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## **Miriam Cahn**

Influenced by performance art and the feminist movement of the 1960s and 1970s, Cahn 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 and instrumentalising her body to create 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 (in which she removed her work out of protest), a solo show at Kunsthalle Basel, curated by director Jean-Christophe Ammann in 1983, and a solo presentation at the 41st Venice Biennale in 1984 representing her country of Switzerland.

Decades later at age 50, she made a radical move in her practice when she decided to leave the monumental drawings in which she became known, for an equally intuitive painting practice. This move was a direct evolution and innovation of the result of 30 years of drawing and performing. Cahn began using color in 1994, turned on to the formal and psychological power of mass media imagery and its gradual saturation. She cites Michelangelo Antonioni's 1964 film 'Il deserto rosso' (*Red Desert*) as a work that exposed her to the hyper-reality of color. With exquisite sensitivity, Cahn uses color to highlight choice parts of her figures - principally breasts, lips, or eyes—suggesting fragility and fecundity and endowing her figures with a sense of inner life.

Over the last couple of decades Cahn's extraordinary range and iconography have been supported by the emotive potential of painting focussing on the body, human conflict, home, war, nature and landscape, both real and imagined are frequent themes.

\*Miriam Cahn was born in 1949 and lives and works in Basel and Bergell, Switzerland. Her works are included in museum collections worldwide. Significant solo exhibitions have been held at the Museum für Moderne Kunst Frankfurt (1992) Kunsthalle of Basel (1983), Musée la Chaux-de-Fonds (1984), Kunstmuseum Bonn (1985), Haus am Waldsee in Berlin (1987), Kunstverein of Hannover (1987), Cornerhouse in Manchester (1990), Kunsthaus Zürich (1993), Fundaci3n La Caixa Madrid, Kirchner Museum in Davos (2006), David Roberts Art Foundation in London (2011) and Eli and Edythe Broad Art Museum (2015).