

Frieze Seoul 2024

4 – 7 September 2024

Hall C, Booth A22

Meyer Riegger | Galerie Jocelyn Wolff

Meyer Riegger

Berlin | Karlsruhe | Basel | Seoul

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Meyer Riegger

In collaboration with Galerie Jocelyn Wolff

For the 2024 edition of Frieze Seoul, Meyer Riegger is pleased to continue its collaboration with the Paris-based gallery Jocelyn Wolff to present a carefully curated selection of artworks from both galleries' programmes.

The two galleries have been working together for over fifteen years to support the works of artists such as Miriam Cahn and Katinka Bock.

This year, Meyer Riegger and Jocelyn Wolff are pleased to announce the beginning of a further collaboration with the artist Santiago de Paoli.

A selection of emblematic works by these three co-represented artists will be on view in the shared section of the booth, alongside works by Horst Antes, Caroline Bachmann and Tony Just from Meyer Riegger's programme.

Exhibited artists:

Horst Antes

Caroline Bachmann

Katinka Bock

Miriam Cahn

Alma Feldhandler

Santiago de Paoli

Tony Just

Horst Antes

Horst Antes' (b. 1936) oeuvre is a meditation on the human condition that already spans a period of over sixty years. Antes studied at the Academy of Fine Arts in Karlsruhe under HAP Grieshaber. He later taught there and in Berlin as a professor of painting. Antes is one of the most important representatives of new figurative painting in Germany. Around 1960, he designed a pictorial figure, his so-called Kopffüßler (literally a 'head-footer') – a stocky-looking artistic figure with a large head, always in profile, to which the legs are directly attached. This artistic figure was also created as a counter-image to the forms promoted by the Nazi art dictatorship, which had only recently come to an end. This was followed by boats, shirts, windows and window frames, until Antes discovered the house as a motif for his paintings in the mid-1980s. Antes took part in documenta in Kassel three times and won prizes at the Venice Biennale in 1966 and in São Paulo in 1992. His works can be found in major institutional collections in America, Asia and Europe. The first show at Meyer Riegger, Seoul in September will be dedicated to Horst Antes.



Horst Antes & Robert Mapplethorpe "Kabinett"
in collaboration with Galleria Franco Noero
Art Basel 2024, installation view



Horst Antes
Grüner Kopf mit Hut, 1970
acrylic on canvas
70 x 60 cm

(antes_70_19)



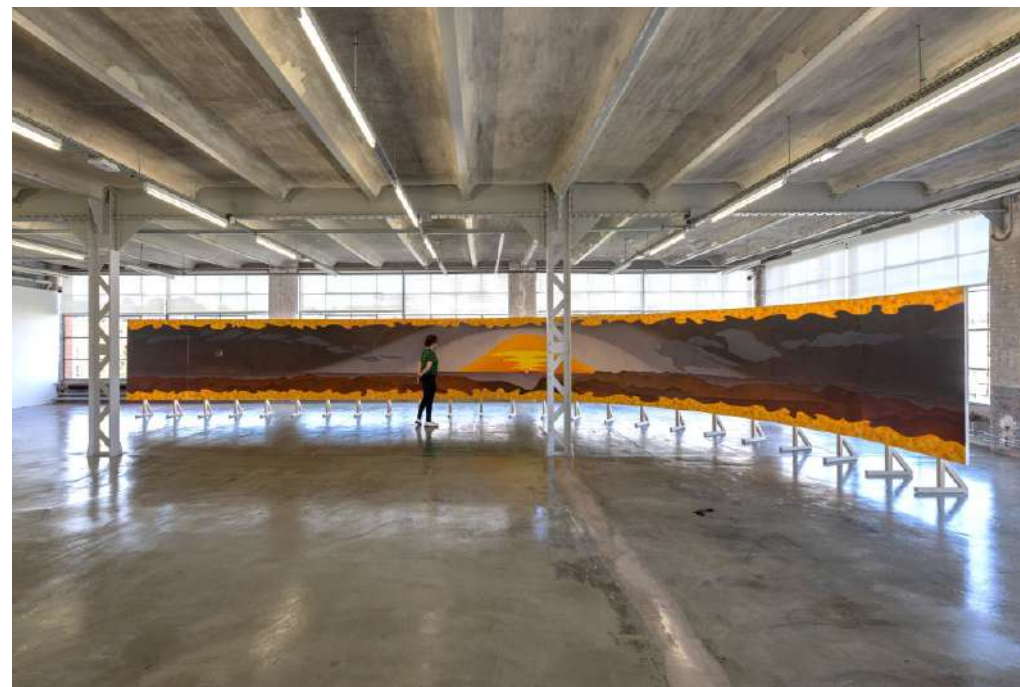
Horst Antes
2 Häuser, 2023
acrylic on wood
60 x 70 cm

(antes_23_05)

Caroline Bachmann

The Swiss painter Caroline Bachmann (b. 1963) began depicting Lake Geneva at dawn twelve years ago. Although the “material” of the landscape is the same every time – the mountains, the surface of the water, the sky – each work is unique. In fact, the repetition of this motif leads to a kind of paradox for Bachmann: the more often she paints the same motif, the less familiar the place feels, and the more interesting it seems to explore. Her portraits of the lake invite us to take the time to meditate on the relationship between human and nature. As Bachmann explains, the frame, she always paints around her landscapes “stops the energy from overflowing, it contains it”.

Bachmann is the Winner of the Swiss Grand Award for Art | Prix Meret Oppenheim 2022. She was Professor and head of the painting and drawing department at the university of art HEAD – Genève from 2007 to 2022. In autumn 2023, her work was the subject of a large solo presentation at Le Centre d’art contemporain d’Ivry – le Crédac. She will have a solo exhibition at Meyer Riegger, Berlin this September, showing her new Rhine series.



Caroline Bachmann, *Le Matin*, 2023
Installation view, Le Crédac, Ivry-sur-Seine, FR
Photo: © Diane Arques / ADAGP, Paris / Le Crédac, 2023



Caroline Bachmann
Nuage doux reflet vert, 2024
oil on canvas
80 x 80 cm

(caba_24_06)

Katinka Bock

Using clay, natural and found materials, and more recently bronze, Katinka Bock (b. 1976) creates sculptures and installations that explore temporality and space, and that also mine the territories of history and geography. While often dealing with natural alteration processes, or filming the disappearance of sculptural elements, she creates a continuous movement between outdoor and indoor spaces, the exhibition space and the production site. The work of Katinka Bock is investigating the material conditions through a different range of media: from sculpture as a central point, but also using film, photography and publishing. Her work deals with questions about language, commune space and sharing.

Important solo exhibitions of Bock include Light Society (Beijing, 2024); CRAC Occitanie (Sète, 2023/24); Kestner Gesellschaft (Hanover, 2020); Centre Pompidou (Paris, 2019); Pivô (Sao Paolo, 2019); Lafayette Anticipations (Paris, 2019) and more. Katinka Bock has been awarded the Fondation d'entreprise Ricard Prize and the Dorothea von Stetten Kunstpreis in 2012 as well as scholarships at Villa Medici (2012–2013).



Katinka Bock, *Prix Marcel Duchamp*, 2019
Installation view, Centre Pompidou, Paris
Photo: François Doury



Katinka Bock
Hygiaphone, 2019
plexiglass, wood
25 x 10 x 84 cm

(kbock_19_58)



Katinka Bock
Grosse Kreise, blau, 2014
ceramic, steel, fabric
30 x 100 x 90 cm

(kbock_14_48)

Miriam Cahn

Influenced by performance art and the feminist movement of the 1960s and 1970s, Miriam Cahn (b. 1949) developed her work in the 1980s incorporating large, black and rich drawings of warships, televisions, fighter jets and other seemingly male-dominated vernacular. Back then she was often using her body to instrumentalize the drawing in a performative act. Miriam Cahn came to international prominence with three successive and unprecedented opportunities: an inclusion in Documenta 7 in 1982, a solo show at Kunsthalle Basel in 1983, and a solo presentation at the 41st Venice Biennale in 1984 representing her country of Switzerland. Cahn began using color in 1994, turned on to the formal and psychological power of mass media imagery and its gradual saturation.

Miriam Cahn has been awarded the Goslar Kaiserring 2024 and the Oskar Kokoschka Prize 2024. In October 2024 the Stedelijk Museum Amsterdam will open the artist's first substantial exhibition in the Netherlands.



Miriam Cahn, *Ma pensée sérieuse*, 2023
Installation view, Palais de Tokyo, Paris, FR
photo: Aurélien Mole



Miriam Cahn

wachstumsenergie im herbst

15.6.2021 + 20.1.2022

oil on wood

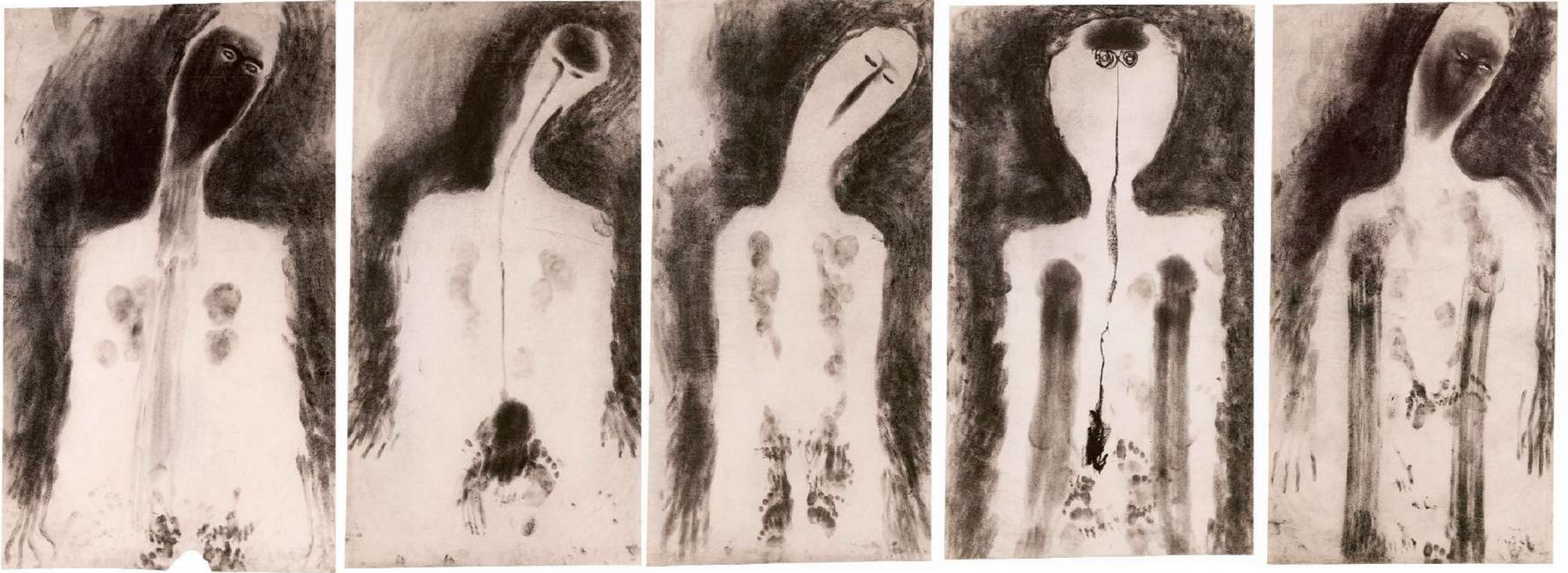
220 x 120 cm

(cahn_22_59-5129)



Miriam Cahn
zartes wesen, 10.03.2019
oil on canvas
185 x 190 cm

(cahn_19_03-4544)



Miriam Cahn

L.I.S neigen in wut, 17.12.1988

chalk on beige paper

5 sheets

overall 70 x 320 cm, each 100 x 70 cm

(cahn_88_13-0441.5)

Alma Feldhandler

Alma Feldhandler's (b. 1996) paintings harbour feelings that cannot be named without the risk of collapse. They are filled with wounded creatures, tattered existences and anxious forms that seem to be waiting in the corridors of time. Her work begins in the archive and its phantoms, but it doesn't stop there. The painter does not resurrect anything here, but instead relies on lines and colours and all the techniques of pictorial art to reach what she is painting and drawing. She allows the artistic medium to fully embrace its role as a spiritual medium, and in so doing communicates, communes, creating shared forms and common time.

Born in Trappes, France, Feldhandler graduated with a BA from the London College of Communication, University of the Arts London (2017) and postgraduated with a DNSEP from the École Nationale Supérieure d'Arts de Paris Cergy, Paris (2021). Her recent exhibitions are *Mantel Mann* (2023); *The Rings of Saturn*, (2023) and *Mités* (2022) at Galerie Derouillon, Paris.



Alma Feldhandler, *Who's the Captain of All These Boys of Death?*
2024, Installation view
Meyer Riegger, Berlin



Alma Feldhandler
Hunched spirit, 2024
oil and charcoal on canvas
27 x 16 cm

(feldh_24_39)



Alma Feldhandler

After Jankel Adler's Painting, with bird, 2024

oil on linen

22 x 14 cm

(feldh_24_28)



Alma Feldhandler
Cinnamon Triptych, 2024
gouache and ink on paper
21 x 30 cm
30 x 40 cm framed

(feldh_24_06)

Santiago de Paoli

Words, it seems, are hardly the best intermediaries when it comes to capturing Santiago de Paoli (b. 1978)'s paintings. A critic went so far as to describe them as “beasts” some time ago, noting that they “escape any readymade classification or description”. Perhaps de Paoli's paintings are better grasped in terms of temperature and weight, states of aggregation and compositions of materials, than description in words – words evoking meanings that can only lead us away from the reality of the painting itself, as opposed to toward it. Towards a reality that wants to be felt. It is, after all, a closeness that de Paoli's paintings demand. They arch, pulsate, rear up; they fever, stagger, bud and surge. They are erotic, intimate, warm – and yet they are never just one of these, but always already something else as well. They are metamorphoses. Unconventional formats and unusual materials (copper, felt, plaster, recycled textiles or wood) often lend them the look of sculptural objects in space. In de Paoli's oeuvre, painting is a link to what lies beyond the visible – which is not to say the invisible, but rather what we see with our eyes closed, what we feel as we vacillate between sleep and wakefulness, between unconsciousness and consciousness.



Santiago de Paoli, *Lieber Nebelkopf, die Blaue Brücke is open*, 2024
Installation view, Meyer Riegger, Berlin
Photos: Oliver Roura



Santiago de Paoli
Hallo expresionista, 2024
oil on copper, flower
50,8 x 67,3 cm

(depaoli_24_12)



Santiago de Paoli
1 2 3, 2019
oil on felt fabric
60 x 47 cm

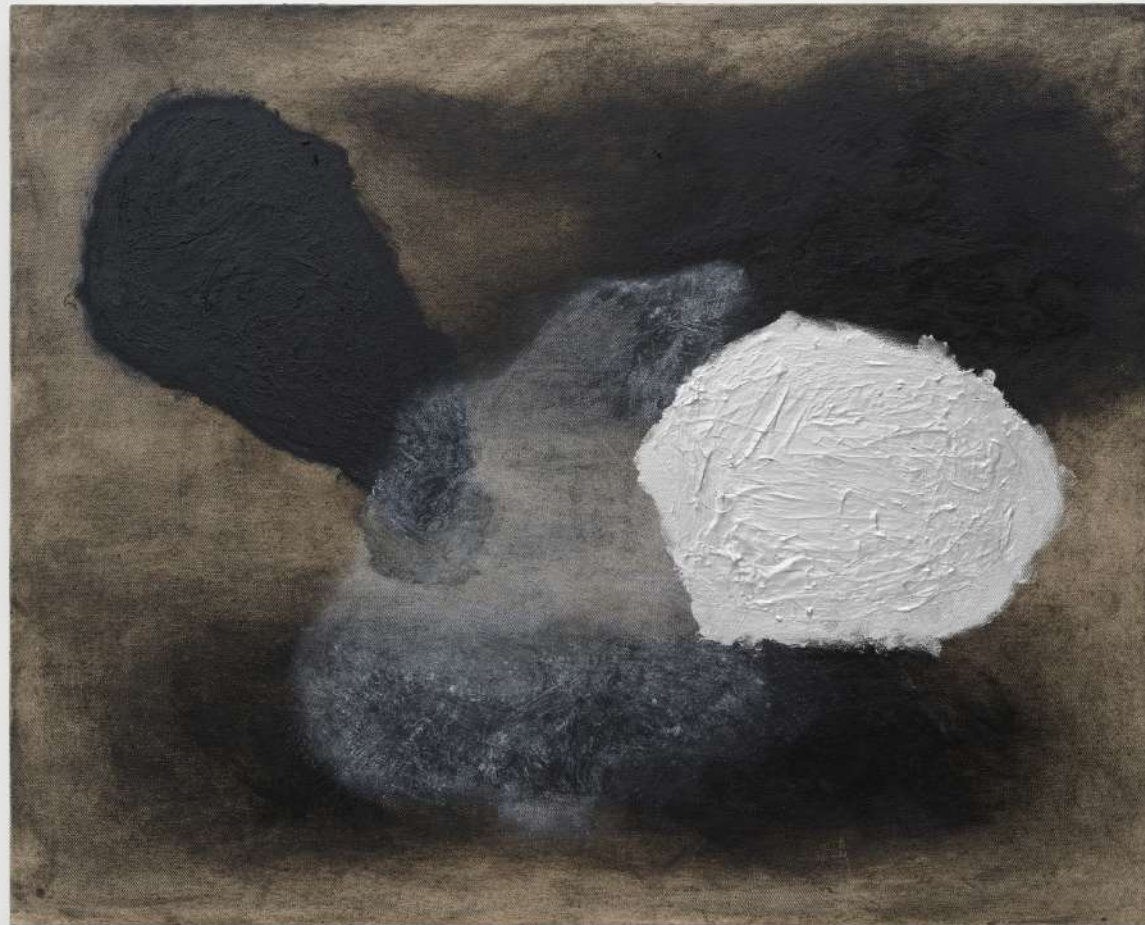
(depaoli_19_01)

Tony Just

Tony Just paints in books, on paper, canvas and walls. Over the past seven years, the American painter has worked with shapes and drips, a project inspired by Hans Fallada's novel *The Drinker* from 1950. Just's paintings and book works emerge from a largely organic drawing process. His book works, often created on 'found' or existing volumes depict the shadows created by the artist's fingers, then subsequently painted in with thin layers of watercolour, gouache, wine and grape juice. These essentially 'abstract' images are then the basis for Just's monochromatic oil paintings, which both mirror and amplify the format of the double-page book spreads.



Tony Just, *Our inchoate love*, 2020
Installation view, Efremidis, Berlin



Tony Just
Because of you, 2024
oil and wax on canvas
80 x 100 cm

(just_24_01)

On view at Meyer Riegger, Seoul
Horst Antes: *Eine Form von Figur*

Opening: Tuesday, 3 September 2024, 5–8 pm
Chungdam Night: Thursday, 5 September, 2024, 7–11 pm
3 September–12 October 2024
Meyer Riegger, Seoul (1F, 41–19 Samseong-dong)
Tuesday–Saturday, 11 am–6 pm

The first exhibition at Meyer Riegger's new premises in Seoul is dedicated to the work of Horst Antes. On display are the artist's house paintings from 1986 to 2023 as well as a date painting from 2015/2016.

After the Second World War, he was one of the few German painters who succeeded in returning from the abstract to the figure – something that had been considered historically impossible at the time. He is now regarded as one of post-war Modernism's most important figurative painters and sculptors.



Horst Antes
Haus früh, 1986
acrylic with sawdust on plywood
80 x 90 cm

(antes_86_59)

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