

Katinka Bock
Miriam Cahn
Eva Koťátková
Isa Melsheimer
Santiago de Paoli

SOFT DISPLACEMENTS

2026. 6. 13 — 8. 8

MEYER RIEGGER WOLFF
6, Dokseodang-ro 29-gil, Yongsan-gu, Seoul
서울 용산구 독서당로29길 6

EXHIBITED ARTISTS:

Santiago de Paoli (b.1978, Argentina)

Miriam Cahn (b.1949, Switzerland)

Katinka Bock (b.1976, Germany)

Isa Melsheimer (b. 1968, Germany)

Eva Koťátková (b.1982, Czech Republic)

Soft Displacements

MEYER RIEGGER WOLFF

June 13 – August 8, 2026
Meyer Riegger Wolff, Seoul

From June 13 to August 8, Meyer Riegger Wolff presents *Soft Displacements* , a group exhibition bringing together works by Katinka Bock, Miriam Cahn, Eva Kotatkova, Isa Melsheimer, and Santiago de Paoli.

Throughout the exhibition, bodies appear fragmented, folded, suspended or partially contained. Architectural structures soften into organic forms, while domestic objects and fragile materials acquire emotional and symbolic weight. Ceramic surfaces resemble shells, wounds or ruins; wire structures evoke both protection and constraint; fabrics become skins, membranes or thresholds; landscapes drift toward bodily and psychological states. Rather than escaping reality, the works gathered in *Soft Displacements* reveal the subtle instability already embedded within familiar forms, spaces and systems of orientation.

The exhibition unfolds through a vocabulary of vulnerable presences and permeable structures. Materials such as felt, textile, ceramic, plaster, graphite and wire recur throughout the space, producing shifting relations between softness and containment, intimacy and exposure, organic growth and architectural control. Across painting, sculpture and installation, forms seem caught in moments of transition: neither fully stable nor fully dissolved, neither entirely domestic nor entirely estranged.

In Miriam Cahn's *auf augenhöhe, 16.07.2015* 2015, a solitary figure appears pressed against an undefined threshold, its raised hands suspended between exposure, defence and contact. Reduced to a fragile graphite presence, the body becomes emotionally immediate yet psychologically inaccessible, oscillating between intimacy and estrangement.

Nearby, Eva Kotatkova's works from the series *Me, dispersed in the room (or Room for flexible bodies)* 2016 transform bodily structures into skeletal wire frameworks that appear simultaneously protective and constraining. Limbs, cages and absent anatomies remain partially suspended in space, suggesting systems designed to contain, discipline or support the body while exposing its fragility. This tension extends into the textile works and drawings presented in the exhibition, where stitched forms, pierced surfaces, fragmented creatures and soft contours evoke emotional states suspended between childhood imagination, vulnerability and latent anxiety.

The works of Santiago de Paoli introduce a more intimate and ambiguous symbolic language. In paintings such as *No Moon* 2020, *Solo and Bricks* 2020 and *Summerfall* 2020, bodies, landscapes and domestic elements merge into psychologically unstable environments rendered through muted tones and soft felt surfaces.

Working through subtle material tensions, Katinka Bock's sculptures appear as residual or eroded presences within the exhibition space. In *L-lemon sole* 2018, the bronze form resembles at once a fish, a fragment or a trace left behind, while *Parole II* 2021 introduces a sharp ceramic structure whose serrated contour evokes language, rupture or incomplete architecture. Refusing monumentality, these works remain attentive to gravity, proximity and material resonance, quietly altering the spatial rhythm of the exhibition.

For Isa Melsheimer, architecture appears as a porous and unstable organism. *Citerne* 2018 transforms modernist structures into hybrid ceramic bodies seemingly undergoing processes of mutation, erosion or organic overgrowth. This instability extends into her gouaches, where architectural spaces dissolve into dreamlike landscapes populated by oversized suns, vegetal fragments and displaced interiors. Rather than functioning as stable shelters, Melsheimer's architectures become fragile psychological environments permeable to memory, fiction and decay.

Across *Soft Displacements*, bodies, objects and architectures never fully settle into fixed identities or functions. Instead, the exhibition proposes a mode of attention attuned to moments in which familiar structures begin to drift, opening subtle passages between the material, the emotional and the imagined.



Miriam Cahn
auf augenhöhe, 16.07.2015, 2015
pencil on paper
70 x 100 cm

(cahn_15_08-3848a)



Santiago de Paoli
Solo and Bricks, 2020
oil on felt fabric
49.5 x 56 cm

SDeP/P 190



Katinka Bock
Parole II, 2021
glazed ceramic
25 x 45 x 60 cm

BOC/S 633



Katinka Bock
Parole II, 2021
glazed ceramic
25 x 45 x 60 cm

BOC/S 633

Installed view



Isa Melsheimer
Nr 330, 2013
gouache on paper
42 x 56 cm
52 x 63.5 x 3.5 cm (framed)

MEL/D 49



Eva Koťátková
from the series Me, dispersed in the room (or Room for flexible bodies), 2016
metal, strings, fabric
85 x 7 x 70 cm

kotat_16_36_1



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For further information and sales inquiries, please contact

Gaia Musi 가이아 무시

Gallery Director & Partner 갤러리 디렉터 & 파트너

g.musi@meyer-riegger-wolff.com

Jungbong Koo 구정봉

Gallery Associate 갤러리 어소시에이트

j.koo@meyer-riegger-wolff.com

1F, 6 Dokseodang-ro 29-gil, Yongsan-gu, Seoul

Tuesday to Saturday, 10 a.m – 6 p.m.

+82 2-749-8797

info@meyer-riegger-wolff.com

www.meyer-riegger-wolff.com