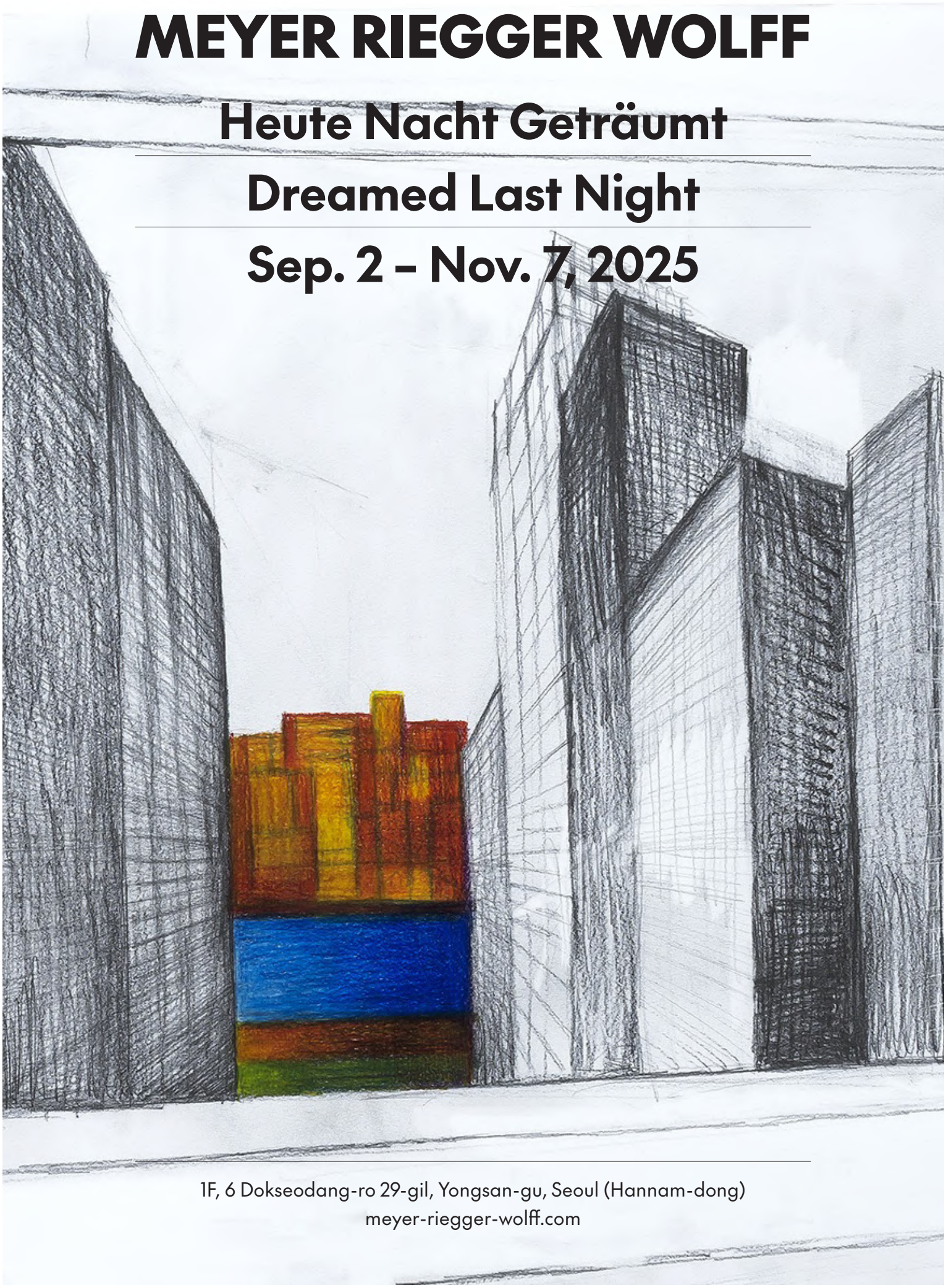
MEYER RIEGGER WOLFF

Heute Nacht Geträumt

Dreamed Last Night

Sep. 2 – Nov. 7, 2025



1F, 6 Dokseodang-ro 29-gil, Yongsan-gu, Seoul (Hannam-dong)
meyer-riegger-wolff.com

Exhibited artists**:**

Tamina Amadyar

William Anastasi

Anonymous artists

Marcelle Cahn

Miriam Cahn

Eugène Carrière

Paul- Emile Colin

Santiago de Paoli

Peter Dreher

Gaspard Dughet

Camille-Auguste Gastine

Prinz Gholam

Nicolás Guagnini

Anna Hulačová

Anna Lea Hucht

Daniel Roth

Jamie Isenstein

Irene Kopelman

Eva Koťátková

Laura Lamiel

Pierre Lélu

John Miller

Hendl Helen Mirra

Jonathan Monk

Meret Oppenheim

Paulo Nazareth

Nicolas-Marie Ozanne

Imre Pán

Elodie Seguin

David Thorpe

Batista Vicentino

Heute Nacht geträumt(Dreamed last night)

For the inaugural exhibition at Meyer Riegger Wolff, we imagined a project that would allow a glimpse of the energies set in motion by our new space within the ecosystem of contemporary art in Korea.

This undertaking lies at the intersection of several research lines—some personal, others shared with the artistic direction of the gallery.

1. It begins with the encounter[1] with Isabelle Pichet's[2] remarkable research on the singular art of the French Salons in the eighteenth century. Her work opens a dizzying meditation on the curatorial role, embodied in the figure of the Tapissier. This was the artist appointed by peers to orchestrate the hanging of the yearly Salon exhibition, then held at the Louvre in Paris. The Tapissier freely selected from the works submitted and arranged them from floor to ceiling, covering the walls entirely, like a woven tapestry. Though seemingly free, this dense constellation followed a set of conventions, which may be distilled into six categories: Touche-touche hanging hanging without empty space), Taste, Harmony, Symmetry, Character, Hierarchy.

2. Secondly, there is a matter of taste, as Jocelyn Wolff hold a particular affection for Gabriel de Saint-Aubin[3] (1724–1780) and for Charles de Saint-Aubin—whose papillonnerie we once presented in an exhibition devoted to Surrealism[4]. Gabriel de Saint-Aubin himself served as Tapissier, but also chronicled the Salons in meticulous drawings, which today hold both historical and poetic value—just as precious as his scenes of Parisian street life. It is to him that this exhibition is dedicated.*

3. To revisit the art of the eighteenth-century Salons through the lens of a contemporary exhibition devoted to drawing seemed to us especially fertile. It allowed us to step outside the established codes of contemporary display : the white cube, the minimalism, or the eye-level hanging. For more than twenty years, Meyer Riegger in Berlin and Karlsruhe, together with Galerie Jocelyn Wolff in Paris, have fostered artistic experimentation, encouraging artists to explore new forms and formats. Thus, to imagine an exhibition format that draws on European history, yet resists the strictures of contemporary conventions, is to open a field of possibilities, possibilities we are eager to share with the Asian art scene, itself engaged in weaving together its own traditions with the fabric of international contemporary art.

4. Our exhibition is therefore built around two methodological axes:
- Drawing, approached across time, revealing the breadth of possibilities that arise when our two German and French galleries join inventories and forces;
- Thematic constellations, in the manner of Saint-Aubin's Salons. These themes include: the face, the hand, the landscape, the urban landscape, the still life, ...

5. Thus, rare treasures, such as an anonymous eighteenth-century astronomical drawing, are brought into dialogue with important works by Miriam Cahn, or with WilliamAnastasi's conceptual self-portraits drawn blindfolded. Anonymous gestures meet celebrated signatures. And was this not, in essence, the very promise of the Salons—that through such juxtapositions, the viewer might exercise their judgment, comparing, discerning, and discovering anew?**

1 Conference organized by the Pavillon Bosio, École Supérieure d'Arts Plastiques de la Ville de Monaco, on the theme of scenography created by artists, held at the Théâtre des Variétés in Monaco, December 4–6, 2024.

2 Isabelle Pichet, art historian

3 See also the exhibition dedicated to his work at the Metropolitan Museum of Art, New York, this year.

4 Charles de Saint-Aubin, Essai de papillonneriez humaines, 1756-1760

Bibliography
Isabelle Pichet, _Le tapissier et les dispositifs discursifs au Salon_ (1750–1789), Hermann, 2012.



French or Italian School of the last quarter of the 18th century
Paysage

brown ink and grey wash on paper
18.3 × 23.3 cm



Miriam Cahn
im dunkeln
25.01.1993

pencil on paper
25.5 × 36 cm



French School of the last quarter of the 19th century
Portrait de femme

charcoal on paper
31.5 × 24 cm



Eva Koťátková
untitled
2010

drawing
62 × 45 cm



Eugène Carrière
Étude de mains
n.d.

charcoal on paper
18 × 27 cm

About Meyer Riegger Wolff gallery

Over the past decade, Meyer Riegger and Galerie Jocelyn Wolff have each pursued unique yet complementary approaches to expanding their presence in Asia. Through collaboration with local museums, galleries, and institutions, as well as long-term relationships with collectors and art fairs, Asia has evolved into an area brimming with potential and exciting projects. Starting in 2025, the two galleries will join forces to create Meyer Riegger Wolff, a new gallery based in Seoul, South Korea, to continue exploring the region.

Meyer Riegger, founded in 1997 in Karlsruhe and with locations in Berlin and Basel, is renowned for its curatorially-driven programme, focusing on both conceptual and contemporary art. The gallery's early years showcased conceptual artists like Meuser and Jonathan Monk. In the 2000s, it broadened its programme to include artists exploring existential themes and performance, such as Katinka Bock and Miriam Cahn. With the opening of a
Berlin space in 2008 and a Basel location in 2020, Meyer Riegger expanded its international reach, further diversifying its roster with names like Alexandra Bachzetsis and Ulla von Brandenburg. Recent additions, including Tamina Amadyar and Alma Feldhandler, have reinforced the gallery's commitment to emerging voices.

Based in Paris, Galerie Jocelyn Wolff has been promoting a rigorous and committed vision of contemporary art for over twenty years, supporting emerging artists while fostering the recognition of historical figures. The gallery has developed an artistic program guided by progressive aesthetic values, encouraging the circulation of both artworks and ideas. Since Sept 2025 the gallery is located in Matignon district in Paris, in the 8th arrondissement of Paris. Galerie Jocelyn Wolff represents 22 artists, such as Miriam Cahn, Franz Erhard Walther and Katinka Bock (please refer to the website for the complete list) and participates in major international art fairs. Beyond exhibitions, Galerie Jocelyn Wolff also proposes secondary market services, assisting collectors with acquisitions and research. In addition to contemporary art, the gallery is committed to preserving and promoting historical avant-garde work, particularly through its representation of Marcelle Cahn and Imre Pán's archives, further linking modern and contemporary art.

Meyer Riegger Wolff's newly inaugurated gallery in Seoul is led by Italian director Gaia Musi. As Director and CEO Partner in Seoul, Gaia Musi brings extensive expertise in the Asian art market, developed over more than six years at Galerie Jocelyn Wolff, where she focused on China while expanding the gallery's presence throughout Asia. She lived in Shanghai for over four years, where she directed the gallery's regional offce and built strong relationships with key figures in the Korean art market, as well as across the broader Asian art scene. A graduate of INALCO (National Institute for Oriental Languages and Civilizations) in Paris, with a degree in Chinese Language and Culture, Musi combines academic discipline with a self-directed passion for contemporary art. This rare combination gives her a nuanced understanding of Asia's complex artistic and commercial ecosystems. Meyer Riegger Wolff occupies an orange-white building designed by renowned Korean architect Choi Wook, featuring a raw concrete structure and layered geometry.

Adapted by ONE O ONE Architects, the space was reconfigured to flexibly accommodate the gallery's dynamic exhibition program. The architectural contrast within the building, between weight and lightness, solid and void , mirrors the gallery's intellectually grounded, materially engaged, and conceptually profound approach.

Throughout 2025–2026, Meyer Riegger Wolff will present a diverse array of artists from both Meyer Riegger and Galerie Jocelyn Wolff, alongside emerging talents and historically significant figures. This curatorial approach aims to foster a dynamic dialogue between generations, practices, and perspectives, across a wide range of media.



Meyer Riegger Wolff gallery space in Seoul, view from outside . Photo: JangMi

Address
1F, 6 Dokseodang-ro 29-gil, Yongsan-gu, Seoul (Hannam-dong)

Opening Hours
Special opening hours during Frieze Seoul 2025: from Sept 3 to Sept 6, 9am to 8pm.
From September 9, 2025 — Tuesday to Saturday, 10 a.m. to 6 p.m.

Contacts
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Events

- VIP Opening (invitation only): 2025, September 1, from 6pm to 8pm
- Hannam night: 2025, September 2, from 5pm to 10pm

Meyer Riegger Wolff gallery is participating in Frieze Seoul 2025 (Sept. 3-6). See you at our booth A24!