Galerie Jocelyn Wolff

Preview

Art | Basel Hong Kong

Miriam Cahn

Booth 3C15

March 27 - 31, 2018

In collaboration with Meyer Riegger, Berlin/Karlsruhe

MIRIAM CAHN

Born in 1949 in Basel, Switzerland.
Lives and works in Basel and Bergell, Switzerland.

[…] **As a woman I have to start again and re-invent art-history from the beginning.**
This is the logic of my work. And to say: my paintings could be my personal renaissance.

Miriam Cahn interviewed by Jon Dobloug, July-August 2001, from an interview by fax



o.t.

27.08.2008

oil on canvas

200 x 300 cm

Inv.#CAH/P 2394

Miriam Cahn is an artist with a political approach to art and a performative practice.

*She is known above all for her paintings in color, although she began to paint in oils only in 1990s. Prior to that, she created installations and drawings in charcoal – sometimes large scale in situ – and interventions in public space, always of an ephemeral nature. Constantly in a state of experimentation with her artistic means, she works with the media of performance, sculpture, film, sound and photography. The body is a major cursor in her work– her own body used as a tool or instrument, the human body, the bodies of animals, but also the body of the city and of the house, and of objects. Her works used to be in black and white, and then, like television, discovered color. It was Chernobyl that brought color into her work.
"Je suis une passoire – I am a sieve. What is around me and what is going on in the world infiltrates me. Some things are lost and some remains inside me." *

She received awards such as Käthe Kollwitz Prize (1998), Prix Meret Oppenheim (2005) and Baseler Kunstpreis (2013).

Current and upcoming shows: 21st Biennale of Sydney (16 March, 2018); Baltic Triennial 13 (11 May, 2018, Vilnius, Lithuania; 21 September, Riga, Latvia, 2018); Reina Sofia, Madrid, Spain (solo, 2019).
Past shows: documenta 14, Kassel, Germany (2017); Centre Culturel Suisse, Paris, France (2014); The David Roberts Art Foundation, London, UK (2011); Kirchner Museum, Davos, Switzerland (2006); Fundación La Caixa, Madrid, Spain (2003); MMK, Frankfurt am Main, Germany (1992); the Swiss Pavilion, Venice Biennale, Venice, Italy (1984).
Major public collections: Tate, London, UK; MOMA, New York, USA; Centre Pompidou, Paris, France; Reina Sofia, Madrid, Spain; Kunstmuseum Basel, Basel, Switzerland; Schaulager, Basel, Switzerland; Mori Art Museum, Tokyo, Japan; Long Museum, Shanghai, China.

*Text quoted from the writing of Katinka Bock on Miriam Cahn in 2018



malfreude

14.04.2011

oil on canvas

250 x 200 cm

Inv.#CAH/P 1995

Landscape

Your daily long walks in snowshoes, on skis, on foot, in the Alps or in the woods around Basel – constitute an interesting contrast to the intensity of your working-sessions. Do your walks enable you a more open access to the core of your creative process?

I am not sure if it is John Cage who said: art is nature. I like this sentence, but is art nature? I think it more interesting to be nature through my body, and therefore be the thinking about everything through my body…

When I walk – in towns, in nature – I move. I think through the movement of walking. I feel all different spaces. Walking around, I know more and more my surroundings by heart. With time I know by heart "my" mountains, "my" trees, "my" houses. I possess them more and more, but I don't own them. And, when I think I know them totally by heart, I get bored and leave the situation. Through this moving there appears layers in my memory. It's some kind of archaeology, the older I get, and this is very useful for the way of excavation, called art.

*Text quoted from an interview of Miriam Cahn done by Jon Dobloug via fax during July and August 2001





Miriam Cahn’s studio is situated in the mountain of Bergell, Switzerland.

The two photos were sent by Miriam Cahn



landschaft

09.09.1994

aquacryl on paper

58 x 135 cm

Inv.#CAH/D 680



gartentraum

26.08.2011
oil on canvas
140 x 95 cm
Inv.#CAH/P 2432



vorfrühling

02.03.2001
oil on canvas
91 x 84 cm
Inv.#CAH/P 2430



vor meinem haus

20.05.2016
pastel, pigment, chalk on paper
66 x 100 cm
Inv.#CAH/D 695

Veiled Woman

The subject of veiled women in Miriam Cahn's works rose in reaction to the war in Sarajevo during 90s.

*[…] I have Muslim women in this work, socalled "Muslim women". I always call these works "Sarajevo". These are veiled women looking a certain way, like this or that, angry or something else… it doesn't matter. But what is important are the veils. […] But it's what I see on television here in Switzerland: crying women with a cloth over their heads. And that's why they are important, as T.V. images as what I saw. That seems real here but in Sarajevo I clearly wouldn't present a space full of Muslims, that would be completely wrong. But one does have to be there since that's what I see here, I am from here. It was this kind of discussions that were extremely interesting since these are isseus central to art as I understand it. This border, where does reality get fuzzy and where does it become, in a stupid way, "natural"? I don't think this ever happens with me because I always consider the place where I am showing something. It depends on the place, the space, and in this case it was a super confirmation to me that I can go to Sarajevo and can try out the place that gave me so much work." *

*Text quoted from a radio interview of Miriam Cahn by Peter Burri on 12 December 1995



o.t.

18.07.2016

water color on paper

37 x 58 cm

Inv.#CAH/D 659

In a conversation in 2001 with Peter Burri, cultural editor with Swiss radio, Cahn touches upon what we could call a philosophy of life and values. She says that when she starts a painting, she does not know if it is going to be a person or an animal. It is not the realistic person she wants to paint, but the memory or the feeling of that person. She thinks that there is a relationship between species in nature, even between man and plants. Without maintaining an overall view, she will not necessarily separate between cultural-and natural beings. The complex and divided interest her.

Both bird and dog are symbols that connect to the soul in different contexts, but just as interesting is the fact that these are connected with the impure and the sexual.

Cahn’s animalism is especially provocative when we look at it in connection with her exploration of animal likeness or animalism. Then we see a universe of pictures that only the brave have dared to enter. Animal in man is what culture has not yet suppressed, George Bataille says, […]

text from *Animism and animalism in Miriam Cahn’s paintings*, Odd Klippenvag, the catalog on occasion of Miriam Cahn’s exhibition *paintings* at Galleri Dobloug



liegen

27.09.2009

oil on wood

29 x 51 cm

Inv.#CAH/P 1996



älter

28.01.1995

water color on paper

60 x 45 cm

Inv.#CAH/D 513



stehen

12.07.2004
oil on canvas
210 x 130 cm
Inv.#CAH/P 2435



zukunft

22./23.08.2003
oil on canvas
210 x 130 cm
Inv.#CAH/P 2434



tierhaft (IMMERSCHOEN)

23.+29.11.2015
oil on canvas
185 x 190 cm
Inv.#CAH/P 2433



soldat

10.+12.07.2009
oil on canvas
105 x 85 cm
Inv.#CAH/P 2431



höre!

23.03.2001
oil on canvas
80 x 90 cm
Inv.#CAH/P 2429



unbedingt dieses blau heute nacht geträumt

28.10.2014
oil on canvas
88 x 74 cm
Inv.#CAH/P 2428



creatura

10.01.1998

oil on canvas

44 x 48 cm

Inv.#CAH/P 2427



heute nacht flüchten müssen geträumt

30.05.2015

oil on wood

31.5 x 40 cm

Inv.#CAH/P 2426



hysterisch

05.02.1996

oil on canvas

50 x 31 cm

Inv.#CAH/P 2425



o.t.

1995

watercolor, acrylic on paper

42 x 30 cm

Inv.#CAH/D 586



blick auf den menschen

10.07.1999

oil on canvas

26 x 19 cm

Inv.#CAH/P 2424

Drawing

Woman-plant, man-woman, the surging up and branching of the organ, of the organic even, where the last view, the last thought of being in the world is nestling. […]

[…] Her hand, which we imagine gripping the paintbrushes or charcoals, urgently covers the papers and canvases in order to preserve the display of the experience of what is visible, sensed and anticipated within the body. The indiscernible in apparent forms, faced with the indiscernible of the infinity of dust and bodies, blood and pistils. Light irradiates from the depths of her paintings, from where the forms emanate, from the landscapes to the plants, from the bodies to the faces. […]

Text from *Intensitis,* Eric Corne, *Non-Lieu*, *Miriam Cahn, Laurent Pariente, Romain Pellas*, 2004



WAS MICH ANSCHAUT

12.02.1994

pigment, egg, and water on paper

each drawing is numbered on the back
6 drawings, 70 x 610 cm as a line

Inv.#CAH/D 679



WAS MICH ANSCHAUT

one single element out of six



WAS MICH ANSCHAUT

one single element out of six



WAS MICH ANSCHAUT

one single element out of six



WAS MICH ANSCHAUT

one single element out of six



WAS MICH ANSCHAUT

one single element out of six



WAS MICH ANSCHAUT

one single element out of six



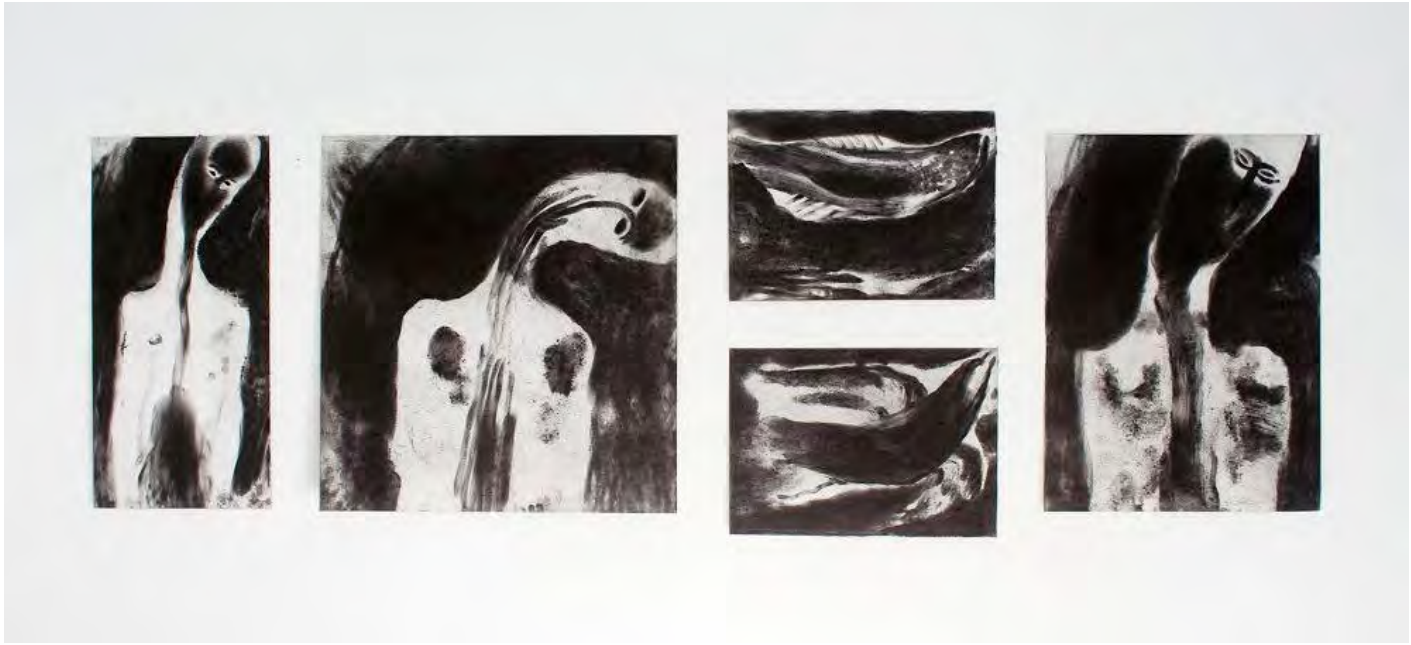
L.I.S. meine ahnen

29.04.1987

chalk on paper

approx. 90 x 305 cm

Inv.#CAH/D 694



L.I.S. zornig gebeugt

20.12.1988

chalk on paper

74 x 230 cm

Inv.#CAH/D 693



L.I.S (r+l)(e.-arb) fische + vögel

24.12.1988, chalk on vellum,

40 x 325 cm

Inv.#CAH/D 692



tiere + schauen

08.07.1988, chalk on paper

35 x 180 cm

Inv.#CAH/D 691



L.I.S. tiere leuchten

18.12.1988, chalk on paper

40 x 440 cm

Inv.#CAH/D 690



vogel

31.07.1996

pencil on paper

42 x 30 cm

Inv.#CAH/D 565



o.t.

21.11.2006

pencil on paper

24 x 25 cm

Inv.#CAH/D 688



krüppel

2007

(30.12.2012+01.03.2013)

pencil on paper

30 x 21 cm

Inv.#CAH/D 689



o.t.

20.04.2009

pencil on paper

30 x 27 cm

Inv.#CAH/D 687

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