, distant, and empty, reminiscent of abandoned shadows. Sporadic detail marks points of tension or identity: the (usually erect) genitals, hole-like vacant eyes, clenched fists. Installed so that the eyes of the protagonists and the viewer are at the same level, Cahn's paintings act as sinister mirrors (apart from seeing oneself in their terror, is this not also a device for representing the randomness of history?).

e) The works' titles contain no, or only, capital letters: to suspend the specific is to generalize. sarajevo, beirut, hände hoch!, MARE NOSTRUM could be anytime, anywhere; they can be/are everywhere, at all times.[*]

What does Miriam Cahn look at, and what does she see? What kind of representation does her reporting of contemporary tragedies and conflicts provide? Is this oscillation—borderline realistic and abstract—not the only way to render catastrophe, to penetrate fear, to accompany those in pain? Is it not precisely this oscillation that is crucial to understand and to rise to the challenge of the conflicts around us? How does Miriam Cahn complicate,



Miriam Cahn
«athener» raum 2017
Room installation consisting of a series of texts and single and ensemble of drawings
chalk, charcoal, pencil on paper
dimensions variable

Exhibition view: documenta 14, learning from Athens, Benaki Museum-Pireos Street Annexe, Athens, Greece, 2017



Miriam Cahn
«athener» raum 2017
Room installation consisting of a series of texts and single and ensemble of drawings
chalk, charcoal, pencil on paper
dimensions variable

Exhibition view: documenta 14, learning from Athens, Benaki Museum-Pireos Street Annexe, Athens, Greece, 2017



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«athener» raum 2017
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dimensions variable

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«athener» raum 2017
Room installation consisting of a series of texts and single and ensemble of drawings
chalk, charcoal, pencil on paper
dimensions variable

Exhibition view: documenta 14, learning from Athens, Benaki Museum-Pireos Street Annexe, Athens, Greece, 2017



Miriam Cahn
«athener» raum 2017
Room installation consisting of a series of texts and single and ensemble of drawings
chalk, charcoal, pencil on paper
dimensions variable

Exhibition view: documenta 14, learning from Athens, Benaki Museum-Pireos Street Annexe, Athens, Greece, 2017



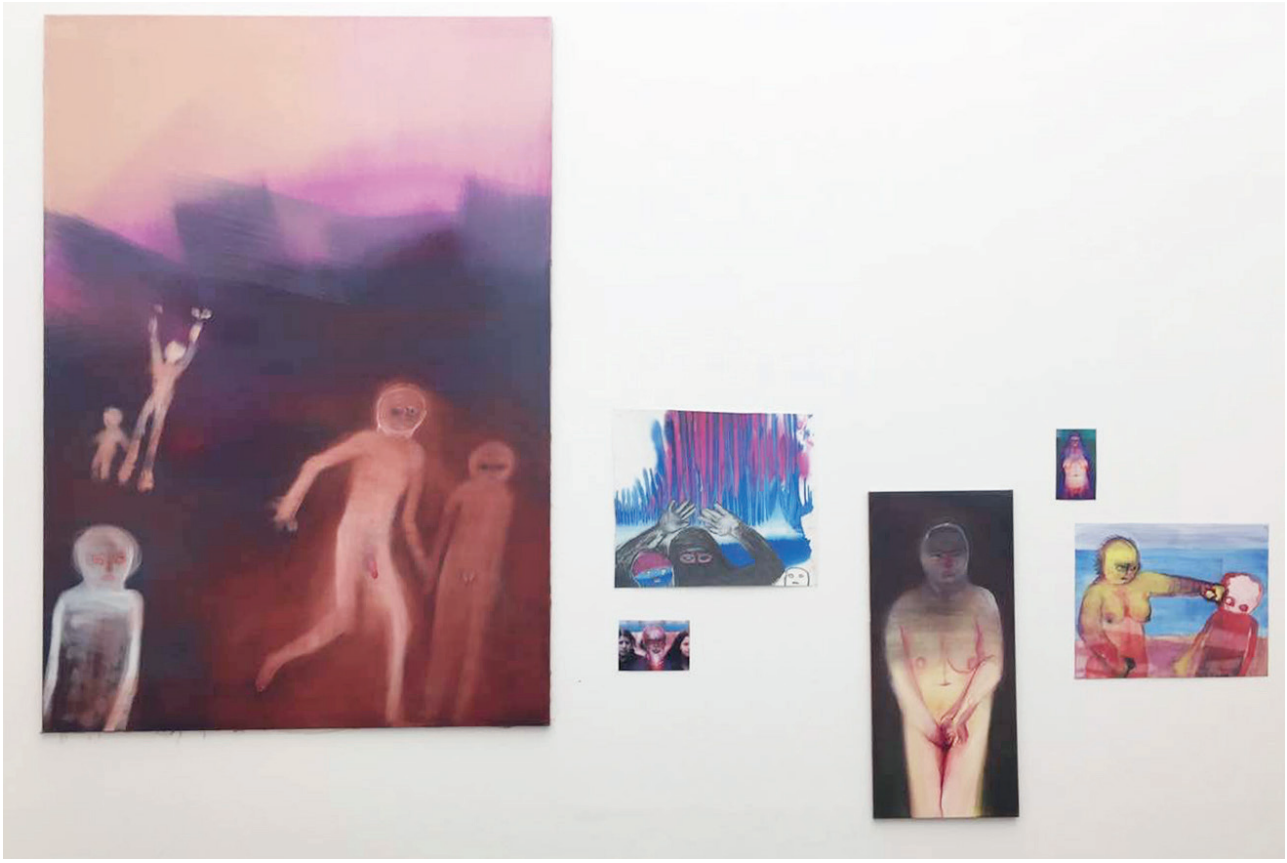
Miriam Cahn
«athener» raum 2017
Room installation consisting of a series of texts and single and ensemble of drawings
chalk, charcoal, pencil on paper
dimensions variable

Exhibition view: documenta 14, learning from Athens, Benaki Museum-Pireos Street Annexe, Athens, Greece, 2017



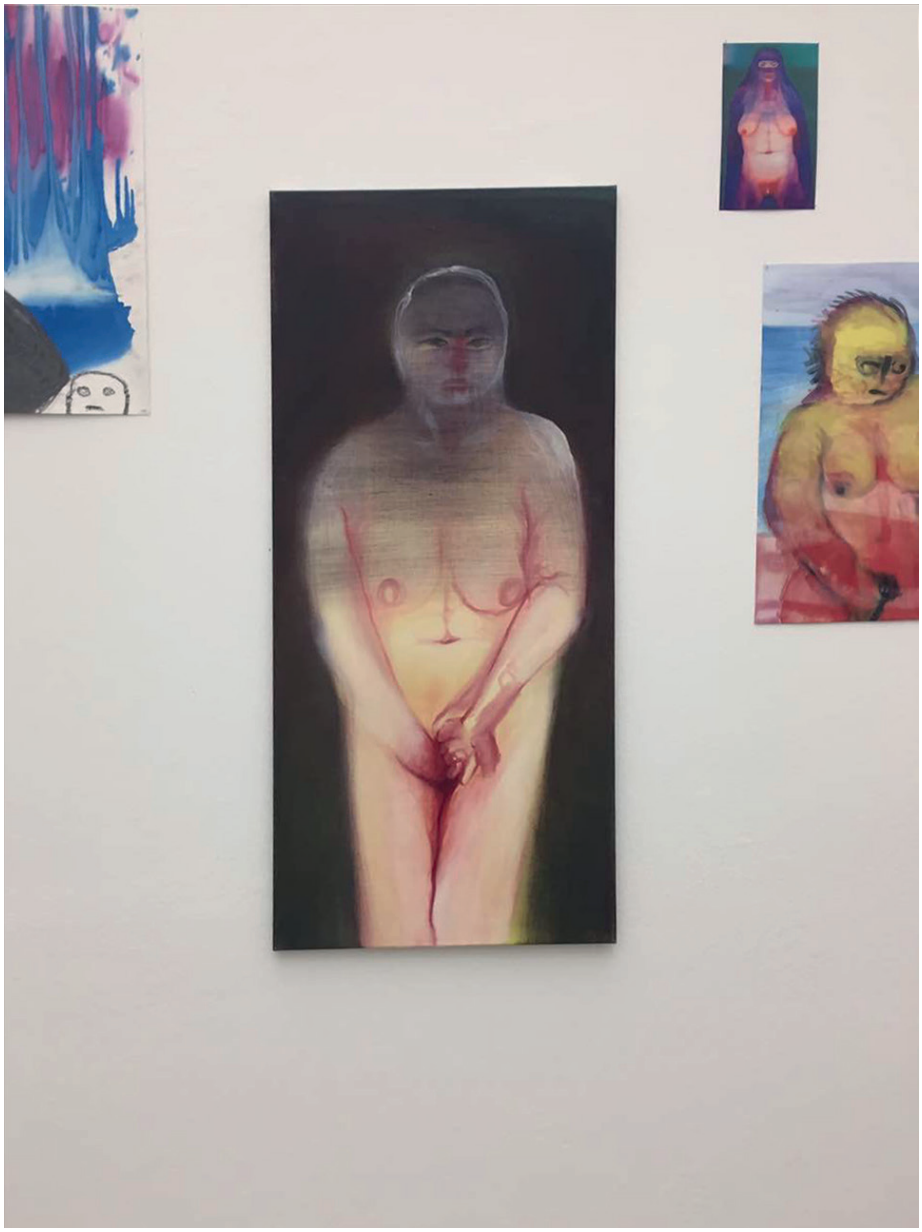
Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



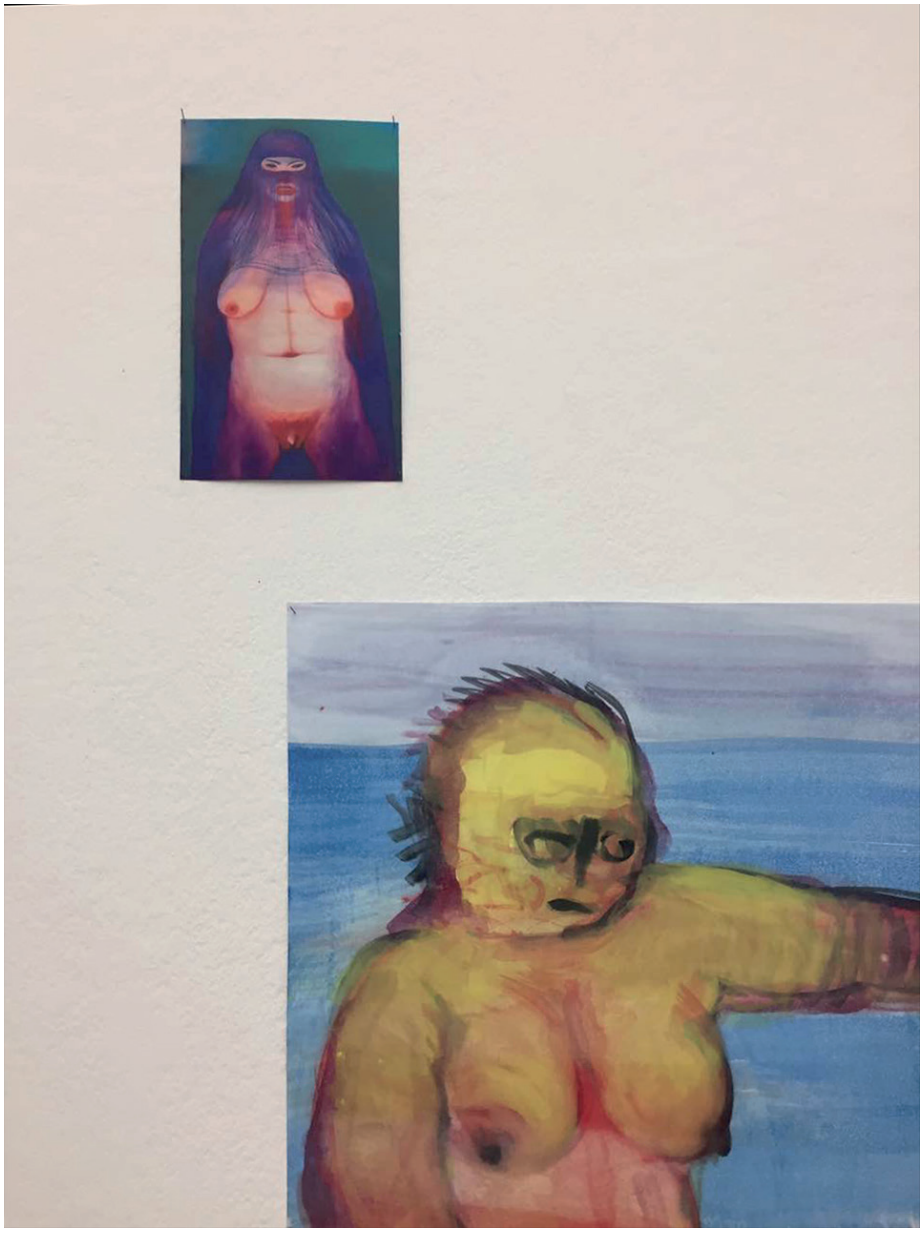
Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



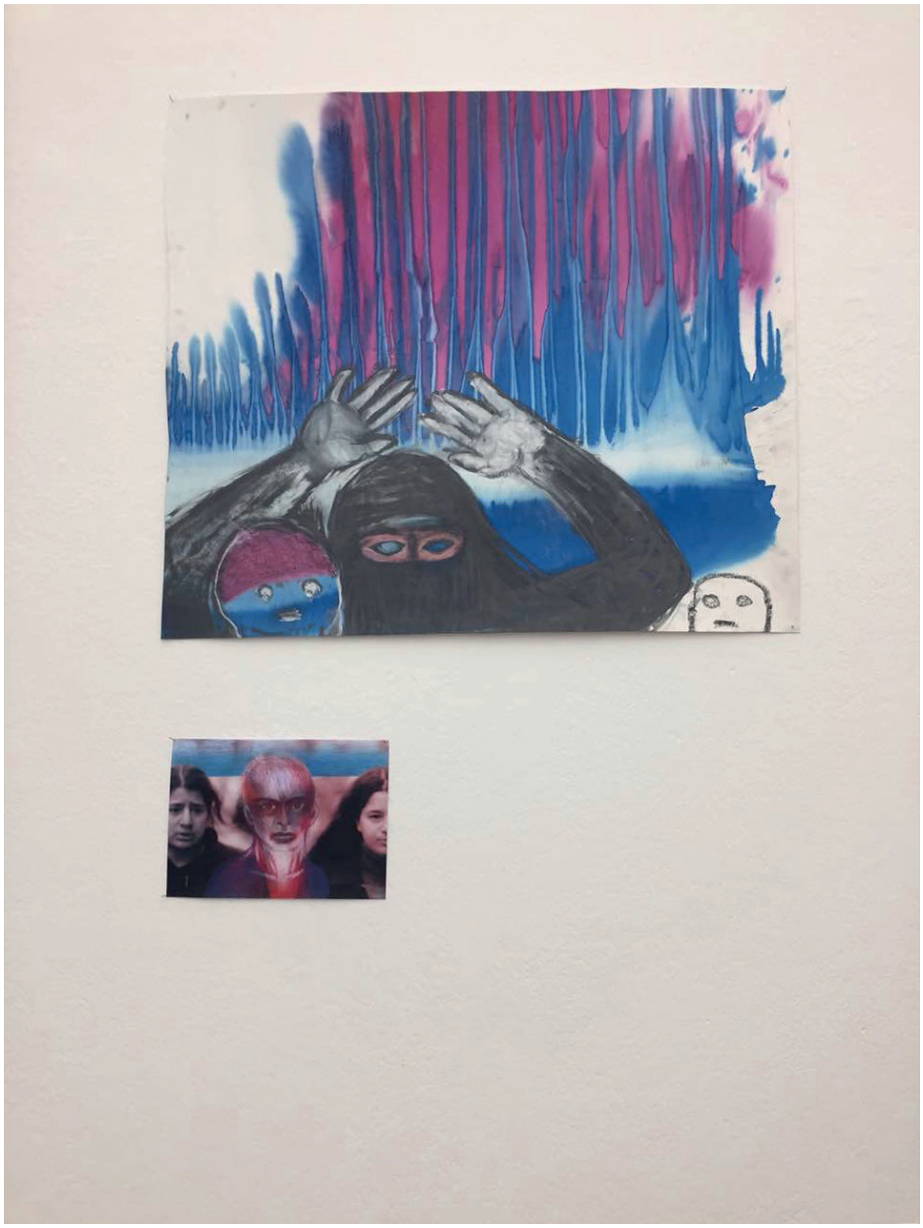
Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017



Miriam Cahn

Exhibition view: documenta 14, learning from Athens, documenta Halle, Kassel, Germany 2017

MIRIAM CAHN

SCHLACHTFELD / ALTERSWERK

ART PARCOURS - ART BASEL

June 15 - 18, 2017

Museum der Kulturen, Basel, Switzerland

Press release:

Miriam Cahn's slideshows follow a decisive pattern, captivating the audience with a slow yet powerful succession of images. Portraying objects in roughly sculpted plasteline, the photographs range from depictions of body-parts to those of faces and globes. Made up from individual images that give way to each other, the pictures tell a story that is as fascinating as it is disturbing. Each of the eight slide shows is a tour of an object: its forms, its details and imperfections candidly presented to the viewer. The varying angles of the photographs create the impression that the audience is circling the object at hand, seeing it from different sides, depths, expressions and distances. The slideshow gives way to a sensation of movement, which is heightened by the interaction between artist and plasteline. The artist's arm appears repeatedly, touching and manipulating faces and genitals alike. Nothing about this movement is gentle or reassuring, yet it becomes difficult to look away from its immediateness which is meaningful in its simplicity. Certain slideshows combine two subjects: the work doppelköpfe + meine welt (double heads + my world) quite literally portrays different views of the same world, switching to two faces that interact with one another through their simplistic yet human expressions. In einzelköpfe, (single heads) two figures are presented by the artist: the first a screaming face, the second a red-streaked smiling figure with uniquely large ears. Each in their turn, they are molded by the artist's fist. schreiender säugling + körperteile (screaming infant + body parts) blurs the line between where Cahn's artwork begins and her body ends, her hands holding one made of plasteline and integrating phallic forms with her own body. The crying head of an infant is similarly appeased with both clay and human breasts. In the work lehmbruckzitat, the viewer is shown the head and torso of a figure whose body is tugged and pulled into various shapes, his face becoming disfigured and disconnected from the rest of his body. The slideshow liegen im stoff portrays an open-mouthed face placed in grass or wrapped in fabric, giving the impression of a clothed figure, which finally gets smoothed over by the artist. All series end similarly: the objects are returned to their original form, the slideshows ending on plasteline spheres that nevertheless hold reminders of the eyes and mouths that they had previously held.



Miriam Cahn
SCHLACHTFELD / ALTERSWERK, 2012, wood
lehmbruckzitat, 2014, digital slideshow
doppelköpfe + meine welt, 2014, digital slideshow
liegen mit stoff, 2014, digital slideshow
meine hände, 2017, digital slideshow
gemächte, 2017, digital slideshow
schreinender säugling, 2017, digital slideshow
einzelköpfe, 2017, digital slideshow

Exhibition view: schreiender säugling + körperteile, Museum der Kulturen, Basel, Switzerland, 2017



Miriam Cahn
SCHLACHTFELD / ALTERSWERK, 2012, wood
lehmbruckzitat, 2014, digital slideshow
doppelköpfe + meine welt, 2014, digital slideshow
liegen mit stoff, 2014, digital slideshow
meine hände, 2017, digital slideshow
gemächte, 2017, digital slideshow
schreinender säugling, 2017, digital slideshow
einzelköpfe, 2017, digital slideshow

Exhibition view: schreiender säugling + körperteile, Museum der Kulturen, Basel, Switzerland, 2017

MIRIAM CAHN

DEVOIR-AIMER

April 29 – June 17, 2017

Galerie Jocelyn Wolff, Paris, France

Press release:

For her fourth show at the Galerie Jocelyn Wolff, Miriam Cahn has decided to present her most recent work, with the paintings and drawings of devoir-aimer (must-love).
After being deeply struck by the fighting of the 1990s in the former Yugoslavia, Miriam Cahn is now pursuing her examination of conflicts associated with war; and in particular those that have shaken up the Middle East and Syria.
The hanging of her paintings bears witness to the profusion of images which we receive from conflicts, the media treatment of war, the questions that result from the flood of refugees in Europe, and the frequent debates that result. Miriam Cahn's work can even sometimes evoke a number of military, or humanitarian operations (such as MARE NOSTRUM) which did not receive the means they needed to be put into action.
Her figures are fleeing, with scared faces turning around, to see for one final time what they are leaving behind; amputated bodies which can, even distantly, evoke an ancient classical statue; raped women whose bared bodies are put before all of our eyes, bearing witness to their extreme vulnerability.
Miriam Cahn has chosen to direct her gaze at these faces which have been barely sketched out in a rudimentary, primitive style; these scared, hallucinatory, shocked, rigid stares; these static or moving bodies, with phantom-like or straying figures.
The paintings are hung on the wall at eye-level, like a movie shot where the screen grasps the viewer; in this way, visitors are directly confronted with the characters' eyes.
The colours can be bright, or pale, almost absent, as in the great disaster canvas in which the light is so strong that the colours seem to have been whitened.
In the second part of the space, Miriam Cahn has placed a large set of 22 drawings, which form a single work. The title 8 tage (raum) suggests that the series was produced in 8 days, between 13th October and 15th November 2016. The drawings have been hung chronologically: each group, of 2, 3 or 5 drawings, represents one day. However, this installation also features a great liberty in its presentation, because the order of the drawings made during the same day can vary. But their association as a group remains primordial while offering the possibility of multiple interpretations, reflecting a constantly evolving topicality.
On a small shelf can be found two sketch pads and a photo which has been reworked with the artist's crayons. The sketch book o.t., 19.12.14 - 25.9.16 picks up on the themes that recur in the show, such as portraits, still lifes, landscapes, and architecture. The other, smaller pad (vergessen und rekonstruieren (ordnungsversuch) (zitate), 20.3 - 6.4.2014) deals with forgetting and reconstruction. Ranging from 11 September 2001 to architecture, while taking in the realistic depiction of nature, as a break, these pieces attest to the diversity of Miriam Cahn's work, in the subjects and her choice of media, which are constantly being re-examined or associated.

MIRIAM CAHN

DEVOIR-AIMER

April 29 – June 17, 2017

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse:

Pour sa quatrième exposition à la galerie Jocelyn Wolff, Miriam Cahn a choisi de présenter ses travaux les plus récents, peintures et dessins dans l'exposition devoir-aimer.
Très marquée par les conflits des années 1990 en ex-Yougoslavie, Miriam Cahn poursuit ici son regard sur la violence des conflits liés à la guerre; et en particulier de celle qui secoue le Moyen-Orient et la Syrie.
L'accrochage de ses peintures témoigne de la profusion des images que l'on reçoit des conflits, de la médiatisation de la guerre et des questions que suscite l'afflux de réfugiés en Europe, et des débats réguliers que cela occasionne. Le travail de Miriam Cahn peut même parfois évoquer certaines opérations militaires et humanitaires (comme MARE NOSTRUM) qui n'ont pas bénéficié de moyens suffisants pour être mis en place.
Ce sont des silhouettes qui fuient, des visages effrayés qui se retournent, pour voir une dernière fois ce qu'ils laissent derrière eux; des corps amputés, qui peuvent évoquer, même de manière lointaine, une statuaire antique classique; des femmes voilées dont le corps dénudé est offert à tous les regards, témoignage d'une extrême vulnérabilité.
Miriam Cahn choisit de porter à notre regard ces visages esquissés de façon rudimentaire et primitive, ces regards apeurés, hallucinés, choqués, figés, ces corps statiques ou en mouvement, silhouettes fantomatiques et égarées.
Les peintures sont accrochées au mur à hauteur de vue, comme dans un plan cinématographique où le spectateur est happé par l'écran; le visiteur se trouve par ce biais en confrontation directe avec le regard des personnages.
Les couleurs sont tantôt vives, tantôt pâles, presque absentes comme dans la grande toile desaster où la lumière est si forte que les couleurs paraissent blanchies.
Dans la deuxième partie de l'espace, Miriam Cahn a installé un grand ensemble de 22 dessins qui constitue une seule oeuvre. Le titre 8 tage (raum) suggère que cet ensemble a été réalisé en 8 jours, entre le 13 octobre et le 15 novembre 2016. Les dessins sont accrochés par ordre chronologique: chaque groupe, de 2, 3 ou 5 dessins, représente un jour. Cette installation possède néanmoins une grande liberté de présentation: l'ordre des dessins réalisés dans une même journée peut varier. Leur association par groupe reste primordiale tout en offrant la possibilité d'une lecture multiple, reflet d'une actualité qui évolue en permanence.
Sur une petite étagère, on retrouve deux carnets de dessins et une photo retravaillée avec des crayons de couleur par l'artiste. Le carnet de dessins o.t., 19.12.14 - 25.9.16 reprend des thèmes récurrents dans son oeuvre comme le portrait, la nature morte, le paysage, l'architecture. L'autre carnet, plus petit (vergessen und rekonstruieren (ordnungsversuch) (zitate), 20.3 - 6.4.2014) aborde l'oubli et la reconstruction. Du 11 septembre 2001 à l'architecture, en passant par la représentation réaliste de la nature, comme un moment de pause, ces oeuvres attestent de la diversité qui existe dans l'oeuvre de Miriam Cahn, par les sujets et par le choix de médiums qui sont sans cesse revisités ou associés.



Miriam Cahn
schnell weg!, 2007/2008 + 4.10.16 (right)
oil on canvas, 204 x 249 cm

herumlaufen, 08. + 30.1.16 (left)
oil on canvas, 170 x 200 cm

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



Miriam Cahn
expressivmüssen, 2015 + 1.6.16 (corridor, 1st painting)
oil on canvas, 117 x 75 cm

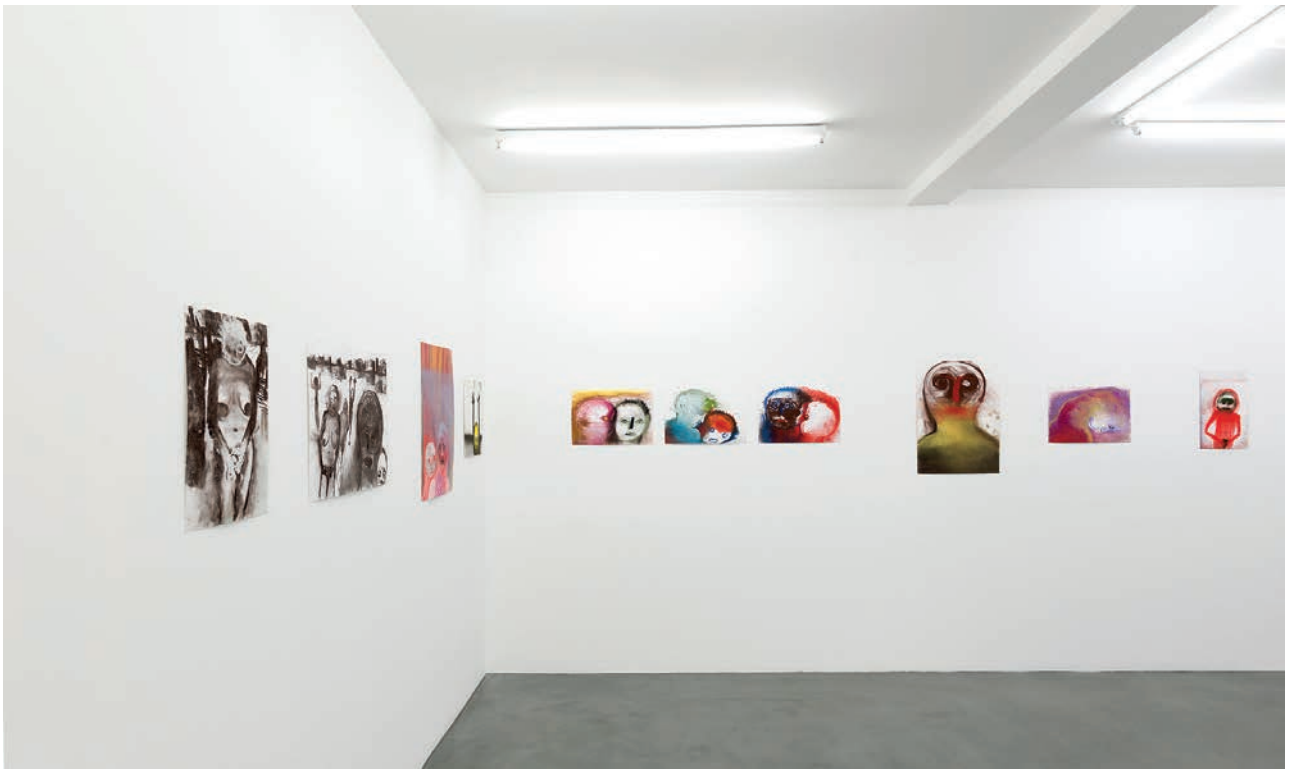
desaster, 27.7.16 (corridor, 2nd painting)
oil on canvas, 206 x 300 cm

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



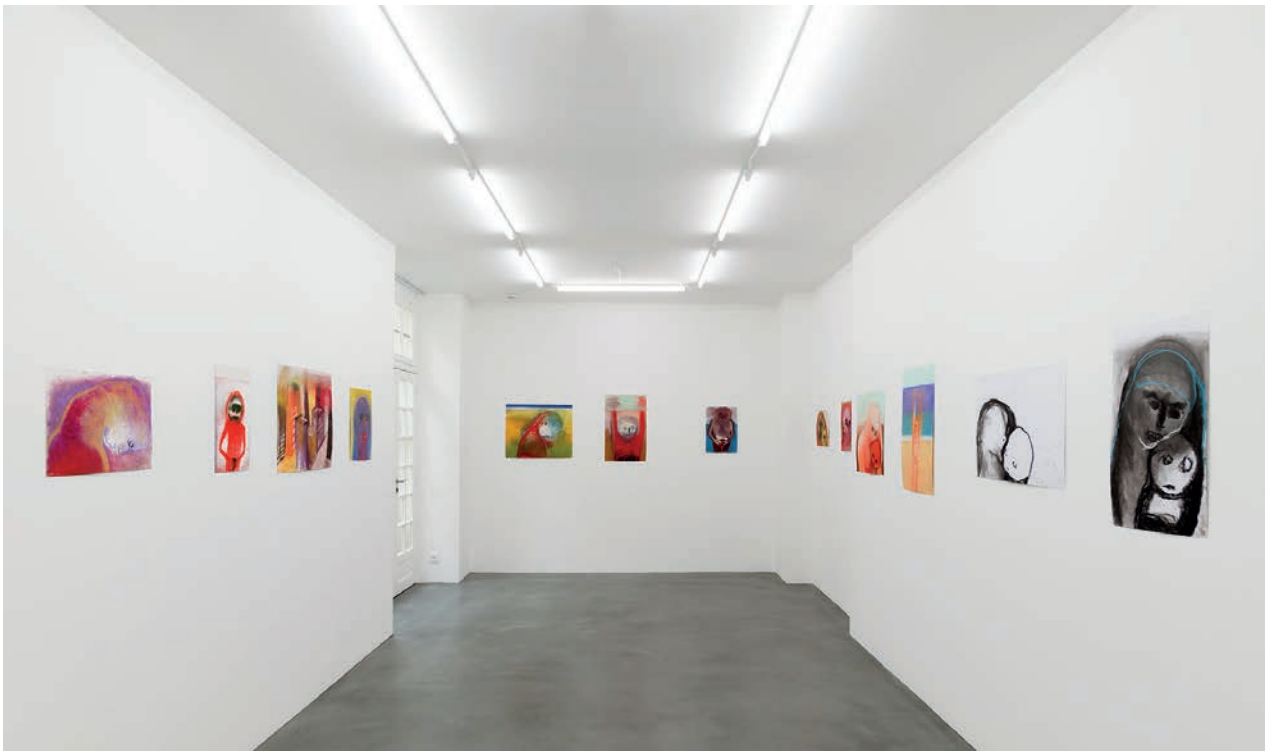
Miriam Cahn

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



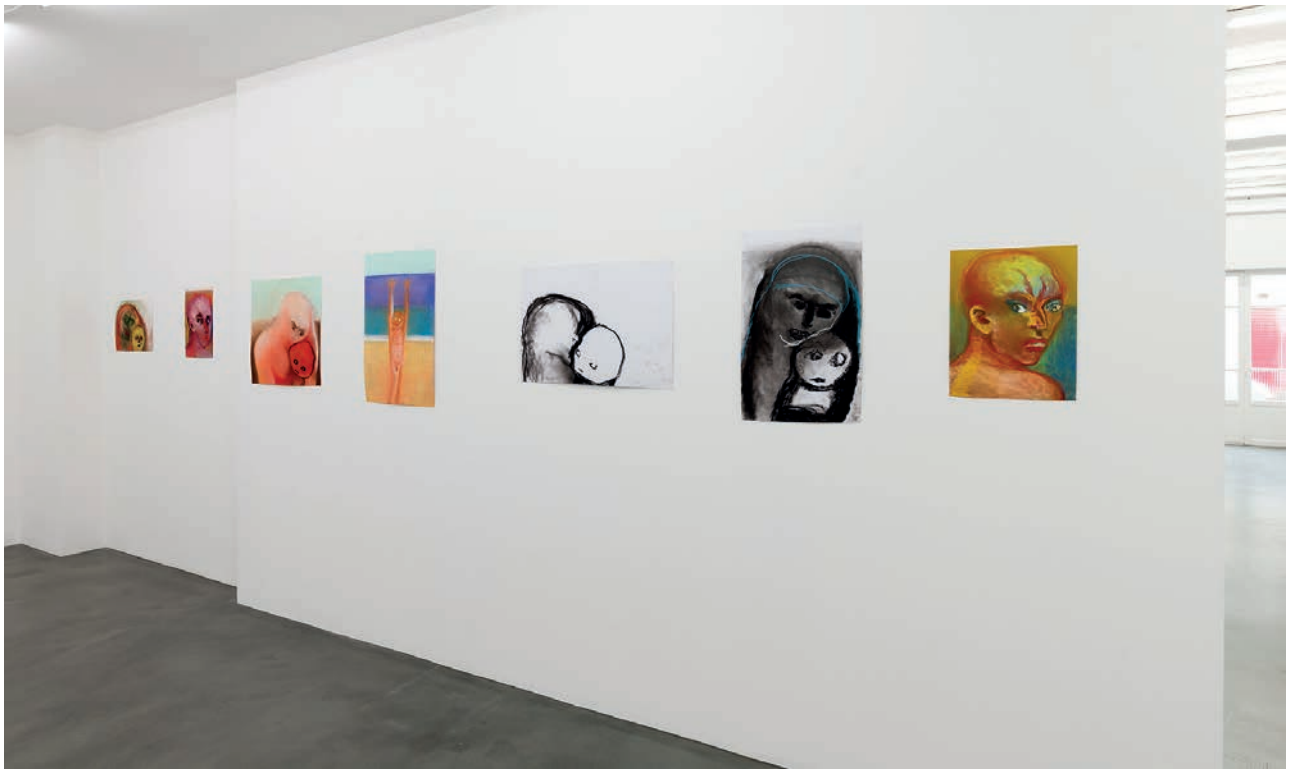
Miriam Cahn
8 tage (raum), 13.10.-15.11.16
Installation, 22 works on paper
pastel, chalk and charcoal on paper
Dimensions variable

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



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8 tage (raum), 13.10.-15.11.16
Installation, 22 works on paper
pastel, chalk and charcoal on paper
Dimensions variable

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



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Installation, 22 works on paper
pastel, chalk and charcoal on paper
Dimensions variable

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



Miriam Cahn
(left) boxen, 22.03.2013 (left)
coloured pencil on scan, 20 x 25 cm
(center) o.t., 19.12.14 - 25.9.16 (middle, 20 pages notebook)
pastel, chalk and charcoal on paper, 47 x 34 cm (open)
(right) vergessen und rekonstruieren (ordnungsversuch), 20.3-6.4.2014
mixed media, 21 x 29,5 cm

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017



Miriam Cahn
(left) boxen, 22.03.2013 (left)
coloured pencil on scan, 20 x 25 cm
(center) o.t., 19.12.14 - 25.9.16 (middle, 20 pages notebook)
pastel, chalk and charcoal on paper, 47 x 34 cm (open)
(right) vergessen und rekonstruieren (ordnungsversuch), 20.3-6.4.2014
mixed media, 21 x 29,5 cm

Exhibition view: devoir-aimer, Galerie Jocelyn Wolff, Paris, France, 2017

MIRIAM CAHN

PAINTINGS AND WORKS ON PAPER FROM 1977 TO 2016

September 15, – December 17, 2016

Blondeau & Cie, Geneva, Switzerland

Communiqué de presse:

Sur deux étages au 5, rue de la Muse, une sélection de peintures et œuvres sur papier retrace différentes périodes du travail de l'artiste, de 1977 à aujourd'hui. L'œuvre de Miriam Cahn aborde des thèmes tels que la féminité, la sexualité, l'amour et la guerre. « C'est un peu la vie, non ?», sourit-elle. Issue des mouvements féministes des années 1970, elle montre avant tout l'individu aux prises avec les événements. Sans être autobiographiques, ses œuvres associent l'histoire individuelle et collective.
Miriam Cahn s'exprime à travers des médiums aussi divers que le dessin, la peinture, la performance, le film, la photographie et l'écriture. Dans les années 1980, son œuvre se concentre sur le dessin, principalement à la craie noire. Dès la décennie suivante, elle se tourne vers la couleur et la peinture. Les deux étages de l'exposition reflètent respectivement ces deux périodes.
Ainsi, au deuxième étage, une sélection d'œuvres sur papier s'étend à travers trois espaces. La main de l'artiste se déploie dans une tonalité plus sombre, à la craie et au fusain, laissant apercevoir la complexité et la diversité de son univers personnel. Plusieurs séries déclinent des visages et des corps déformés, d'autres, des volumes géométriques en passant par le squelette d'un lit d'hôpital. Réalisés souvent en quelques heures au prix d'une concentration extrême, les dessins révèlent aussi une méthode : l'artiste travaille à genoux, à même le sol, de sorte que ses gestes deviennent plus difficiles à contrôler et que l'image produite est intrinsèquement liée à son corps. Le mouvement et la performance sont ainsi intégrés au processus de création, un processus qui donne à voir son caractère direct et physique. Dans l'exposition, la simplicité de l'accrochage et l'absence de couleurs créent une atmosphère particulière, une dissonance en équilibre avec l'efflorescence de couleurs au rez-de-chaussée.
Au rez-de chaussée, vingt-cinq peintures à l'huile de divers formats retracent les vingt dernières années de création de l'artiste. Sur de grandes toiles, des figures en pied, nues et à la forme simplifiée, frappent par leur ampleur et leurs couleurs vibrantes. La limite entre les corps et les fonds est diffuse ; une aura semble se dégager. Un lac céruléen au pied d'une imposante montagne, une chimère rose, peut-être un cheval, dont la tête se contorsionne pour fixer son observateur, tels peuvent être les sujets que Miriam Cahn extrait de la nature. Mais des toiles aux sujets abstraits rythment aussi l'accrochage, des volumes que l'on reconnaît appartenir à des maisons, des perspectives revisitées qui rendraient compte de l' instantanéité de l'image, de l'événement de son tracé. L'alternance des toiles de couleur vive et d'autres plus sombres reflète l'énergie scandée de l'artiste.
Parmi les peintures de format plus petit, une série de têtes occupe la largeur d'un mur. Leur intensité est sans compromis. Il n'y a plus de second plan. Présentées face au spectateur, ces têtes saisissent immédiatement le regard, tout en révélant une impénétrable présence.
Au fil de l'exposition, on découvre progressivement la construction d'un langage propre. L'artiste associe des représentations figuratives aux éléments abstraits, des esquisses fulgurantes aux glacis minutieux. Une puissance brute apparaît au spectateur et le renvoie à sa propre vulnérabilité. Car, au-delà de sa propre expérience, l'artiste interpelle les conditions élémentaires de l'existence.



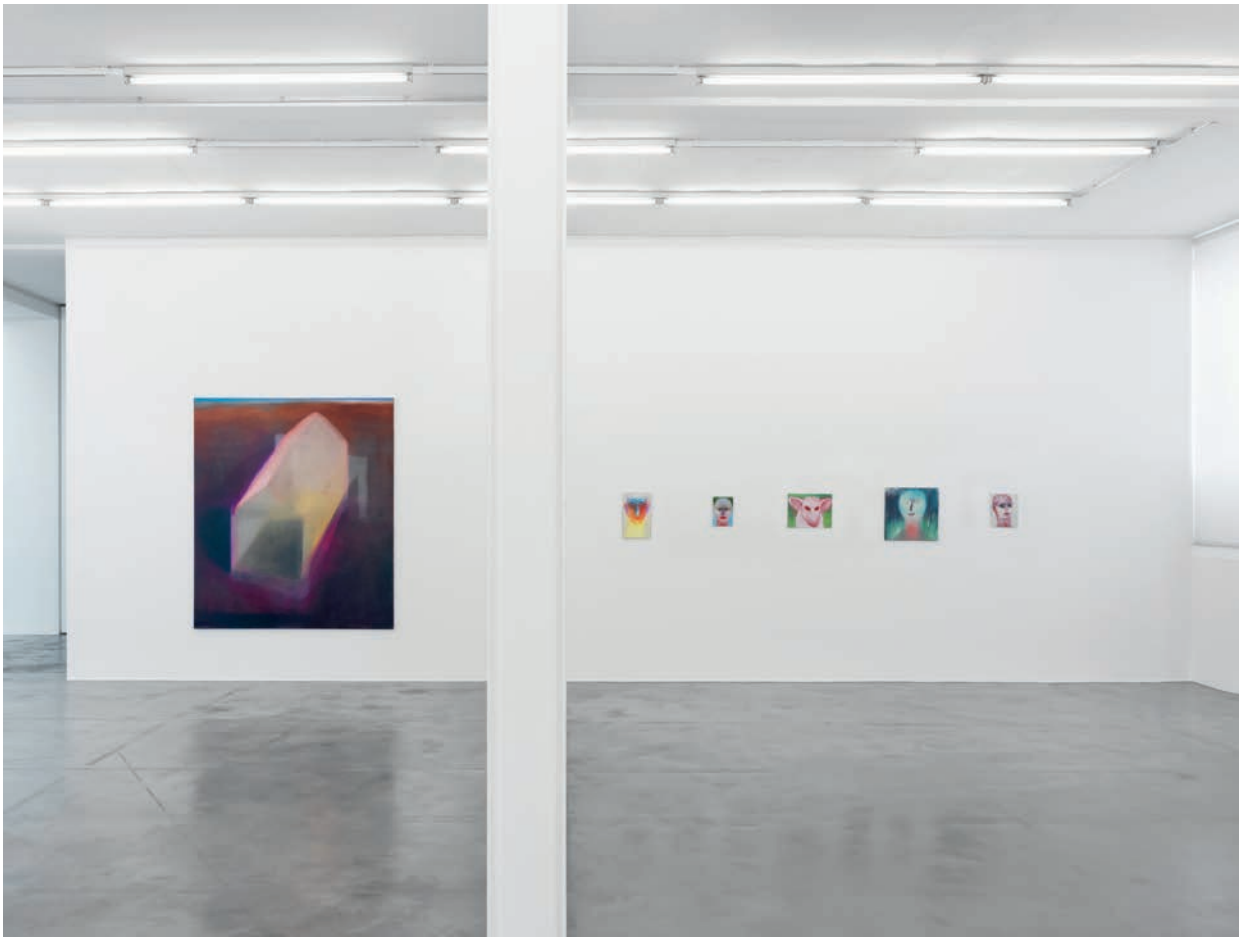
Miriam Cahn

Exhibition view: Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland, 2016



Miriam Cahn

Exhibition view: Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland, 2016



Miriam Cahn

Exhibition view: Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland, 2016



Miriam Cahn

Exhibition view: Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland, 2016



Miriam Cahn

Exhibition view: Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland, 2016

MIRIAM CAHN

THE DARK SIDE OF THE MOON

THE ABYSMAL IN ART FROM ALBRECHT DÜRER

TO MARTIN DISLER

July 9 – October 23, 2016

Kunstmuseum St. Gallen, Switzerland

Curators: Konrad Bitterli and Matthias Wohlgemuth

Press release:

There is no dark side of the moon, really. Matter of fact, it's all dark. Pink Floyd. The Dark Side of the Moon
"See you on the dark side of the moon …" is a lyric from the legendary concept album by the British rock band Pink Floyd, which has remained a best-seller since its appearance in 1973. Thematically, the work revolves around the abysses of being human, around the anonymous power structures to which individuals in today's society are subjected. Beyond the social cir-cumstances in the sense of Mark Twain's quotation "Everyone is a moon, and has a dark side which he never shows to anybody," the dark side of the moon also points to existential dark sides
Both form the crux of this thematic exhibition centered around a unique series of sculptures and large-scale installations by the legendary Swiss artist Martin Disler (1949–1996). These are surrounded by groups of impressive and uncanny works by Damien Deroubaix (*1972), Marlene Dumas (*1953), Mona Hatoum (*1952), Jutta Koether (*1958), Josef Felix Müller (*1955), and others.
The contemporary pieces are augmented with important series of prints by old masters: the Apocalypse series by Albrecht Dürer (1471–1528) and Les Grandes Misères de la guerre by Jacques Callot (1592–1635). In his woodcuts, Dürer depicts the apocalypse as the fiery end of days—which, as Johannes Fried recently noted, represents "one of the foremost cultural driving factors" of the Western world. While previously this meant religious or cosmological ideas, today the concept of the end of the world seems to have become almost technically measurable and to be approaching menacingly, with vexing issues such as nuclear threats, climate catastrophes, global migration flows, and others. Hollywood has a special fondness for apocalyptic themes, as in blockbusters such as Armageddon (USA, 1998, director: Michael Bay) and Deep Impact (USA, 1998, director: Mimi Leder), both of which were fittingly released before the turn of the millennium.
By contrast, in his series of etchings, Jacques Callot depicts the battlefields and horrors of the Thirty Years War, whose drastic portrayal rivals media reports from modern-day war zones in Syria and elsewhere. This opens up a dialogue between old masters and contemporary works spanning centuries and an impressive panorama of social rejection, human abysses, and apocalyptic visions. (...)

Miriam Cahn : Until the mid-1980s, the work of the Swiss artist Miriam Cahn (*1949) concentrated on often large-format black-and-white drawings that she made on paper directly on the floor with chalk or pencil, and whose expressivity captures the traces of her performance-like use of her entire body. Kriegsschiff (Warship) from 1982 exemplifies this approach. This work symbolizes the inhumanity of war as an anonymous machinery. In an abstract sense, it also stands for patriarchal structures that have shaped society and art for centuries. The male gender is accorded its own group of motifs, which include warships, terminals, skyscrapers, and rocket silos, while beds, torsos, and heads signify the female. Miriam Cahn combines the portrayal of personal experiences of pain, sickness, or death with an uncompromising attention to social conditions.(...)



Miriam Cahn

Exhibition view: The dark side of the moon, Kunstmuseum St Gallen, Switzerland, 2016



Miriam Cahn

Exhibition view: The dark side of the moon, Kunstmuseum St Gallen, Switzerland, 2016

MIRIAM CAHN

AUF AUGENHÖHE

March 12, – July 24, 2016

Kunsthalle zu Kiel, Germany

Pressemitteilung:

Miriam Cahn (geboren 1949 in Basel) ist eine der zentralen Künstlerinnen der Gegenwart. Existentielle Fragen zum Menschsein, zum Frausein, zu Körperlichkeit und Selbstbestimmtheit überführt Miriam Cahn ebenso wie die Bewegung gegen Atomkraft und jüngst die Flüchtlingsströme in figurative Bilder und Räume von zwingender Kraft. Die Künstlerin schafft in ihren zum Teil sehr großformatigen, performativ entstandenen Zeichnungen der 1970er und frühen 1980er Jahre, später in farbgewaltigen Aquarellen und Gemälden, Werke von kompromissloser Eindringlichkeit und großer Poesie zu elementaren und akuten Bedingungen des Daseins.
AUF AUGENHÖHE zeigt rund 130 Werke aus allen Schaffensphasen von den 1970er Jahren bis in die Gegenwart. Miriam Cahn arbeitet in zahlreichen Gattungen: Kreidezeichnung, Gemälde, Text, Performance, Plastik und Skulptur sowie Film.
Gattungen, Stile und Entstehungsjahre mischen sich und lassen die Ausstellung in Gänze zu einem zeitlich begrenztsichtbaren Bild werden. Miriam Cahn zeigt, was es künstlerisch bedeuten kann, sich selbst, dem anderen und der Welt AUF AUGENHÖHE zu begegnen.
Zur Ausstellung erscheint am 14. April 2016 ein Katalog: Herausgeber: Anette Hüsch (Texte: Miriam Cahn, Anette Hüsch).

Press release:

Miriam Cahn (born in 1949 in Basel) is a central contemporary female artist. Miriam Cahn translates existential questions about being human, being a woman, physicality and self-determination – as well as the antinuclear movement and the recent refugee situation – into figurative images and spaces of compelling force. In her performatively executed drawings from the 1970s and early 1980s, some of which are very large in format, and in the vibrant watercolours and paintings of her later period, Cahn has created an oeuvre of uncompromising intensity and great lyricism, addressing the elementary and acute conditions of existence.
AT EYE LEVEL presents some 130 works from all phases of the artist's career from the 1970s to the present day. Miriam Cahn works in several genres: chalk drawing, painting, text, performance, plastic arts, sculpture and film. Genres, styles and years of production are mixed, and so the exhibition as a whole becomes a new, transient work. Miriam Cahn shows in artistic terms what it might mean to meet oneself, others and the world AT EYE LEVEL.
A catalogue will be published on March 24, 2016 in conjunction with the exhibition (Texts by Miriam Cahn, Anette Hüsch).





Miriam Cahn
DAS WILDE LIEBEN (schwindeln + wirbeln), 7.1984,
chalk on white paper
300 x 3,100 cm

Exhibition views: AUF AUGENHÖHE, Kunsthalle Kiel, Germany, 2016





Miriam Cahn
DAS WILDE LIEBEN (schwindeln + wirbeln), 7.1984, (details)
chalk on white paper
300 x 3,100 cm

Exhibition views: AUF AUGENHÖHE, Kunsthalle Kiel, Germany, 2016

MIRIAM CAHN

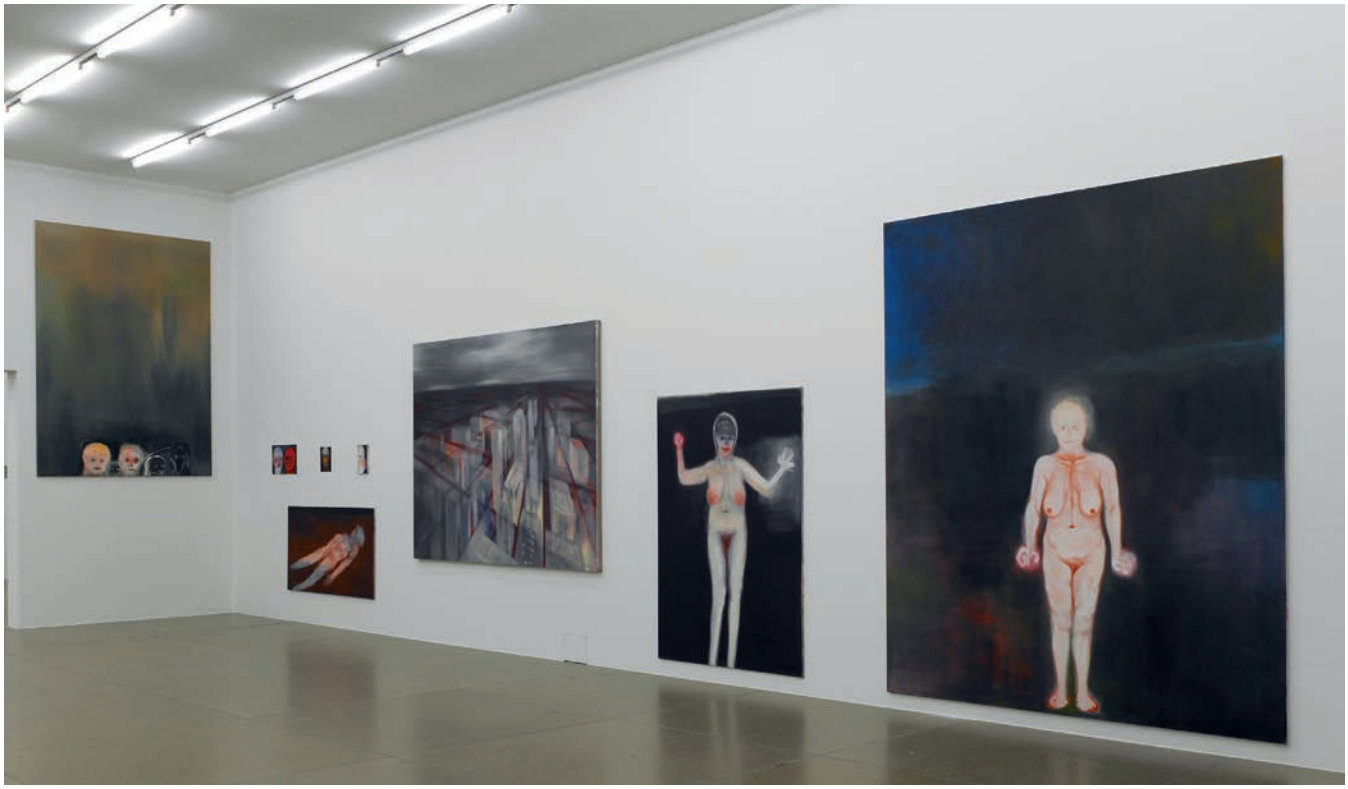
KÖRPERLICH - CORPOREL

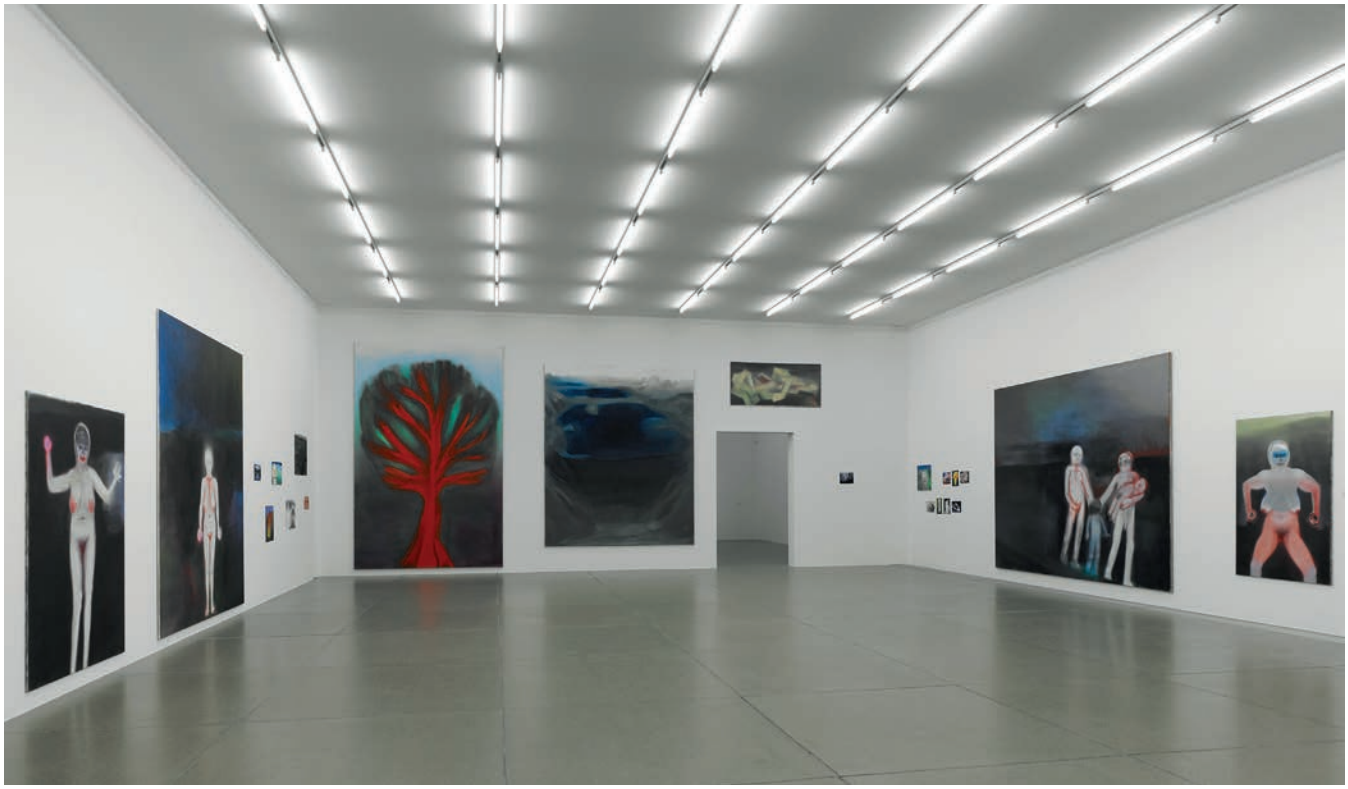
January 24 - April 12, 2015

Aargauer Kunsthaus, Aarau, Switzerland

press release:

Miriam Cahn is a leading figure in recent Swiss art. She garnered national and international attention in the late 1970s with blackand- white drawings that were made by using the body performatively. From the outset the body and physicality were central themes of her art that she explored with pencil and charcoal. Around 1986 Miriam Cahn discovered colour for herself and subsequently turned to painting in the 1990s. Human beings, animals, buildings, and plants, as well as frequent reflections on the female and male body, dominate her work. Figurative imagery merges with sketchy, abstracted elements in her works. And yet the absent, the invisible and the inexpressible are always palpable in her depictions as well. Miriam Cahn's oeuvre as a whole bears witness to an intense preoccupation with existential issues, current events
and social conditions. The exhibition körperlich – corporel assembles works from different creative periods of the artist, with large- and medium-scale paintings and drawings from the past three years taking centre stage. For the first time included in an institutional exhibition, the sprawling wood piece schlachtfeld / alterswerk (2012) is installed in the accessible cou tyard, introducing viewers to a lesser-known aspect of Miriam Cahns work.

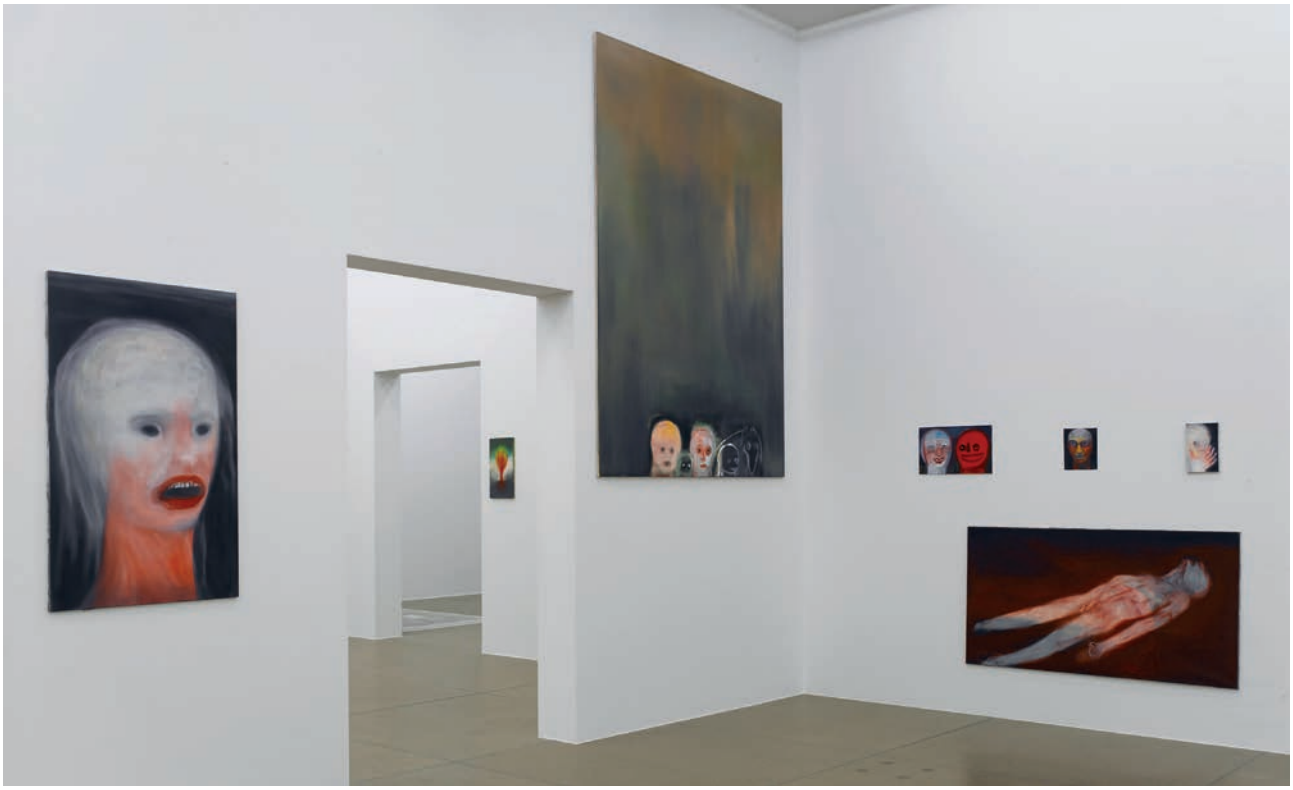




Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015

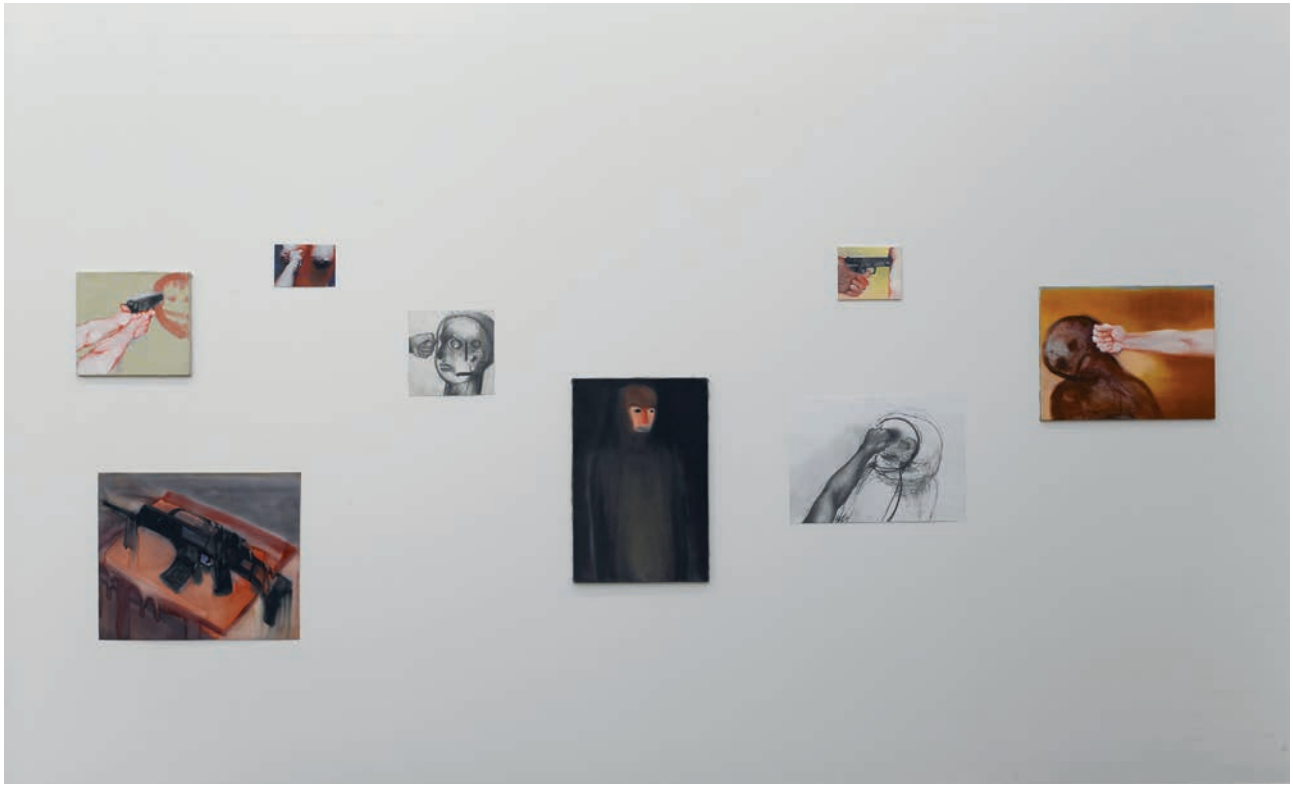




Miriam Cahn

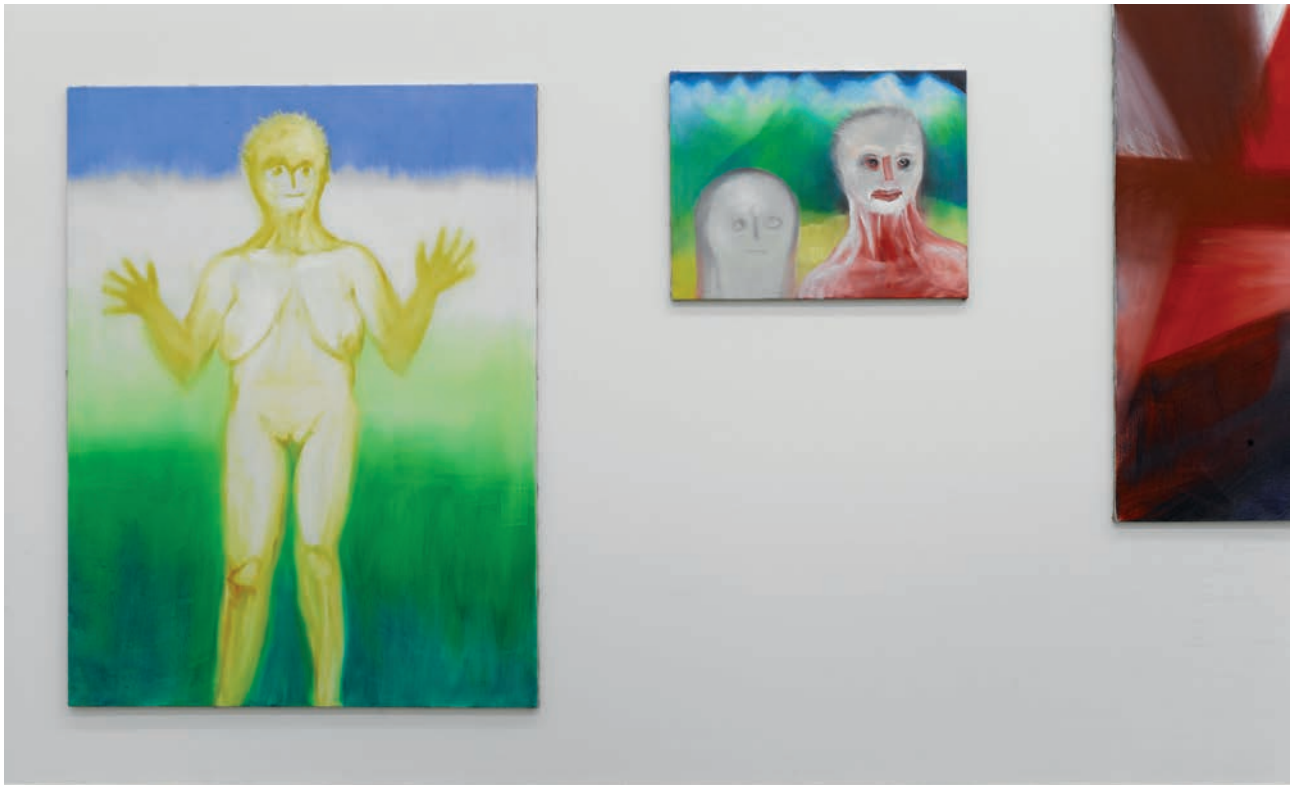
Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015

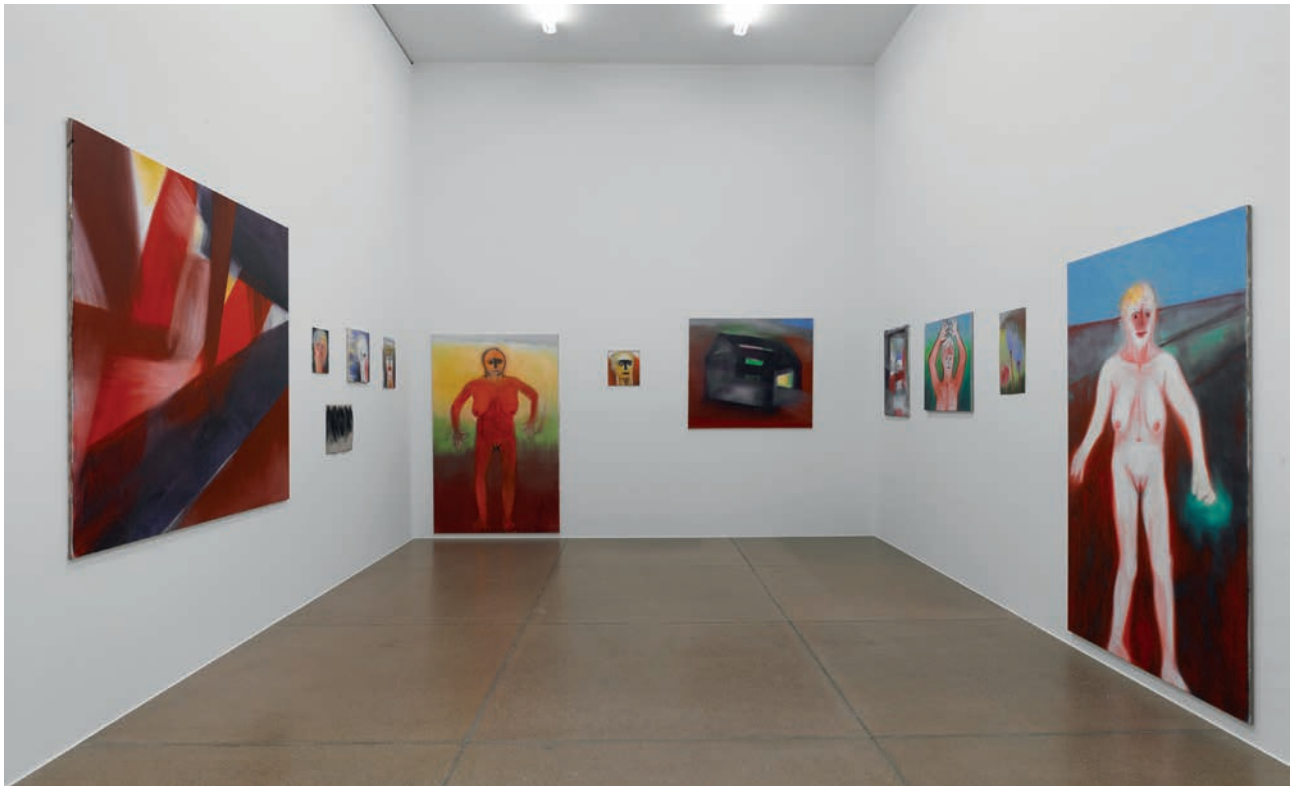




Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015





Miriam Cahn

Exhibition views: Körperlich – corporel, Aargauer Kunsthaus, Aarau, Switzerland, 2015

MIRIAM CAHN

BESTANDESAUFNAHME

OBERRHEINISCHER KUNSTPREIS - 2014

October 2014- January 2015

Städtische Galerie Offenbourg, Germany

Communiqué de presse:

Miriam Cahn est marquée par le mouvement pour la paix et le mouvement féministe; ses oeuvres tournent souvent autour de ces thèmes. Ces dernières années ont surtout vu la création de peintures à l'huile hautes en couleur. Ses motifs sont des personnes, des bâtiments, des animaux, des plantes, des paysages, des systèmes d'armes, certains de couleur vive, parfois crue, d'autres dans des gris sombres. Il ne faut pas toujours se fier aux apparences. Ainsi les aquarelles aux airs idylliques se révèlent être des bombes atomiques, un lever du jour indescriptible prend les couleurs de l'arc-en-ciel. Des peintures grand format aux couleurs trépidantes montrent des personnes nues, cependant sans le moindre soupçon de détail pornographique. De petits dessins représentent des chars, des poings serrés et des cylindres aux lames acérées, et laissent transparaître la violence latente en tout temps et en tout lieu. Les personnages de Miriam Cahn sont souvent entourés d'un trait de couleur imprécis, atmosphérique, comme une aura diffuse qui constitue une sorte de transition entre les motifs et le fond coloré non figuratif. Ces auréoles corporelles rougeoyantes se répandent dans l'environnement, le chargent d'énergie.
En 2014, le Förderkreis Kunst + Kultur e.V. et la Ville d'Offenbourg décernent pour la deuxième fois le Prix artistique d´Offenbourg / Rhin supérieur, qui met en exergue la proximité trinationale. Ce prix est remis tous les trois ans à des artistes d'Allemagne, de France et de Suisse pour des oeuvres d'excellence. La cérémonie de remise des prix aura lieu le 12 octobre 2014 à la Städtische Galerie d'Offenbourg, en même temps que le vernissage de l'exposition.





Miriam Cahn

Exhibition views: Bestandesaufnahme, Städtische Galerie Offenbourg, Germany, 2014





Miriam Cahn

Exhibition views: Bestandesaufnahme, Städtische Galerie Offenbourg, Germany, 2014



Miriam Cahn

Exhibition view: Bestandesaufnahme, Städtische Galerie Offenbourg, Germany, 2014

MIRIAM CAHN

SCHLACHTFELD /ALTERSWERK 2014

November 15- December 20, 2014

Galerie Jocelyn Wolff, Paris, France

press release:

LATE WORK

I call the piece *kriegsschauplatz/kampffeld/SCHLACHTFELD* a late work. when I used the term with a friend who is my age she felt incensed, offended and angry with me.

I had used the term proudly and pointed with a broad sweep of the arm to all the large already finished tree trunks lying there, had wanted to show her with this expression that I as 60-me would continue working these enormous hunks of wood by hand until my powers fail me, that I with my own two hands would strip, saw, carve these roughly man-sized bodies of wood with handsaws and carving knives, rob them of their skins like a modern marsyas with my instruments, penetrate their innards surgically
until the day my powers leave me (no-power-anymore-me))

that's how long this work SCHLACHTFELD will endure, that's how long I will belabour these tree trunks a long time hopefully at least as long as I have the power to carve and saw and cut with my hands.

lying there are the ones I have finished, lying next to one another as bodies I have worked and defined there as a field, these bodies lying spread about in the field on the floor of the space these bodies worked bodily by me beings, that had been standing trees and now are prone bodies, a battlefield of work, of bodies, of space. your body is a slaughterhouse, your body is a battlefield, your body is a battleground.

Miriam Cahn

MIRIAM CAHN

SCHLACHTFELD /ALTERSWERK 2014

November 15- December 20, 2014

Galerie Jocelyn Wolff, Paris, France

communiqué de presse

OEUVRE DE VIEILLESSE

Le travail, Lieu d'opérations militaires/ terrain d'affrontement / CHAMP DE BATAILLE, je lui donne le nom d'oeuvre de vieillesse. Lorsque j'ai utilisé ce nom devant une amie de mon âge, elle s'est emportée, elle était vexée et fâchée.

J'avais utilisé ce nom fièrement, et j'avais, d'un large geste du bras, englobé tous les grands troncs d'arbre qui étaient là, travaillés, déjà terminés. Ce que j'avais voulu lui montrer en utilisant ce nom, moi, alors que j'avais dans les 60 ans, c'est que, jusqu'à ce que mes forces m'abandonnent, j'allais travailler à la main ces gigantesques pièces de bois. Que j'allais écorcer à la main, avec des scies à main et des ciseaux de graveur, ces pièces de bois qui étaient presque de taille humaine. Que j'allais les scier, les creuser, et qu'à la manière de Marsyas j'allais leur voler leur peau, que j'allais pénétrer chirurgicalement à l'intérieur de leur corps.
Aussi longtemps

que j'en aurai la force (jusqu'à ce que je n'en aie plus la force) :

c'est le temps que me prendra cette oeuvre, CHAMP DE BATAILLE, c'est le temps pendant lequel je travaillerai ces troncs d'arbre, au moins, je l'espère, tout le temps que j'en aurai la force : je scierai et je creuserai et je couperai -- à la main.

Ils reposent là, ces troncs travaillés, ils sont là devant moi, ces corps dont je dis qu'ils sont terminés, l'un à côté de l'autre comme un champ de bataille, ils reposent là sur un champ de bataille, sur le sol de cet espace, ces corps, que j'ai travaillés corporellement. Des arbres qui étaient debout sont désormais des corps gisants : champ de bataille du travail, des corps, de l'espace. Ton corps est un abattoir, ton corps est un champ de bataille, ton corps est le terrain d'un affrontement.

Miriam Cahn



Miriam Cahn
SCHLACHTFELD / ALTERSWERK
2012
wood
15 elements, variable dimensions

Exhibition view: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014



Miriam Cahn
SCHLACHTFELD / ALTERSWERK
2012
wood
15 elements, variable dimensions

Exhibition view: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014



Miriam Cahn
SCHLACHTFELD / ALTERSWERK
2012
wood
15 elements, variable dimensions

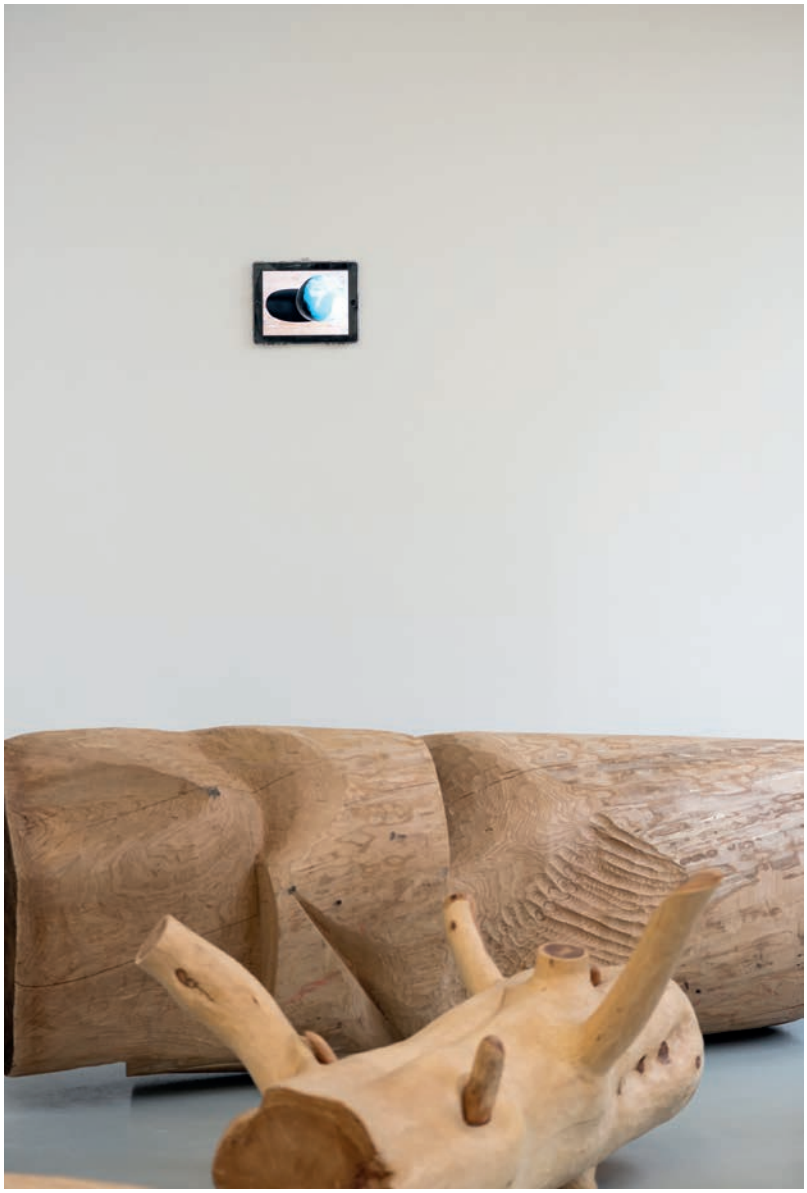
Exhibition view: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014





Miriam Cahn
SCHLACHTFELD / ALTERSWERK
2012
wood
15 elements, variable dimensions

Exhibition views: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014



Miriam Cahn
SCHLACHTFELD / ALTERSWERK,
2012,
wood,
15 elements, variable dimensions

doppelköpfe + meine welt, 2014,
digital slideshow

Exhibition view: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014



Miriam Cahn
lehmbruckzitat,
2014
digital slideshow

Exhibition view: SCHLACHTFELD / ALTERSWERK, Galerie Jocelyn Wolff, Paris, 2014

MIRIAM CAHN

CORPOREL / KÖRPERLICH

September 12 - December 14, 2014

Centre Culturel Suisse, Paris, France

press release

The current Miriam Cahn show at the CCS is the most comprehensive one devoted to the artist ever mounted in France, and includes works done over a period of thirty-five years, from 1979 to 2014. It is articulated around five distinct spaces and features different series of pieces (drawings, paintings, sketchbooks, photographs of street drawings), while also devoting a large section to new paintings.
In the 1970s, Miriam Cahn began drawing directly on the floor, using black chalk especially, as well as on large-format sheets of paper and even in public space. With her lively style, she creates striking human figures that are infused with a troubling intensity in which woman exhibits her body in all its expressiveness. Miriam Cahn also draws menacing architectures along with warships, which echo man's constructive and destructive follies. A rebel and activist, Miriam Cahn defends a form of feminism in her art practice. Later on in her career, she experimented with oil painting and bright colors, notably in her series of nuclear mushroom clouds. A significant part of her output has always comprised "portraits" of humans, animals or plants, often depicted facing the viewer and throbbing with an enigmatic presence. In the 1990s, her work started to allude at times to political subjects like the conflicts in the former Yugoslavia and the Middle East, or the 9-11 terrorist attacks. She is currently evoking the situation in Syria while continuing her sensitive and expressive exploration of the body and nature.



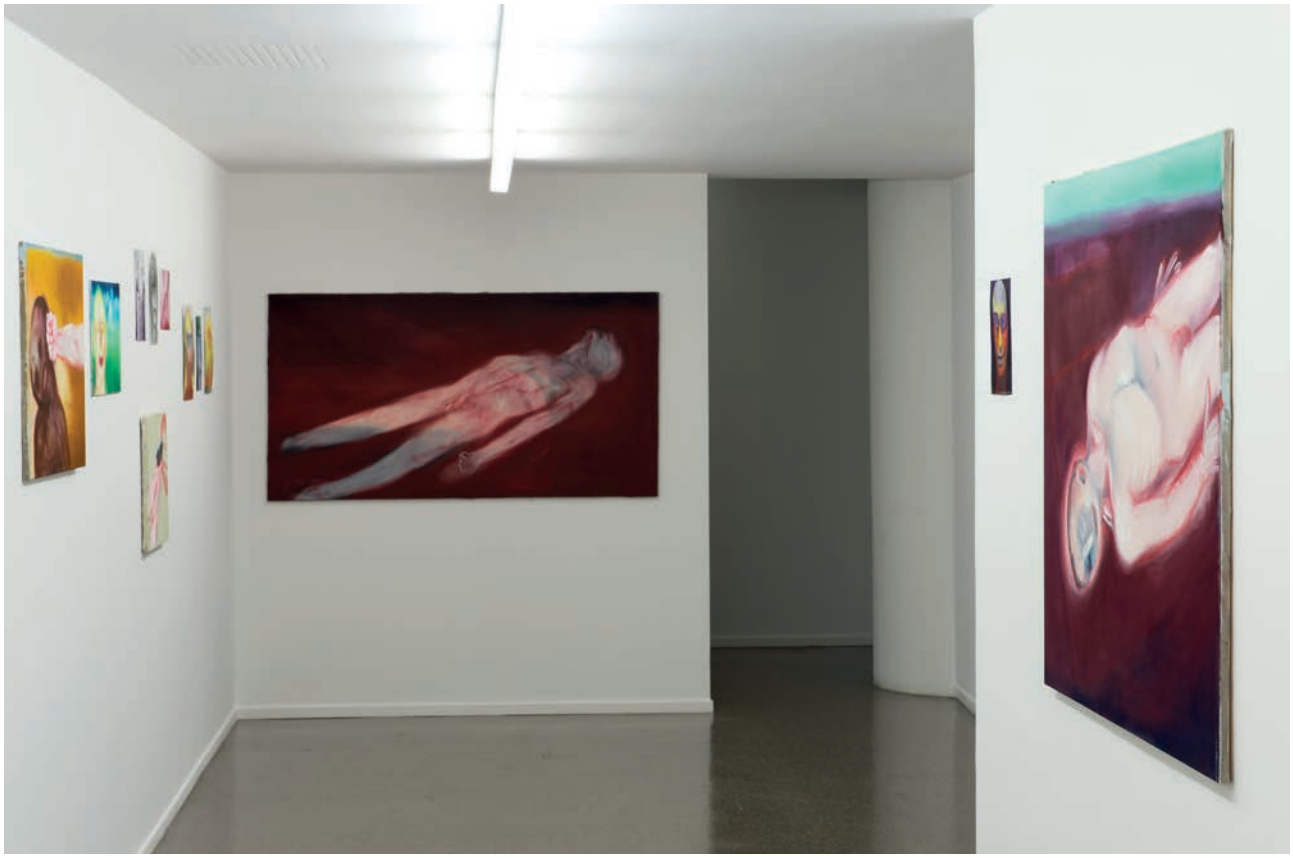
Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



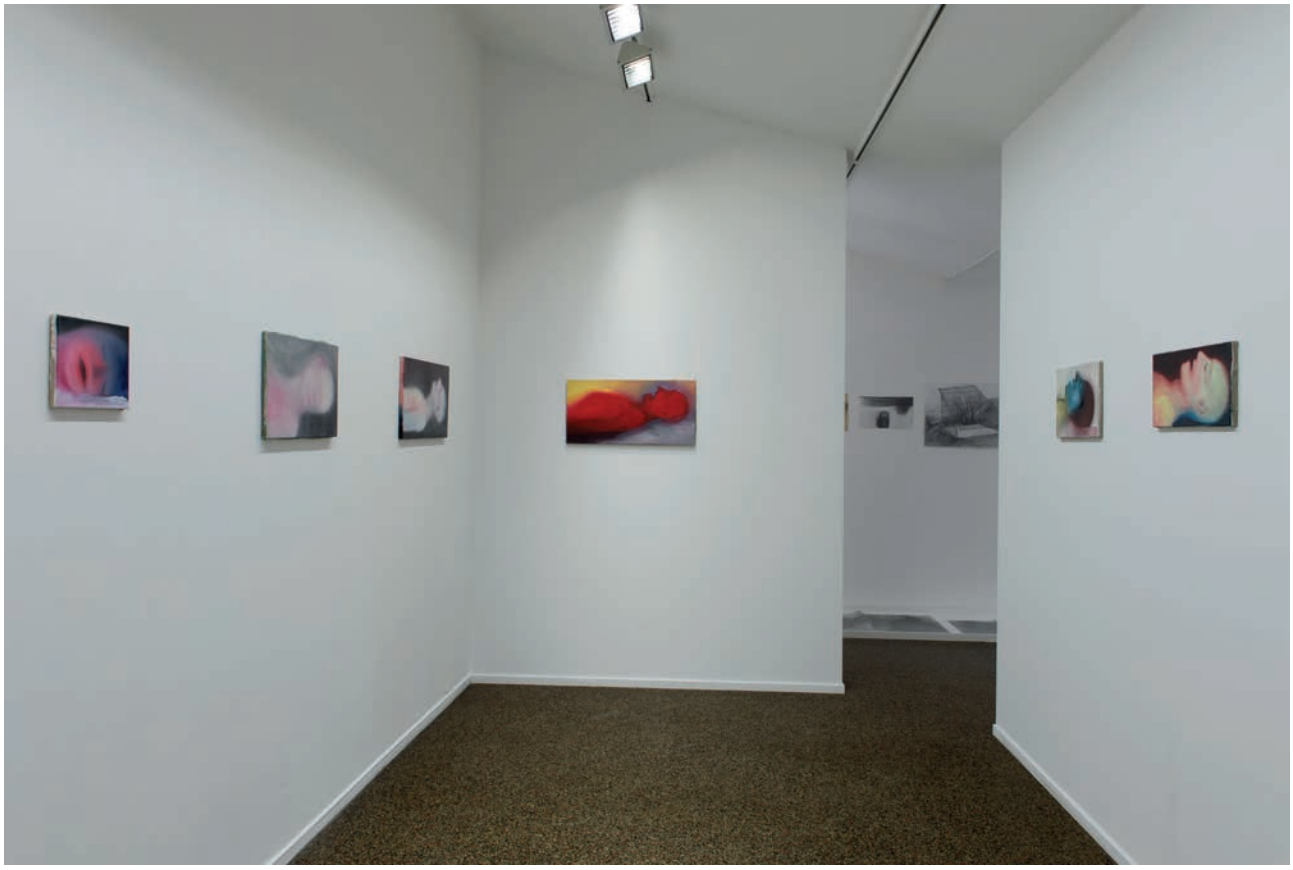
Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014



Miriam Cahn
schlafen, 24.11-23.12.97
oil on canvas (13 paintings), dimensions variable

Exhibition view: CORPOREL / KÖRPERLICH, Centre Culturel Suisse Paris, 2014

MIRIAM CAHN

HUMAINNONHUMAIN

June 12 - July 12, 2014

Fondation Ricard, Paris, France

communiqué de presse

Le «non humain» évoque d'emblée tout ce qui semble contredire ou détruire l'idée d'humain, il fait surgir des images de robots, de prothèses bioniques, d'extra-terrestres, de chimères de toutes sortes, mais aussi de monstres trop humains, que l'humanité semble produire si naturellement.

Avant de s'incarner dans des faits ou des objets particuliers, la notion de non humain désigne en anthropologie, de façon neutre et quelque peu tautologique, tout ce qui se distingue de l'humain, constituant par là une population innombrable et infiniment variée de choses et d'êtres animés et inanimés, naturels, fabriqués ou fictifs. Cette catégorie permet de parler de ce qui compose nos sociétés, en ouvrant la question de nos liens et de nos attachements à ce qui nous entoure, car le non humain est partout autour de nous, entre les humains, mais également au-dedans. Extralarge, cette catégorie est néanmoins opératoire : le « non » est un opérateur, copule et coupure qui unit autant qu'il sépare.

Face à cette vastitude surpeuplée, j'ai choisi le corps comme point de départ d'un cycle d'expositions et de manifestations, qui explorera, à travers l'art, différentes formes de non humains : naturelles, animales, végétales, archaïques, high-tech, toxicologiques, robotiques et fantasmagoriques. Car, c'est le corps qui en premier lieu est affecté par la réalité non humaine : situé à l'avant-poste de nos représentations et de nos pensées, doté de multiples capteurs ou d'antennes sensibles qui le relient aux humains et aux non-humains. C'est par lui que nous sommes contemporains du monde. Le terme de « physicalité » rend compte de la pluralité d'un corps, qui ne se réduit ni au biologique ni au physiologique ; les manières d'être, de se nourrir, de communiquer, de se comporter, les affects le constituent tout autant : «le corps n'est jamais acquis totalement ; il est encore moins inné» (P. Descola).»

L'exposition envisage ainsi les relations aux non humains du point de vue du corps, c'est-à-dire des physicalités de toutes espèces et de tous genres.

Anne Bonnin, commissaire de l'exposition





Miriam Cahn

Exhibition view: HUMAINNONHUMAIN, Fondation Ricard Paris, 2014

MIRIAM CAHN

LACHEN BEI GEFAHR

September 28 - November 25, 2012

Badischer Kunstverein, Karlsruhe, Germany

press release:

Badischer Kunstverein is pleased to present the largest exhibition in Germany to date by Swiss artist Miriam Cahn. A selection of works will be shown across all three levels of the building, ranging from the late 1970s to today. Though Cahn predominantely works with the format of oil painting, she also explores the mediums of drawing, performance, film, and photography. The themes found in her pictures revolve around feminity, sexuality, love, violence,
or destruction.

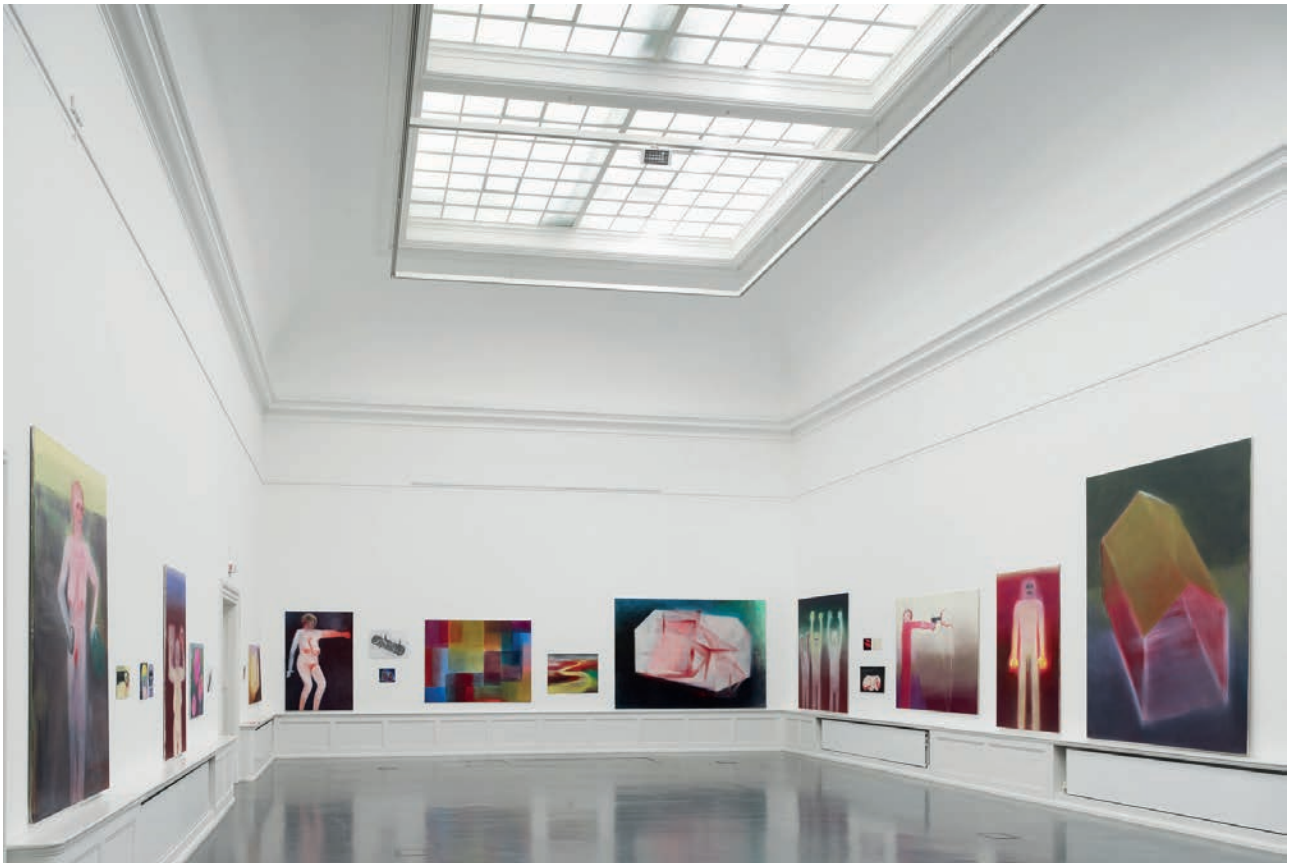
Influenced by performance art and the feminist movement of the 1960s and 1970s, Miriam Cahn's approach to art proves radical and unconventional. Evading the usual criteria used to classify artists, especially when it comes to her selection
of working methods, Cahn pursues a tenacious interplay between her various formats, which she frequently joins together as densely constellated «clusters» in the exhibition setting. Cahn initially delved into drawing before turning to color and oil painting in the early 1990s. She has repeatedly emphasized how drawing, with its more transient character, offers a welcome counterpole to the conventional conception of the oil painting as an autonomous, self-contained masterwork shadowed by chiefly male connotations. Movement and performance are key concepts in her art, with the body
becoming the pivotal moment of its execution. In this respect, Cahn spawned her large-format drawings with the full force of her body, crawling on hands and knees, sometimes even in the nude and with eyes closed.

The exhibition LACHEN BEI GEFAHR gathers a variety of works selected by the artist with close consideration of the Kunstverein's spatial relations. Alongside her large-format chalk drawings, bright individual pictures encounter series created in oil, aquarelle, pastel, or watercolor. A separate exhibition section presents the artist's performative and text-based works along with her filmic work in Super-8. Despite numerous invitations, both in Switzerland and abroad, with such important stops as documenta 7 in Kassel or the 41th Venice Biennale, Miriam Cahn's artwork has not been shown as a solo exhibition in Germany for quite some time. This will now be remedied by the comprehensive exhibition in Karlsruhe.



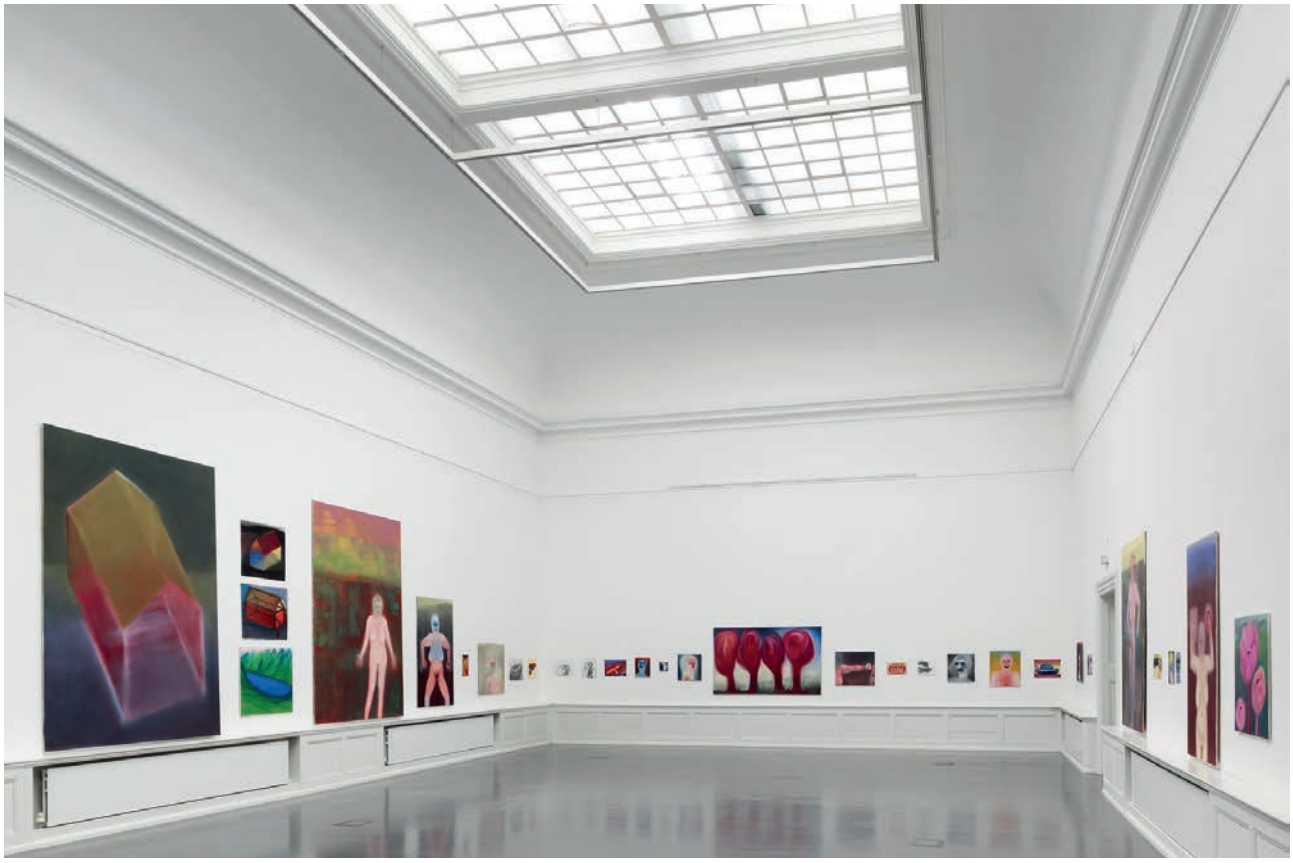
Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: Lachen bei Gefahr, Badischer Kunstverein, Karlsruhe, Germany, 2012



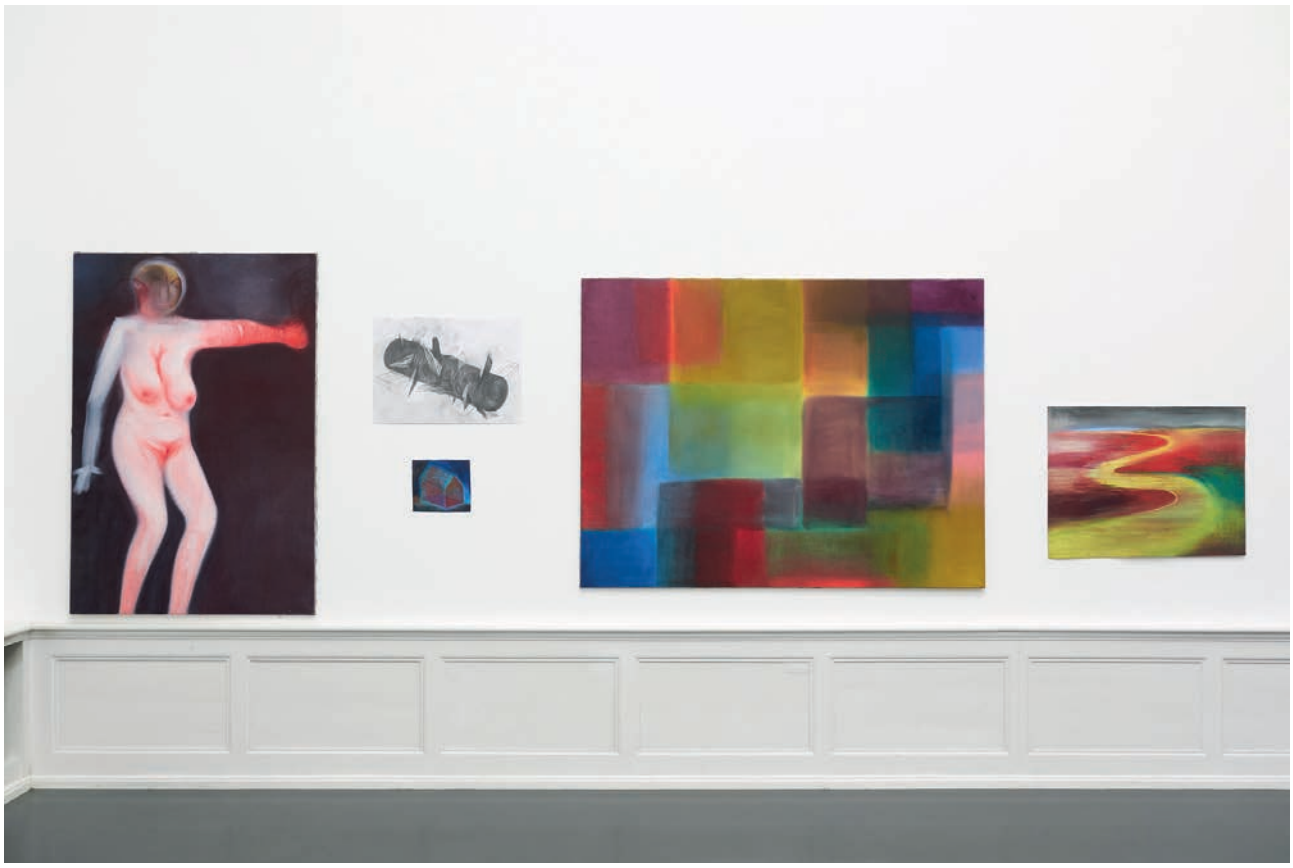
Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



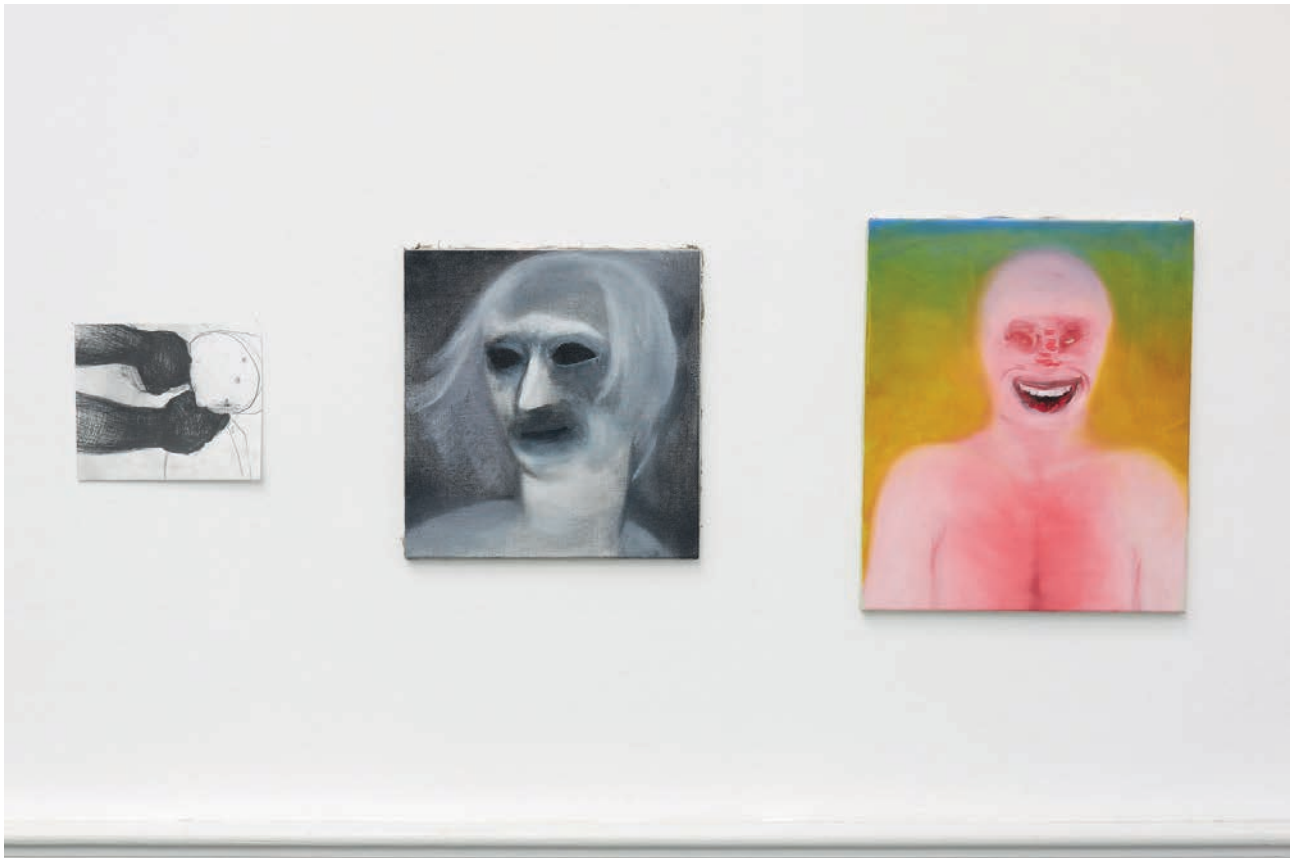
Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

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Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn
kurze stücke
1996
video
performed at the Kunstverein Bonn at the location of the exposition UMGEBUNG (was mich anschaut) in 1996.

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn
L.I.S. (M.G.A (blutungsarbeit) (pfl . geschwüre + tiere), 08.12.1990
chalk on paper, 150 x 620 cm

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012



Miriam Cahn
das wilde lieben,
1984
chalk on paper
200 x 500 cm

Exhibition view: LACHEN BEI GEFAHR, Badischer Kunstverein, Karlsruhe, Germany, 2012

MIRIAM CAHN

DAS WILDE LIEBEN + ANDERE ARBEITEN

September 03 - December 17, 2011

Centre d'Art Passerelle, Brest, France

press release:

La figure humaine est au centre du travail de l'artiste, magnifiée par l'intensité des regards et l'expressivité des corps simplifiés. Ces corps jaillissent dans des espaces abstraits et intrigants. Dans d'autres séries se côtoient des chars et des victimes de la guerre des Balkans. La femme et la guerre, ses thèmes de prédilection, sondent l'âme humaine. Cette artiste travaille autour de la peinture, la photographie, le dessin et la vidéo qui traduisent la vulnérabilité du corps et la nature dans leurs devenirs réciproques. Miriam Cahn place le corps du spectateur dans une position statique et frontale. Ses oeuvres constituent un repli où l'on déambule uniquement par le regard et non plus par le corps. Ses figures esquissées n'obéissent pas aux lois de la ressemblance mais à celles de la suggestion. Miriam Cahn avait représenté la Suisse à la Biennale de Venise en 1984 avec cet ensemble au titre évocateur : Das Wilde Lieben. Frauen, Frauenräume, Etat de guerre. Dès la fin des années 80, la couleur faisait irruption dans son monde noir et blanc. En 2009, sa première exposition personnelle à la galerie Jocelyn Wolff à Paris présente différents aspects de son univers.

Les oeuvres de l'artiste suisse Miriam Cahn sont représentées dans de nombreuses collections. Avec l'installation Das Wilde Lieben, Miriam Cahn couvre les murs avec ses dessins sur papier, avec ses personnages qui ont presque la taille des spectateurs. Elle organise un environnement enveloppant dans lequel il est alors impossible de voir sans voir en même temps un autre visiteur. Ses figures esquissées n'obéissent pas aux lois de la ressemblance mais à celles de la suggestion. Il est impossible de les regarder toutes en même temps. Pour les observer, il est nécessaire de se déplacer puisqu'elles occupent les quatre parois. Le mouvement dicte l'ordre de la lecture. C'est une scène pour spectateurs-acteurs, partageant l'histoire avec les figures dessinées. Une boîte fermée, mais sans murs, puisque ces derniers sont recouverts par de minces feuilles de papier qui n'ont pour ainsi dire aucune présence matérielle, si ce n'est celle du dessin. Plus de fenêtre ni d'objettableau, plus de murs…



Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984
a room installation with 6 elements
approximately 36 x 4 m
contains :
4 drawings :
frieze, chalk on paper 21 x 3,80 m
frieze, chalk on paper 9 x 3 m
single sheet, chalk on paper, 2,40 x 1,40 m
booklet, chalk on paper, 1,60 x 1 m (open)
31 plasticine sculptures: weibliche waffen, wurfgeschosse, waffenfälschungen (female weapons – missiles - fake/falsified weapons)
approximately 4,50 x 2 m
b/w-video/monitor: weibliche waffen, wurfgeschosse, waffenfälschungen (female weapons – missiles – fake/falsified weapons)
9 min 48 s

Exhibiton view: DAS WILDE LIEBEN + andere arbeiten, Centre d'Art Passerelle, Brest, France, 2011



Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984
a room installation with 6 elements
approximately 36 x 4 m

Exhibiton view: DAS WILDE LIEBEN + andere arbeiten,
Centre d'Art Passerelle, Brest, France, 2011



Miriam Cahn
left: bei gefahr 1, 19.03.2003
oil on canvas
21 x 66 cm

rigth: bei gefahr 2, 19.03.2003
pencil on paper
21 x 66 cm

Exhibiton view: DAS WILDE LIEBEN + andere arbeiten, Centre d'Art Passerelle, Brest, France, 2011



Miriam Cahn
ereignis, 20.08.2007
268 x 159 cm

Exhibiton view: DAS WILDE LIEBEN + andere arbeiten, Centre d'Art Passerelle, Brest, France, 2011

MIRIAM CAHN

GROUP SHOW

September 30, 2011 - January 15, 2012

Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

press release:

Die Ausstellung ‘Beispiel Schweiz’ zeigt in einem offenen thematischen Parcours eine Auswahl von Arbeiten raumorientierter Kunst aus der Schweiz, Installationen, aber auch Gemälde, Zeichnungen, Fotografien und Objekte. Die Ausstellung betont durch die ausgewählten Werke und deren Inszenierung den hohen Stellenwert von Raumkonzepten in der neueren Kunst aus der Schweiz. Sichtbar werden Formen der Konzeptualisierung und Entgrenzung des Kunstwerkbegriffs. Die im frühen 20. Jahrhundert einsetzende Erweiterung des Werkbegriffs durch die Künstler und die damit einhergehende Befragung von Raum und Zeit ist ein bis heute unabgeschlossener Prozess. Zahlreiche Arbeiten der zeitgenössischen Kunst, insbesondere installative Werke, bilden in sich räumliche Konstellationen, die nicht wie Werke der Malerei oder Skulptur betrachtet werden, sondern die man erleben kann. Entgrenzungen und Passagen gehören im doppelten Sinne zur Kunst der Gegenwart, denn Werke der zeitgenössischen Kunst können nicht nur Prozesse auslösen, welche Raumerfah-rungen betreffen, sondern sind nicht selten selbst Ergebnis bildnerischer Prozesse, in denen der Kunstbegriff geprüft und auf seine Veränderbarkeit hin getestet wurde. Die Entgrenzung betrifft somit sowohl den Werkbegriff selbst als auch die ästhetische Erfahrung mit einer einzelnen Arbeit und deren gestaltbildenden Eigenschaften. Die Ausstellung versteht sich als geografisch lokalisierbare Erzählung innerhalb dieser inter-nationalen Geschichte von Kunst, welche sich mit der Erfahrung, der Reflexion und dem Entwurf von Raum und Zeit befasst. Zu entdecken ist eine offene Schweiz, die an diesem dynamischen, die nationalen Grenzen überwindenden Diskurs der Kunst seit langem aktiv beteiligt ist. Ein Ausstellungskatalog, herausgegeben von Roman Kurzmeyer und Friedemann Malsch, mit Beiträgen von Jacqueline Burckhardt, Helmut Federle, Christian Kerez, Thomas Hirschhorn, Mai-Thu Perret, Peter Suter und Adam Szymczyk erscheint Mitte Oktober 2011 im HatjeCantz Verlag. Zur Ausstellung erscheinen zudem Editionen von Latifa Echakhch, Bruno Jakob, Vaclav Pozarek, Pamela Rosenkranz und Erik Steinbrecher.

Artists:
John M Armleder, Silvia Bächli, Bruno Bertozzi, Max Bill, Miriam Cahn, Valentin Carron, Andreas Christen, Latifa Echakhch, Hans Emmenegger, Helmut Federle, Fischli/Weiss (David Weiss, Peter Fischli) ,Sylvie Fleury, Clara Friedrich, Alberto Giacometti, Camille Graeser, Thomas Hirschhorn, Karin Hueber, Bruno Jakob, Emma Kunz, Verena Loewensberg, Richard Paul Lohse, Christian Marclay, Mario Merz, Karim Noureldin, Mai-Thu Perret, Vaclav Pozarek, René Pulfer,
Pamela Rosenkranz, Dieter Roth, Adrian Schiess, Shirana Shahbazi, Roman Signer, Erik Steinbrecher, Sophie Taeuber-Arp, André Thomkins, Niele Toroni, Felice Varini, Ben Vautier, Hannah Villiger, Aldo Walker, Caspar Wolf

‘Beispiel Schweiz’ ist eine Produktion des Kunstmuseum Liechtenstein, kuratiert von Roman Kurzmeyer und Friedemann Malsch.





Miriam Cahn

Exhibition views: Group Show, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein, 2011





Miriam Cahn

Exhibition views: Group Show, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein, 2011

MIRIAM CAHN

September 30 - December 17, 2011

The David Roberts Art Foundation Fitzrovia, London, UK

press release:

This exhibition marks the first solo presentation of Miriam Cahn in London. Conceived as a new project for the David Roberts Art Foundation, it will include several new works and installations together with a selection of older paintings, drawings and photographs—spanning her career from 1978 to 2011. The exhibition is curated by Vincent Honoré, director and curator of the David Roberts Art Foundation.

Miriam Cahn's work emerged from a compelling physical experience instilled by the performative happenings of the 70s and is heavily influenced by the feminist movement of the 1960s. First structured around performances, large black and white charcoal drawings and interventions in the street (for which she was arrested in Basel), her practice grew to include films, music, photography and the medium for which she is perhaps best known—painting. Cahn's paintings are uncommon and immediately recognisable: an extraordinary colorist, she uses vivid pink, violet and blue to represent ghostly silhouettes, faces and animals. Cahn works in series, some of which are related to political issues, for instance her series of works on Sarajevo or the Iraq war.

The exhibition opens with the room installation Schlafen (1997), comprising of thirteen paintings of lying figures of different sizes. The lying figure in Cahn's imagery has often been associated with the war and its disasters; nonetheless the reading of these paintings remains ambiguous.

A second room installation, RAUMICH räumlichich (2010-11) follows. Made especially for the exhibition and shown in London for the first time, the work consists of ten selfportrait paintings. The performative element of Miriam Cahn's work is just as prevalent as her own corporeality and its influence on the formation of her pieces. The body is not only the object of contemplation, but also the medium with which the artist's corporea images are expressed. This installation, probably one of the most ambitious she has produced, expresses a number of her preoccupations—the portrait, the family, the selfportrait—together with revealing a wide range of techniques and forms.

Finally, the third room consists of an installation made of various existing works including some notebooks with drawings Cahn has never shown, alongside some of her latest paintings and photographs. Connecting the various media she works across—painting, drawing, performance, film, photography and music—Cahn sets the works in correspondence with each other within the given space. By allocating her works into different series she has not only created a private index, dividing the paintings into cycles, but also demarcates direct positions, which—in the whole and especially when they are hung together—interact with each other as autonomous bodies of work

Yilmaz Dziewior writes in ArtForum: "In addition to engaging in specific social and political debates, Cahn delves into more universal themes, causing the images she creates to function rather abstractly, so that at first one often overlooks any illustrative or anecdotal subject matter. In all the works, however, one senses a world that is out of joint. Faces are wide-eyed, and figures often lie on the ground as though dead or wounded. Awkward poses, screaming mouths, and eyes that are alternately anxious and devoid of expression transform the human body into a horrifying entity. Even the animals and landscapes depicted have a ghostly quality that taps into primal human fears.





Miriam Cahn
RAUM-ICH / räumlich-ich, 2010
oil on canvas and wood
room installation of 10 paintings

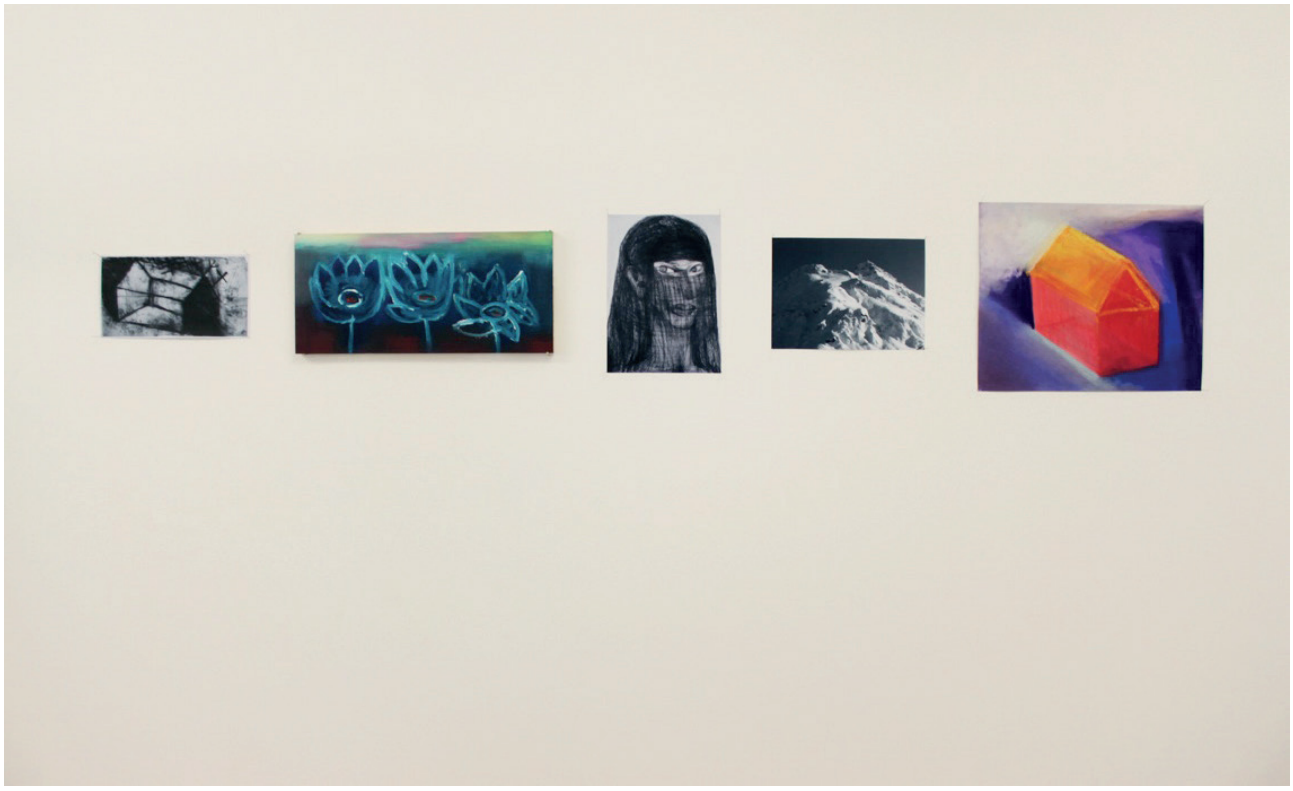
Exhibition views: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011





Miriam Cahn
schlafen, 24.11. - 23.12.97
oil on canvas (13 paintings)

Exhibition views: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011



Miriam Cahn
UMGEBUNG, 29.11.10
pencil, pigments on paper, oil on canvas, photograph
series of 4 sheets and 1 oil painting
installed: 34 x 190 cm

Exhibition view: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011



Miriam Cahn
f.l.t.r.: unheimlich/ZENSUR, 1.+17.11.10
oil on canvas
80 x 70 cm

above: o.t., 29.6.95
oil on canvas
29 x 21 cm

below: blume an meinem fenster, 29.6.96
oil on canvas
29 x 30 cm

haupt- + nebenhaus, 22.+23.4.05
oil on canvas
185 x 130 cm
Exhibition view: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011





Miriam Cahn

Exhibition views: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011





Miriam Cahn
in die geschichte fallen (tomber dans l'histoire), 1979
Photographs
14 photographs: 21 x 30 cm each

Exhibition views: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011



Miriam Cahn
clockwise from top left:
d.kl.l, 1997
charcoal on paper, 11 pages

das klassische lieben, 1987
pencil on paper, 48 pages

das auge des betrachters träumen / zitatenheft, 2010/2011
pencil and pigment on papers, 48 pages

o.t., 17.03.78
pencil on paper, 68 pages

L.I.S. rechts + links, 19.12.87
chalk on paper, 32 pages
Exhibition view: Miriam Cahn, The David Roberts Art Foundation Fitzrovia, London, United Kingdom, 2011

MIRIAM CAHN

SARAJEVOARBEIT/LE TRAVAIL SARAJEVO/ THE SARAJEVO WORK

March 17 - April 23, 2011

Galerie Jocelyn Wolff, Paris, France

press release:



When did you first begin to work on Sarajevo? And for what reason?

From the very beginning of this war, I worked as I have always worked, by integrating things happening in the world.
However for a while there, I also had the impression that I had to change my way of working; I had the impression of a routine, of knowing too well how my work functioned – boredom in the work.
It was also the first "new" war since the "cold war" (=das gleichgewicht des schreckens = balance of terror/fear) and the first war in Europe since 1945, so close to home.
I watched the television, and I saw people like us, running with their plastic bags from their supermarkets, like MIGROS and ALDI, in a street that resembled Kleinhüningerstrasse*. They were running because snipers were firing at them. This made me aware of the different nature of all the other images of war I had already viewed on television: even if these were much more brutal, they were more distant, images on television…
My work changed: it became completely basic, simple, made up of small drawings, with poor materials, as though I had started from scratch. I didn't know what to believe anymore. What to do, if there were concentration camps in Europe again, not elsewhere, but here, in our place. So I returned to my table, with my pencils, to start over…

In 1995, you were invited to participate in a project in Sarajevo.
How long did you spend there? Did your stay change the way you understood the conflict?

The cultural policy at Obala-center was that of normality, which meant (if I simplify) "don't care about the war, don't care that the Chetniks want to bombard Sarajevo and make an international and multiethnic city into an ethnic village, don't care about this idea of national culture anyhow, we are making an international film and exhibition festival with international artists."
So they invited me, which still moves me today… Normality, that meant that the director came to see me at my studio in Basel; we chose the works together, and I sent them to Sarajevo.

I went there for a week; I installed my exhibition; as always, there was an opening, and that was it.
Because the city of Sarajevo was under siege, the normality was rather complicated. And I found myself in the situation where I felt as though I had already pretty well summed up the war.

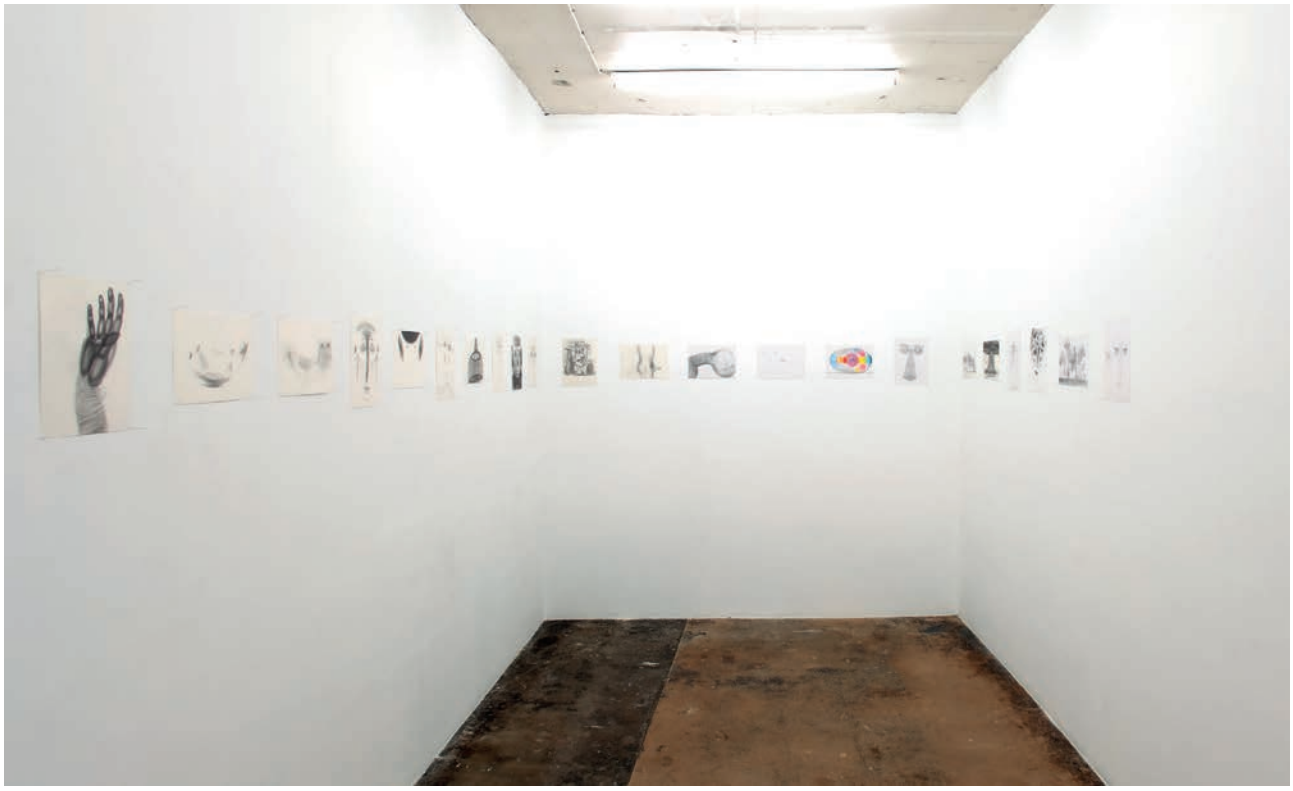
sarajevoarbeit or sarajevo work: how many years did you work on this conflict? Are there recent works that are tied into this theme?

I more or less worked on Sarajevo throughout the duration of the conflict.
I would say that the entire discussion concerning Islam (the “burkas and minarets” discussion) and the damage done in Europe are not only, but also connected to this initial conflict in the Balkans. Still today, a few works within my work are connected to this theme.

sarajevoarbeit represents a large scope in your work; why did you chose to show it all?

Each time I am in Basel and I look at the SARAJEVO works on my studio table, I tell myself that I have great difficulty selecting, even more than with other works. Each and every time, it was nearly impossible for me to make a “selection” in this work
Perhaps it is this very word: selection, that, in the case of SARAJEVO, carries a disagreeable double meaning (= selektion). Maybe this is the reason, but perhaps it is also because I cannot really chose from, which is for me, a WHOLE without thinking in terms of a room-installation.

* Kleinhüningerstrasse: a street in Basel (Switzerland), near where the artist lives.



Miriam Cahn
was mich anschaut, 27.08.1992-15.05.1993
pencil on paper
31 sheets of about 31 x 21 cm each, 880 cm long installed

Exhibition view: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011



Miriam Cahn
was mich anschaut, 27.08.1992-15.05.1993, (detail)
pencil on paper
31 sheets of about 31 x 21 cm each, 880 cm long installed

Exhibition view: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011

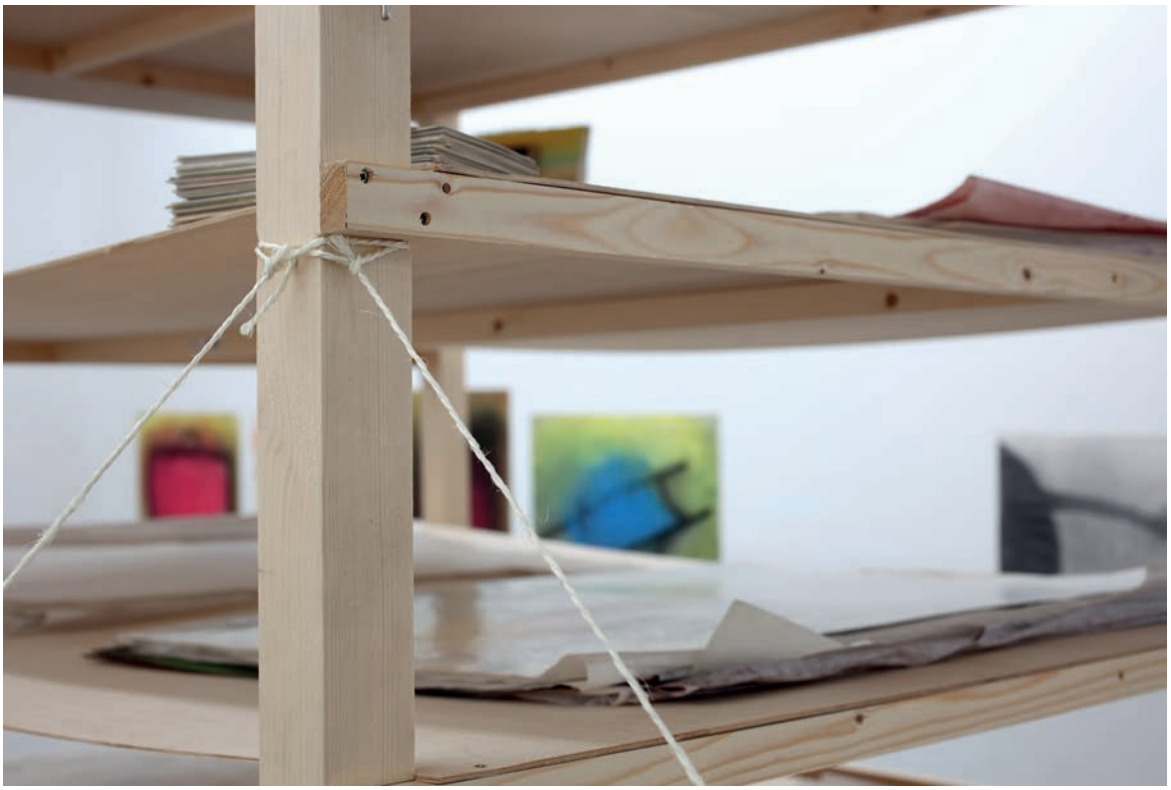




Miriam Cahn

Exhibition views: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011





Miriam Cahn

Exhibition views: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011



Miriam Cahn

Exhibition view: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011



Miriam Cahn
left: o.T., 21.02.1994
water, pigment on paper
75 x 100 cm and 70 x 90 cm

Exhibition view: sarajevoarbeit/le travail sarajevo, Galerie Jocelyn Wolff, Paris, France, 2011

MIRIAM CAHN

LE PALAIS DE TOKYO INVITE KIT / COULIS DE FRAMBOISES

May 13 - May 30, 2010

Palais de Tokyo, Paris, France

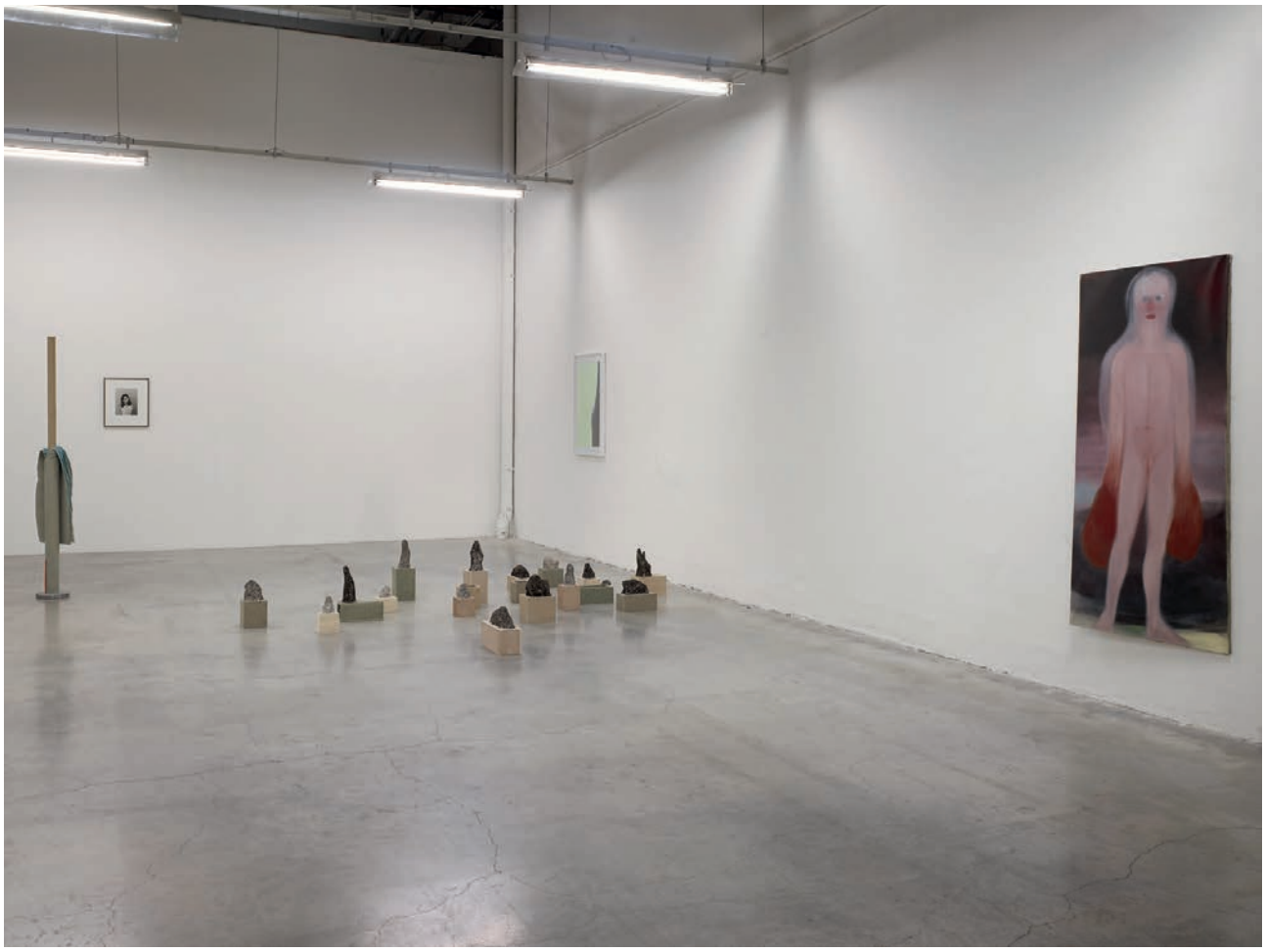
press release:

With Julie Béna, Miriam Cahn, Julia Cottin, Laurence De Leersnyder, Noël Dolla, Julien Dutertre, Yann Gerstberger, Jean-François Leroy, Daphné Navarre, Arno Nollen, Zora Mann, Rémy Zaugg.

From May 13-30, 2010, The Palais de Tokyo invites the artist collective KIT to transform the Modules Pierre Bergé-Yves Saint Laurent space, offering them the opportunity to infiltrate and modify the space and time of the Palais de Tokyo program.

The artists of the KIT collective, Julie Béna, Laurence De Leersnyder and Daphné Navarre, each develop an individual artistic practice while also working towards communal projects. Alongside these activities, they design exhibitions and invite, under the name KIT INVITE, artists to exhibit in these modified spaces, for several hours. For the Modules of the Palais de Tokyo, they prolonged this spontaneous and lively act by reuniting a group of works by artists from different generations and horizons. Seemingly diverse, this choice reflects their current conceptual questions. Using the exhibition space like a playing field, the proposal promises a real-time exchange and meeting place. The visitor is invited to participate in the dialogue in an encouraging and friendly environment.

The work of Daphné Navarre is supported by Tireplane+
The works of Daphné Navarre and Julie Béna are supported by A12 Numérique.



Miriam Cahn

Exhibition view: Le Palais de Tokyo invite KIT / Coulis de Framboises, Palais de Tokyo, Paris, France, 2010



Miriam Cahn
mit bündeln, 19.07.2002
oil on canvas
180 x 88 cm

Exhibition view: Le Palais de Tokyo invite KIT / Coulis de Framboises,
Palais de Tokyo, Paris, France, 2010

MIRIAM CAHN

DAS WILDE LIEBEN / THE WILD LOVING

Art Unlimited, Both U51, Art 41 Basel, Basel, Switzerland

June 16 – June 20, 2010

Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING)
1984
chalk, paper, plasticine
a room installation with 6 elements
approximately 36 x 4 m

contains :
4 drawings :
frieze, chalk on paper 21 x 3,80 m
frieze, chalk on paper 9 x 3 m
single sheet, chalk on paper, 2,40 x 1,40 m
booklet, chalk on paper, 1,60 x 1 m (open)

31 plasticine sculptures :
weibliche waffen, wurfgeschosse, waffenfälschungen (female weapons – missiles - fake/falsified weapons)
approximately 4,50 x 2 m

b/w-video/monitor
weibliche waffen, wurfgeschosse, waffenfälschungen (female weapons – missiles – fake/falsified weapons)
9 min 48 s

first presented at the Biennale of Venice, Swiss pavilion, 1984

– was habe ich dir denn getan, fragte er.

– nichts, sagte sie.

– männer haben auch probleme, sagte er, du kannst doch nicht einfach …
mais je savais ce qu'il allait dire! je l'avais entendu toute ma vie!

wenn meine mutter telefonierte, sagte ich ihr, dass ich keine zeit hätte, dass ich viel arbeit hätte, dass sie nicht telefonieren solle, dass sie nicht zu mir kommen solle, dass ich keine lust hätte.

ich hatte viele freundinnen und freunde, mit denen ich mich täglich traf. je mehr ich arbeitete, desto leerer wurde es um mich. je mehr ich den zusammenhang zwischen meiner arbeit und meinem frausein sah, desto mehr arbeitete ich. kein entrinnen. nein

die sehnsucht blieb, einen mann für mich allein zu haben. doch schrieb ich nicht mehr: schreib doch! telefonierte nicht mehr: melde dich doch mal! ging nicht mehr vorbei: wann kommst du zu mir? kommst du zu mir?

ich stelle waffen her: ich werfe weisses plastilin auf schwarzen boden und nenne diese stücke: weibliche waffen, wurfgeschosse, waffenfälschungen.

ich zeichne liegend, kriechend, kauernd, mit schwarzer kreide, tanze auf weissem papier und wasche mir anschliessend den staub vom körper.

ich träume, dass mir die haare in büscheln vom kopf fallen wie den menschen von Hiroshima. ich bin die erste, bei der sich die verseuchung unserer gegend bemerkbar macht.

DAS WILDE LIEBEN miriam cahn 1984

– qu'est-ce que je t'ai fait, demanda-t-il.

– rien, dit-elle

– les hommes eux aussi ont des problèmes, dit-il, tu ne peux pas simplement …
mais je savais ce qu'il allait dire! je l'avais entendu tout ma vie!

quand ma mère me téléphonait, je lui disais que je n'avais pas le temps, que j'avais beaucoup de travail, qu'elle ne devait pas me téléphoner, que je n'en avais pas envie.

j'avais beaucoup d'amies et d'amis que je voyais chaque jour. plus je travaillais, plus il se faisait un vide autour de moi. plus je voyais la relation entre mon travail et ma condition de femme, plus je travaillais. pas moyen d'échapper, non.

il restait le désir d'avoir un homme pour moi seule. mais je n'écrivais plus: écris donc! je ne téléphonais plus: fait-moi donc signe! je ne passais plus: quand viendras-tu me voir? viens-tu me voir?

je fabrique des armes: je jette de la plastiline blanche sur le sol noir et j'appelle ces objets: armes féminines, projec-

tiles, armes faussées.
je dessine avec de la craie noire en position couchée, en rampant, accroupie, je dans sur du papier blanc et je me lave ensuite le corps de la poussière.

je rêve que les cheveux me tombent de la tête comme aux gens de Hiroshima. je suis la première chez qui se manifeste la contamination de notre région.

-- what did I do to you, he asked.

- nothing, she said

- men too have problems, he said, you can't just …
mais je savais ce qu'il allait dire! je l'avais entendu toute ma vie!

when my mother called me on the phone I said that I had no time, that I had a lot of work, that she shouldn't call me, that she shouldn't come over, that I didn't want her to.

I had many friends whom I saw every day. the more I worked the more empty things around me bacame. the more I saw the relationship between my work and my existence as a woman, the more I worked. no escape. no.

the yearning to have a man for me alone remained. but I no longer wrote: write to me! I no longer called: give me a call! I no longer stopped by: when are you coming over? are you coming over?

I produce weapons: I throw white plasticine on black ground and call these pieces: feminine weapons, thrown bullets, weapon fakes.

I draw lying down, crawling, crouched, with black chalk, I dance on white paper and wash the dust from my body afterward.

I dream that my hair falls out in fistfuls like the people in Hiroshima. I am the first person in whom the contamination in our area becomes apparent.



Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984 (detail)
chalk on paper, plasticine
a room installation with 6 elements
approximately 4 x 36 m

Exhibition view: Art Unlimited, Art 41 Basel, Basel, Switzerland, 2010







Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984 (detail)
chalk on paper, plasticine
a room installation with 6 elements
approximately 4 x 36 m

Exhibition views: Art Unlimited, Art 41 Basel, Basel, Switzerland, 2010

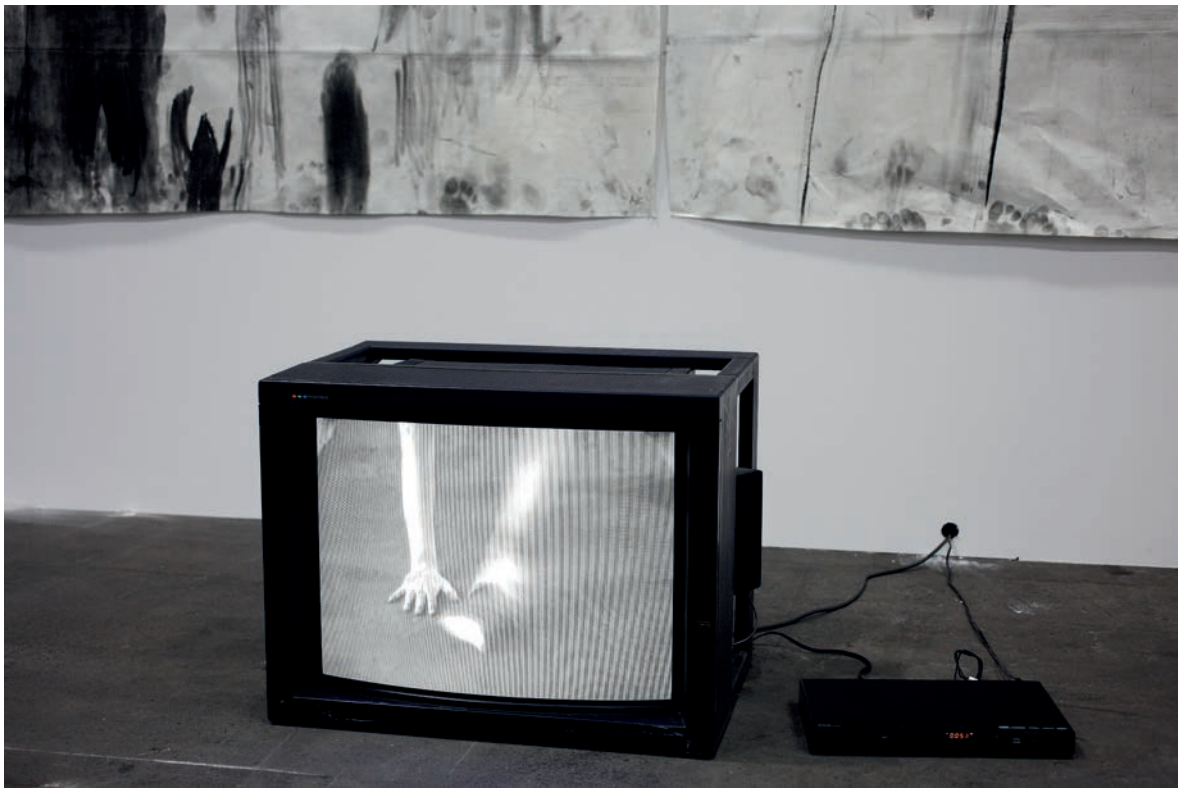




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Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984 (detail)
plasticine

Exhibition view: Art Unlimited, Art 41 Basel, Basel, Switzerland, 2010



Miriam Cahn
DAS WILDE LIEBEN (THE WILD LOVING), 1984 (detail)
chalk on paper, plasticine
a room installation with 6 elements
approximately 4 x 36 m

Exhibition view: Art Unlimited, Art 41 Basel, Basel, Switzerland, 2010

MIRIAM CAHN

PIETER VERMEERSCH HOSTS... THREE ARTISTS FROM GALERIE WOLFF

December 17 - January 30, 2010

ProjecteSD, Barcelona, Spain

press release:

Artists: Pieter Vermeersch with Katinka Bock, Miriam Cahn, Guillaume Leblon and Christoph Weber

Space and architecture are essential elements in Pieter Vermeersch's work. Although his work is often purely abstract, it is an abstraction of something real and physical. In a way, light, colour, paint and space are not just the mediums of his work but the subjects as well.

For his third exhibition at ProjecteSD, Reception: Pieter Vermeersch hosts..., Vermeersch will transfom the entire exhibition space of the gallery with a vast 'wall painting' single coloured, shifting in an imperceptible gradient from 0% of the colour through to 100%, from white to black in a progression of 72 grey tones. This new graduated surface redefines the way the space is perceived, inserting a new volume and thus giving dimension to the exhibition room. In front of this enveloping mural work, the observer is confronted with the idea of moving within and through painting as opposed to passively observing it. This wall gradation holds at the same time a combination of two new paintings, oil on canvas, in a configuration where space, architecture colour and light subtly merge and intersect.

The installation proposed by Vermeersch is conceived as a autonomous piece but for this specific occasion it is envisaged to also act as a framework, a vessel to host and present sculptural and painting works by four other artists: Katinka Bock, Miriam Cahn, Guillaume Leblon and Christoph Weber.

Notions as space, materiality, temporariness, process and confrontation emerge in the exhibition. Another aspect of the show is all artists' approach to media and materials. Working with a range of different materials, techniques and forms, each artist uses them with formal precision as well as contextual consistency.

With resonances on the Arte Povera and Minimalism tradition, three sculptural works by Katinka Bock, Guillaume Leblon and Christoph Weber are laid out in the exhibition space. The city, the landscape, the territory and the exhibition space are at the heart of Katinka Bock's artistic practise. In Stadt am Fluss (City with river), 2009, the artist merges found objects belonging to a domestic environment to construct a poetic sketched sculptural view of a possible cityscape crossed by a river. In Christoph Weber's sculpture, Untitled (Base line), 2009, the idea of a landscape is also evoked. Attached to the main wall of the gallery space, the work is seen by the artist as a materialized construction of a line. Three raw elements, water, concrete and wood blend to create an abstract, organic composition. The sculpture can also be read as a tridimensional drawing. Guillaume Leblon's piece Double Puits (double well), 2008, is an arrangement of hand-made raw clay bricks which create a sort of double well. First shown at Leblon´s solo show at the CGAC, Double Puits shows a functionless object, of illogical dimensions, where anthitetic notions such as function and decorative element are confronted and a tense relationship between object and model is established. The work is also a reference to a constructive element associated to a particular landscape. The rawness of the materials used, connects with Bock and Weber's pieces. Its austerity and elegance with Vermeersch's painting works.

The works by Swiss artist Miriam Cahn, stand out from the ensemble as a counterpoint. Miriam Cahn's intriguing paintings show portraits of individuals of indeterminated gender, humans or animals, with wide-eyed faces. The striking colours, the intensity and immediate impact of her ghostly images show the personal iconography developed by the artist, heavily influenced by the pugnacious feminist movement of the 1960s. The worlds of silence, women, animals and war, the transfigured body as an object of violence, are constantly reflected in her work. Cahn's works simultaneously convey a sense of melancholy solitude and a vivid impression of creative, revolutionary force.

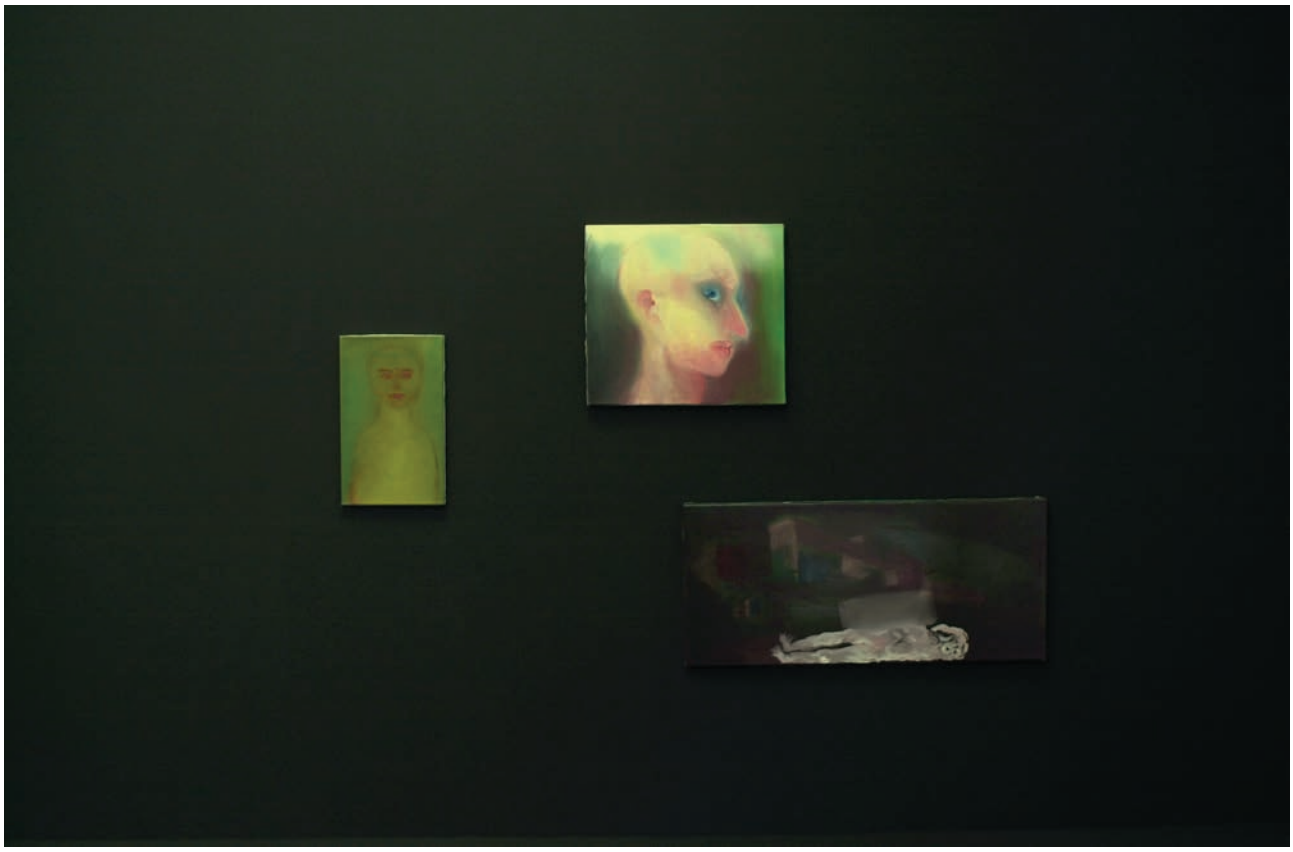
This exhibition is the result of a collaborative project between ProjecteSD and Paris based Galerie Jocelyn Wolff. The first presentation was a curated group exhibition held last summer in the Parisian gallery where works by both galleries' artists were shown.





Miriam Cahn

Exhibition views: Pieter Vermeersch hosts…three artists from Galerie Wolff, ProjecteSD, Barcelona, Spain, 2009



Miriam Cahn
left: o.T., 31.07.2000
oil on canvas
36 x 22 cm

center: denkender soldat, 13.09.2002
oil on canvas
38 x 42 cm

right: o.T., 17.11.2008
oil on canvas
35 x 79 cm

Exhibition view: Pieter Vermeersch hosts…three artists from Galerie Wolff, ProjecteSD, Barcelona, Spain, 2009

MIRIAM CAHN

THE OBJECT OF THE ATTACK

October 2 - December 19, 2009

The David Roberts Foundation

press release:

The Object of the Attack is a series of footnotes and infiltrations parallel to the exhibition Sculpture of The Space Age at the Foundation. Deliberately reacting against a linear approach to interpretation, The Object of the Attack will work as an echo chamber to the main exhibition and raise multiple questions about art production and curatorial engagement, translations and communication, avoiding any fixed answers.

Artists have been invited to contribute to a collective and evolving conversation. The space will be constantly re-installed over the three months, hosting every week a new intervention, performance, artwork, sound piece, discussion, etc.
The set of the gallery will reflect this process, providing a space where the audience will be encouraged to have a more active and creative role. Artists Reto Pulfer and Patrizio di Massimo will create, one after the other, a different interpretation of what this space can be. For the final week, the space will host an installation by Roman Ondak.
The David Roberts Art Foundation has also invited Westminster University and the curatorial group Five Storey Projects to present a programme of discussions, screenings and interventions during November and December.



Miriam Cahn

Exhibition view: The object of the attack, David Roberts Art Foundation, London, United Kingdom, 2009



Miriam Cahn

Exhibition view: The object of the attack, David Roberts Art Foundation, London, United Kingdom, 2009



Miriam Cahn
mit kind flüchten, 2007/ 2008
oil on canvas
150 x 83 cm

Exhibition view: The object of the attack, David Roberts Art Foundation, London, United Kingdom, 2009



Miriam Cahn
Lesen in Staub (strategische Orte) alltagsarbeit (blutungsarbeit),1986
black and white, sound, video

das wilde Lieben
(weibliche waffen, wurfgeschosse, waffenfälschungen),1984
black and white, sound
autostart - loop - 9min48 s

Exhibition view: The object of the attack, David Roberts Art Foundation, London, United Kingdom 2009

MIRIAM CAHN

FLUCHTGEFAHR
GRISAILLE

January 15 – March 7, 2009

Galerie Jocelyn Wolff, Paris, France

press release:

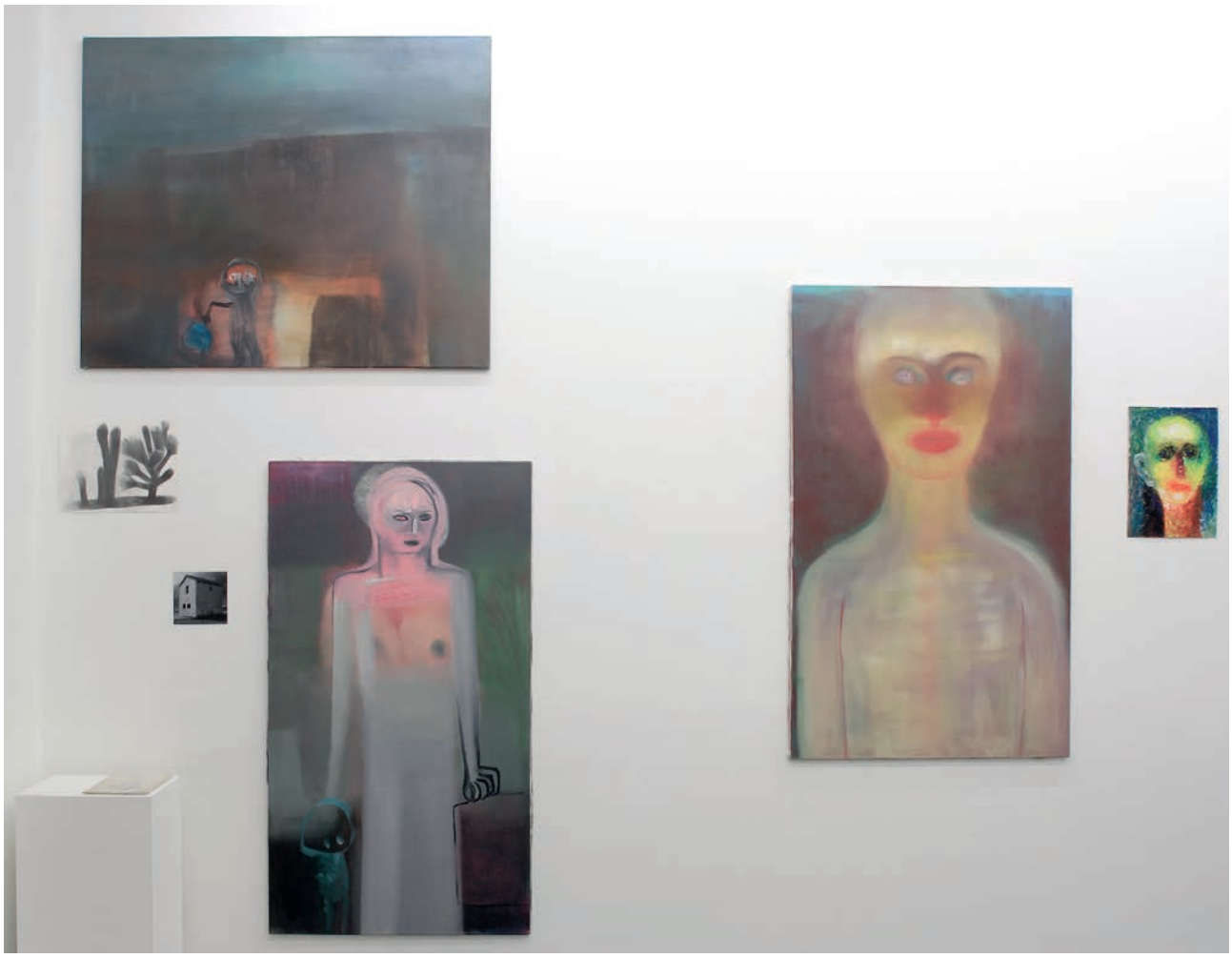
For her first solo show at Galerie Jocelyn Wolff, Miriam Cahn worked in a unchronological manner, bringing together older works (blind, von vorne, vom frausein, 1979, notebook completed with eyes closed; o.t, 1980 etc.) and recent works created in Paris for the exhibition (ensemble of paper works in the small room), asserting a kind of temporal unity of the work and its heterogeneousness where oil paintings, photographs, charcoal drawings and other techniques on paper are shown without hierarchy, side by side. The ensemble of works was composed in relationship to das hirn meiner mutter (the mind of my mother). This piece occupies a central and frontal position in the exhibition, the starting point for a dense and complex hanging, for which the exhibition space was divided into two independent rooms.

Regardless of format or technique, each work's completion was allotted approximately the same amount of time. More than its formal dimension which is treated in a heterogeneous fashion, the process is at the heart of the work, confirmed through the strength of the hanging when works are placed in opposition and its "curatorial incorrectness", as with schönheit placed next to o.t 28.02.95 (a small finger painting on the wall to the right when entering the large room), and also with ereignis 7.02.07, where sketches of perspectives appear in confrontation with o.t 16.10.04 with its flat, solid patches of color (back wall in the small room).



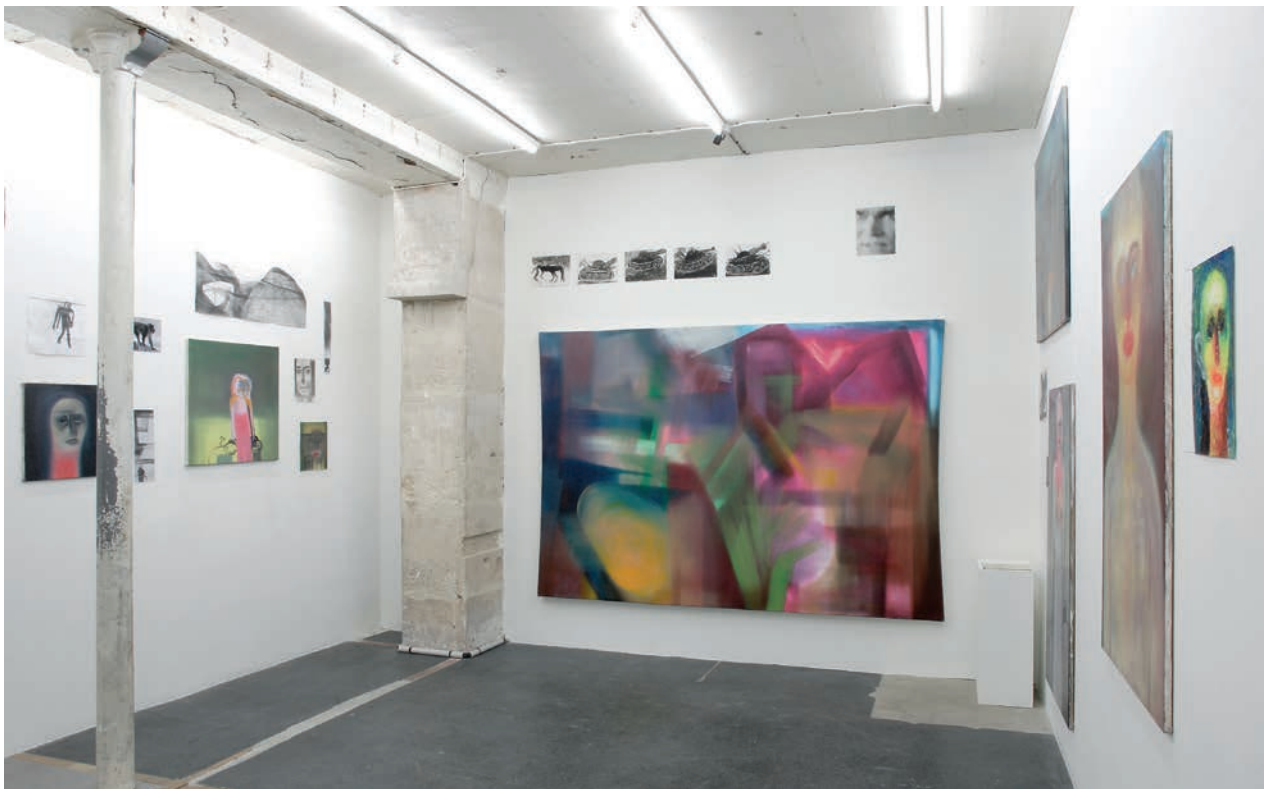
Miriam Cahn,

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009



Miriam Cahn,

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009





Miriam Cahn,

Exhibition views: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009





Miriam Cahn,

Exhibition views: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009



Miriam Cahn,

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009



Miriam Cahn
o.t., 16.10.04
oil on canvas
125 x 140 cm

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009





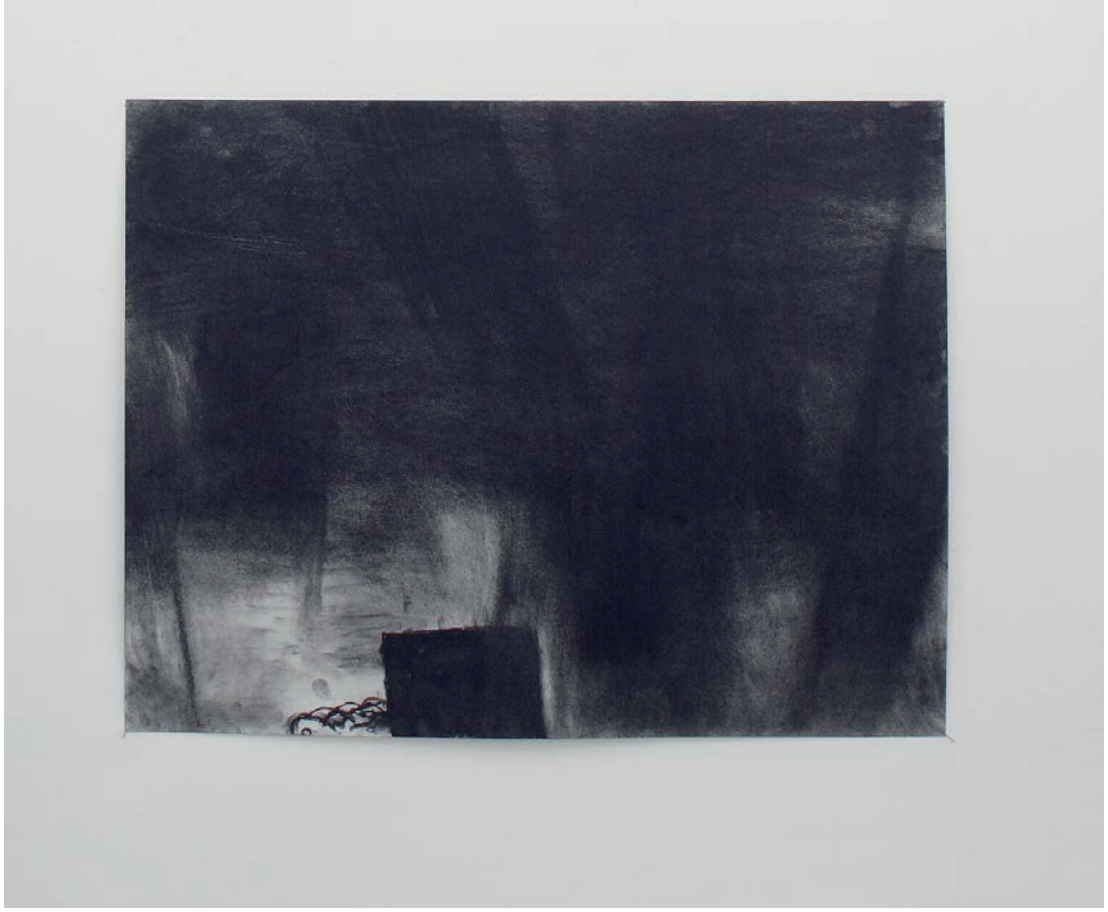
Miriam Cahn,

Exhibition views: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009



Miriam Cahn

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009



Miriam Cahn
zensur, 30.12.08
black chalk on paper
65 x 50 cm

Exhibition view: FLUCHTGEFAHR grisaille, Galerie Jocelyn Wolff, Paris, France, 2009

MIRIAM CAHN

MALEREI, ZEICHNUNG UND SKULPTUR

May 3 - October 26, 2008

Stiftung Sculpture, Kloster Schöenthal, Langenbruck, Switzerland





Miriam Cahn

Exhibition views: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004



Miriam Cahn

Exhibition view: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004





Miriam Cahn

Exhibition views: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004



Miriam Cahn

Exhibition view: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004



Miriam Cahn

Exhibition view: Malerei, Zeichnung und Skulptur, Stiftung Sculpture,
Kloster Schöntal, Langenbruck, Switzerland, 2004



Miriam Cahn

Exhibition view: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004



Miriam Cahn

Exhibition view: Malerei, Zeichnung und Skulptur, Stiftung Sculpture, Kloster Schöntal, Langenbruck, Switzerland, 2004

MIRIAM CAHN

ARCHITEKTURTRAUM

January 21 - March 10, 2002

Centre Pasqu'Art, Biel, Switzerland



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002



Miriam Cahn

Exhibition view: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002





Miriam Cahn

Exhibition views: ARCHITEKTURTRAUM, Centre Pasqu'art, Biel, Switzerland, 2002

GALERIE
JOSELYN
WOLFF