

new gallery opening in Seoul

MEYER RIEGGER WOLFF



Hannam, Seoul

SAVE THE DATE: **September 2025**

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Over the past decade, Meyer Riegger and Galerie Jocelyn Wolff have each pursued unique yet complementary approaches to expanding their presence in the Asian market. Together, they have actively promoted their respective programs across the region, with a particular focus on Mainland China, Hong Kong, and South Korea. 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.

About the galleries in Europe

Meyer Riegger gallery

Meyer Riegger Gallery (<https://meyer-riegger.com/en>), 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. In 2024, Meyer Riegger launched a project space in Seoul, presenting exhibitions by prominent figures such as Horst Antes and Jimmy DeSana.



On the left side is Thomas Riegger and on the right Jochen Meyer. Photos: Oliver Roura

Meyer Riegger gallery, in Germany, was co-founded by Jochen Meyer and Thomas Riegger, two figures with complementary strengths in curatorial vision and strategic direction. Jochen Meyer is known for his strong critical engagement and long-standing relationships with artists, contributing to the gallery's reputation for thoughtful and intellectually rigorous exhibitions. Thomas Riegger, with his background in both cultural management and gallery operations, has been having an essential role in guiding the gallery's steady growth and its expansion into new markets. Constanze Murfitt, who has been directing the gallery in Germany for over ten years, has been an essential figure in the evolution of the program, as well as in the development of projects in Asia. Together, they have fostered a programme rooted in conceptual precision and cross-generational dialogue, positioning Meyer Riegger as one of the most respected contemporary art galleries.



Horst Antes, *Ich bin das Haus*, 2025, Installation views, Meyer Riegger, Berlin. Photos: Oliver Roura

Galerie Jocelyn Wolff

Based in Paris, Galerie Jocelyn Wolff (<https://www.galeriewolff.com>) 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.



Jocelyn Wolff, founder of Galerie Jocelyn Wolff. Photo: André Wolff

Jocelyn Wolff, founder of the gallery, is a key figure in the French contemporary art world. Known for his ethical approach and commitment to supporting innovative practices, he has developed a rigorous and pioneering programme that embraces a wide spectrum of disciplines. Passionate, Wolff has played a vital role in promoting artists who offer progressive and research based perspectives on art. His contributions to the field were formally recognized in 2010 when he was awarded the title of Chevalier des Arts et des Lettres by the French Ministry of Culture and when he received the Innovation and Creativity Award by the Feaga, Federation of European Art Galleries Association.



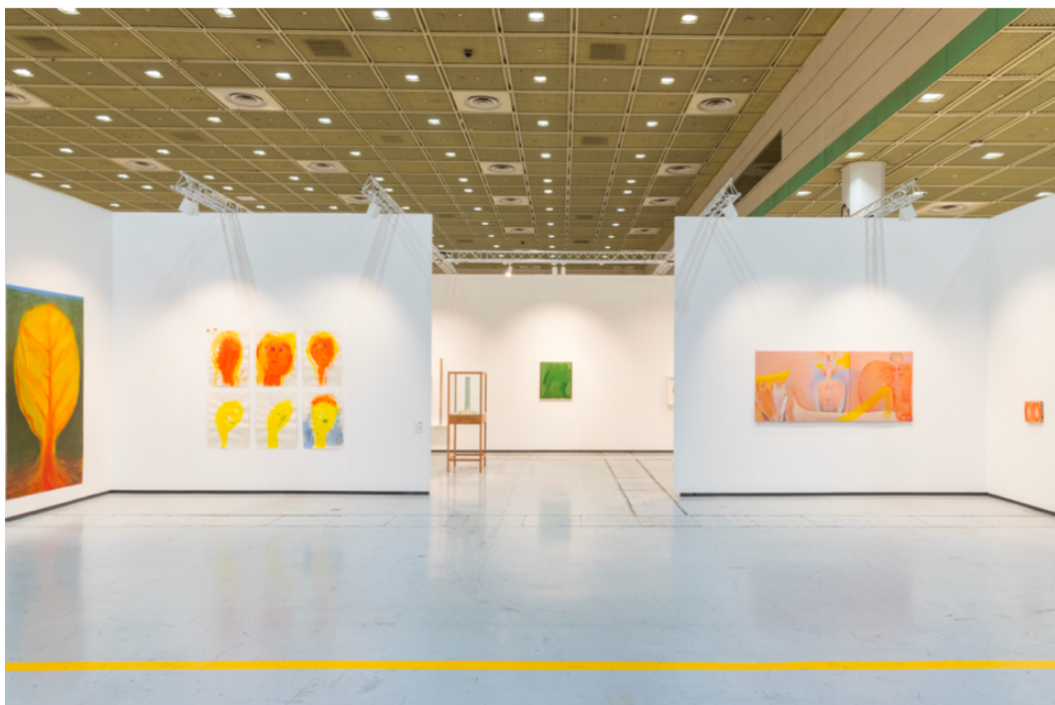
Exhibition views at Galerie Jocelyn Wolff, "Transform the world, change life : A Surrealist Library". Photos by Francois Doury

The new gallery project in Seoul: Meyer Riegger Wolff

In recent years, Galerie Jocelyn Wolff and Meyer Riegger have continuously engaged with Asia's expanding art markets, particularly in China and South Korea. Their continued presence at Art Basel Hong Kong has not only strengthened their commercial reach but also fostered meaningful relationships with curators, museum professionals, and artists across the region.

Frieze Seoul 2022 marked a significant moment for both galleries. Their first joint booth, focused on the compelling works of Swiss artist Miriam Cahn, was met with enthusiasm, helping them solidify connections with their Korean clients while also reaching new collectors in Seoul's growing art scene.

By 2023, their collaboration had expanded, showcasing a wider range of artists from both galleries. The booth evolved into a cohesive display of diverse voices, moving beyond individual identities. In 2024, this partnership grew even further, with the booth transforming into a large group exhibition that reflected their shared vision for the future. Meyer Riegger also opened a temporary space in Gangnam, introducing new artists and ideas to Seoul's vibrant public.



Exhibition view, Frieze Seoul 2024

Meyer Riegger Wolff gallery in Seoul marks a natural extension of the galleries' growing presence in Asia, driven by a shared long-term vision for the Korean market. This new space aims to develop artists' careers in Korea while honoring the local art scene's unique characteristics. Seoul offers an ideal environment for experimental exhibitions that blend both galleries' programs, fostering a dialogue between global and local art practices. With its diverse collector base and fast-evolving art scene, Seoul is the most suitable location for this collaboration, which will feature artists from Paris and Berlin programs alongside emerging Korean and Asian voices. The new gallery will focus on creating meaningful exchanges and providing a platform for both established and new artists, reflecting the forward-thinking ethos of both galleries.

About the gallery space: a collaboration with the Korean architect Choi Wook

Meyer Riegger Wolff Gallery is situated in the Hannam-dong, an area increasingly recognized for its blend of local and international galleries. The gallery occupies an orange-white building designed by renowned Korean architect Choi Wook, featuring a raw concrete structure and layered geometry. These elements were adapted by One O One Architects (<http://101-architects.com/about/introduction>) to create a flexible space for the conception of a dynamic exhibition program.



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

The architectural contrast within the building—between weight and lightness, solid and void—mirrors the gallery's approach: intellectually grounded, material-focused, and conceptually profound. Inside, the gallery's versatile layout accommodates a range of exhibition formats, from expansive installations to more intimate, conceptual works. This flexibility reflects the gallery's dedication to contemporary, process-driven, and interdisciplinary art practices.

The building should be seen as more than just an architectural landmark; it represents Meyer Riegger Wolff's vision to create artist-centered spaces within key cultural hubs, with this one firmly established in one of Seoul's most dynamic and vibrant artistic neighborhoods.

The gallery's program

For the 2025-2026 season, Meyer Riegger Wolff plans to present a diverse array of artists from Meyer Riegger (Berlin) and Jocelyn Wolff (Paris) galleries, alongside emerging talents or more historical figures. This proposal will create an engaging dialogue between both established and emerging artists, across a variety of media and curatorial concepts.

Among the exhibitions scheduled for the inaugural year, visitors will be invited to explore the work of [Clemens von Wedemeyer](#), a German artist known for his films and media installations that blur the lines between reality and fiction; young French painter [Alma Feldhandler](#); the highly singular work of Eugène Leroy (1910–2000, France), whose contribution to 20th-century art left an indelible mark; Marcel Duchamp; [Isa Melsheimer](#); and others.

„Heute Nacht geträumt“ (Dreamed last night)

Approches thématiques à travers quatre siècles de dessin /

Thematic Approaches Across Four Centuries of Drawing

From 2025, Sept 2 to Nov 7.

Exhibited artists:

Tamina Amadyar, William Anastasi, Anonymous artists, Marcelle Cahn, Miriam Cahn, Eugène Carrière, Paul-Emile Colin, Santiago de Paoli, Gaspard Dughet, Alma Feldhandler, Camille-Auguste Gastine, Prinz Gholam, Nicolás Guagnini, Anna Hulačová, Anna Lea Hucht, Jamie Isenstein, Irene Kopelman, Eva Kořátková, Laura Lamiel, Pierre Lélou, John Miller, Helen Mirra, Jonathan Monk, Meret Oppenheim, Paulo Nazareth, Nicolas-Marie Ozanne, Imre Pán, Elodie Seguin, David Thorpe, Batista Vicentino.

The inaugural exhibition at Meyer Riegger Wolff, „Heute Nacht geträumt“ (Dreamed last night), is a curated project exclusively presenting drawings on paper. The gallery has curated a show that offers a first glimpse into the dynamic impact this new project will have within the Korean contemporary art scene. This project is positioned at the intersection of multiple strands of personal and shared research, all of which are central to the artistic vision of the gallery.

1. An Hommage to the 'Salon':

The first key aspect of the exhibition is the discovery¹ of Isabelle Pichet's² research into the distinctive art of 18th-century French salons. Her work prompts a profound exploration of the curatorial role, especially the figure of the 'Tapissier'.

The 'Tapissier' was the artist responsible for curating each 'Salon', traditionally held in a room at the Louvre in Paris. Appointed by their peers, the 'Tapissier' had the unique freedom to select works for the annual exhibition and arrange them from floor to ceiling, creating a cohesive tapestry-like display with no empty space. However, this arrangement adhered to specific conventions, which can be grouped into six categories:

- Touche-à-touche arrangement
- Taste
- Harmony
- Symmetry
- Character
- Hierarchy

2. A Matter of Taste:

There is also a personal connection to taste, as Jocelyn Wolff has a particular admiration for Gabriel de Saint-Aubin³ (1724–1780) and Charles de Saint-Aubin (whose butterfly-like works were featured in our exhibition on surrealism⁴). Both artists served as 'Tapissiers' on several occasions, and this exhibition is dedicated to their work.

3. **Bringing 18th-Century French Salon Art into Contemporary Dialogue:**
The idea of infusing the essence of 18th-century French salon art into a contemporary drawing exhibition feels particularly relevant in today's context. This approach intentionally moves away from the classic conventions of contemporary art presentation, such as the white cube, minimalism, or eye-level hanging, while offering a fresh take on exhibiting art.
4. For over twenty years, Meyer Riegger galleries in Berlin and Karlsruhe, alongside Galerie Jocelyn Wolff in Paris, have dedicated themselves to promoting artistic research and encouraging their artists to explore new forms and mediums. By reimagining an exhibition format that acknowledges Europe's past, while departing from traditional contemporary formats, this project opens up a broader field of possibilities—one that the gallery hopes to share with the vibrant Asian art scene, which is also navigating the balance between its own traditions and international contemporary practices.
5. **Methodological Axes of the Exhibition:**
The exhibition is structured around two core methodological principles.
 - Trans-Historical Drawing: The first axis explores drawing through a trans-historical lens, showcasing the richness of possibilities that emerge when the two galleries, German and French, collaborate on an exhibition project.
 - Curatorial Themes in the Spirit of Saint-Aubin's Salons: The second axis is a thematic exploration, inspired by the salons of Saint-Aubin. These themes include: head, hand, landscape, urban landscape, still life, and more.
6. **A Diverse Selection of Works:**
The exhibition features a diverse range of artworks, including rare 18th-century astronomical representations (an anonymous pen drawing) and significant works by contemporary artists such as Miriam Cahn, among others.

Notes for reference:

¹ Conference organized by the Pavillon Bosio, Monaco School of Fine Arts, on the theme of scenography created by artists, at the Théâtre des Variétés in Monaco, from December 4 to 6, 2024.

² Isabelle Pichet, art historian <https://www.conservatoire.gouv.qc.ca/fr/formation-musique/professeurs/pichet-isabelle/>

³ Note the exhibition dedicated to her at the Metropolitan in New York this year.

⁴ Charles de Saint-Aubin, *Essay on Human Butterflying*, 1756-1760

Bibliography:

Isabelle Pichet, *The Upholsterer and Discursive Devices at the Salon (1750-1789)*, Hermann Publishing, 2012



From the artworks selection of the first exhibition in Seoul, Theme 'head'.

On the top: Miriam Cahn, 'im dunkeln, 25.01.1993', 1993, pencil on paper, 25.5 x 36 cm

On the bottom: French School, 'Portrait de femme', late 19th c., charcoal on paper, 31.5 x 24 cm

The team

Meyer Riegger Wolff's newly inaugurated gallery in Seoul is led by Italian director Gaia Musi, who works in close partnership with a Korean gallery associate, as well as the Meyer Riegger's team in Berlin and Galerie Jocelyn Wolff's teams in Paris and its satellite office in Shanghai. The collaboration between Meyer Riegger and Galerie Jocelyn Wolff with Korea's vibrant contemporary art scene began with their participation in the inaugural edition of Frieze Seoul in 2022. Since then, Musi has played a key role in forging long-term relationships within Korea's cultural sphere.

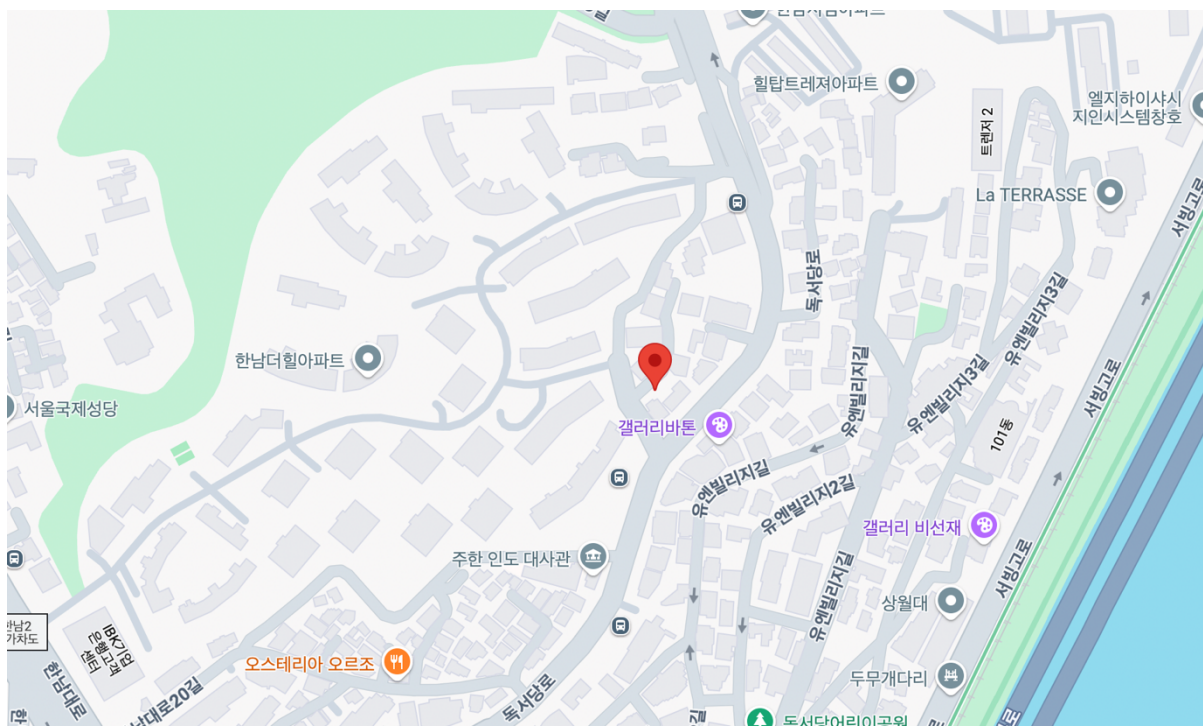


Gaia Musi, director and CEO partner Meyer Riegger Wolff

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 office 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.

Her distinct artistic sensibility is shaped by a deep engagement with conceptual art and a refined appreciation for mediums such as sculpture, installation, and photography. Grounded in intellectual rigor and hands-on experience with artists across Asia and Europe, Musi's curatorial instincts enable her to identify and support practices challenging conventional narratives and spatial boundaries. This intuitive understanding of form and concept not only contributes to the development of Meyer Riegger Wolff's program in Seoul, but also fosters meaningful dialogue between artists and audiences within Asia's dynamic contemporary art landscape.

Practical info



Address:

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

Opening Hours: From September 3, 2025 — Tuesday to Saturday, 10 a.m. to 6 p.m.

Instagram & Website: *coming soon*

Contacts:

Gaia Musi (Director and Partner) – g.musi@meyer-riegger-wolff.com / +82 10-8558-6557

Solah Park (Gallery Associate) – s.park@meyer-riegger-wolff.com / +82 10-8627-0801

Events:

- Press Opening (invitation only): 2025, September 1, from 4pm to 5pm
- VIP Opening (invitation only): 2025, September 1, from 6pm to 8pm
- Hannam night: 2025, September 2, from 5pm to 10pm

Strating from 2025, September 3 the gallery will be open to public from Tuesday to Saturday from 10am to 6pm.

Meyer Riegger Wolff gallery is participating in Frieze Seoul 2025*. See you at our booth A24!

*Frieze Seoul 2025: September 3-6, 2025.