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Realism

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herumliegen

REALISM

what is realism?

when working I am always asking myself this question could I be physically the persons and animals living beings. showing means recognizing what I present/show naturalistic representation of the bodies must be, because otherwise the content is lost? giving birth-dying-sleeping-lying-standing-running must be visible = naturalistic = realistic ought to have to remain unclear.

but but but: if I imagine today physically what it really truly in reality means to be lying around tied up on a street I am thinking/working in a/my own naturalism: how are the hands tied to the legs how is the person lying in the perspective of the street – still alive – already dead – etc etc. each time when the work is finished I think: UNREPRESENTABLE! must but must imagine and show these hands-feet-heads-sexual parts etc etc.

abstraction no way - fuck abstraction!

16.11.22

when does an image become unbearable? are there today unbearable images = unrepresentability of today-day-to-day content such as givingbirth-dying-raping-beating-killing-lying around dead in landscapes. moreeasilybearable sleeping-lying-loving-men-women-children-animals-plants-landscapes.

but but but people act do things. these actions lwomanartist want to SHOW. must must show what it looks like what it physically looks like show = make visible = differentiate anatomically mustbeabletoshow WITH all unclarities in the sleeping-lying-loving-woman-man-child-animal. through actions everything becomes clear/unclear at the same time = givingbirth-dying-raping-lyingarounddead-landscapes.

17.11.22

- bodies are turned into garbage
- animals into cattle
- landscapes into strategic sites

18.11.22

today I painted over the woman thrown onto the street giving birth. I could not bear this drastic realism – the half-born child – the mother with arms outstretched – perhapspossibly resting more likely dead.

I shall keep the original representation for the diaporama where the pace of the second-by-second rhythm determines the looking musically. impossible to look longer at it + yet nevertheless take it in.

now the mother looks back and holds one knee. the gesture is realistic but but but not naturalistic – arm = white line head white circle dot-dot-line. the child halfway out and and and.

19.11.22

but but but today already bad conscience towards my work: was this drastic realism of the woman giving birth dumped like garbage right after all? was painting over this image self-censorship?

a bad conscience towards my work reallytrulyverily notwant! must change! self-censorship an error + really wrongheaded in thought/feeling. working at art has no conscience.

today had to paint a black body thrown out in the desert hadtohavetohavepainted because of this.

5.12.22

today painted a woman dumped on the street with her hands tied and thought while doing so of spring 2022. she is lying in the perspective of the street so that I can must paint her sexual parts distinctly despite + with boundary of shame.

must have to do I because of having too thought to imagine by all means what happened to the dumped body of this woman before she was thrown onto the street and was left lying there in the spring like garbage.

9.12.22

today I painted over the picture called HOUSEHOLD ITEMS. things and bodies lie dumped in a street. this representation I wanted to keep at all events because I consider it realistic in this case therefore true.

I covered over everything the entire surface with dark thin paint. the still just visible things and bodies I brought out again using rags using hands and fingers. in excitement I forgot to breathe = all children use this procedure: first apply paint then cover it over with black oil crayon then then then scratch into view what is to be shown and in the act forget to breathe.

13.12.22

I found this procedure so super that I used it on an older picture 'i as warriorwoman' took on the position of the warriorwoman and changed it into 'blackwarriorwoman' by leaving the body dark again removing the background with rags etc.

too much intention! too much cleverclever! too much technical knowhow!
during the night I woke up again and again because the black warriorwoman tormented me.
the following day having to remove the already half dried dark paint although because technically wrong precisely right true really truly I no longer warriorwoman but giving up I old I because old physically.

15.12.22

today I painted over ,todayi (naturalism)' from 22 November which at that time I thought so good because precisely actually almost naturalistic with skin colour muscles hands classical at the s-c. right places – except the head. the attitude warriorwoman combative.
again and again I thought not right somehow not.
naturalism here not real.
today today I is engaged leg-free leg with stomach-breasts-sexual parts
naturalistic possibly perhaps but but but everything else much more real = my present body awareness.

25.2.23

again: if I show bodies tied up thrown onto the street realistically = naturalistically hands and legs tied dumped like garbage these bodies are very s-c. right so that I too understand without fail what it's all about.

exhibition in Paris: “sensitive” people see in the picture ‘fuck abstraction’ a man sticking his penis into a child's mouth and a 2nd child watching. the 3 people however are of equal size = grown-up. the body of the white man is realistic/naturalistic with abdominals and penis = sex as weapon whereas the victims are stick figures.

the s-c. sensitive people see what they think they have to must see. postfascists use this nowadays for their politics.

a few metres farther on in the exhibition is a picture with bodies lying in the street dumped like garbage. this the sensitive people do not see because their sensitivity does not reach that far or or or it does not disturb them or or or whatever.

that is contemporary realism: childfuck where there is none and demand that the picture be removed. the same “sensitive” people are not disturbed by bodies dumped like garbage. today I again painted 3 bodies thrown onto the street: a man + 2 children. this image I found bearable only when I blurred the too naturalistic presentation of the man's body lying there – is that realism? and and and.

26.2.23

reflecting while working about how these bodies lie in an anatomically correct way is my form of empathy. nevertheless after I had today drawn a man lying on his stomach at the last minute I drew a circle dot dot line head looking at us. I simply could not endure this anatomically correct seeming naturalistic gaze of the man lying there.

28.2.23

today too with the dumped 4-legged mammal lying there I put myself in the situation of this animal I am the mammal that is stretching out all four limbs skywards and the paws and the animal body lying there and and and anatomically correct yet again had to thought to blur the front paws.

shame feel shame I am ashamed as a human being.

11.3.23

childrenstechnique = paint over everything in dark paint and bring out again the individual bodies and objects – wiping with fine cloth with the entire hand with individual fingers encircling these bodies wanting them to stand out showing wiping the gentle way of wiping = again and again caressing stroking direct touching of these bodies lying there.
an apologetic and guilt-laden gesture. yet yet yet also a gesture of being involved and being aware and hence commenting = the gesture of art through its technique as I understand it.

this gesture is related to the technique of my earlier works in chalk: I worked with the dust created by rubbing the chalk, my hands brought out the bodies to be shown in black also a wiping but but not wiping away but really really truly exactly the opposite – I lay kneeled in the dust on the paper and laid traces.

the bodies were thus never naturalistic so this question of todays work did not pose itself – they were realistic in the sense of signs remaining from the performance.

19.3.23

yesterday I painted a woman giving birth and continually had the feeling that the opening of the vagina was wrong – and also the position of the freshly born child.

today I painted over the scan of an oil painting could have been my mother with my mothertechnique colourcrayontechnique.

I thought of yesterday = add a “real” photograph of my mother = series in 2 sheets = today a commemoration of my mother who passed on to me and taught me all my gift my ability.
at the same time reallytrue really her false way of life of the mother-wife-servingperson which I as an adolescent in puberty despite my similarity with her hated absolutely absolutely for sure as completely false and which so repulsed and deterred me as a young woman in puberty and I for sure but but for sure did not want to become like her.
but but really truly not me never ever me.

23.3.23

I don't look much at my analogue works – but I photograph them all and look every day at “all of them together” like kobos in earlier times today however on the iPad screen = 20 works equalsize therefore repro always repro only repro.

today I changed 2 works because as repros I found them too realistic above all because of the eyes that looked at me from the image. today I veiled the faces.

the repros of the pictures not yet overpainted I shift into the “iPad-drawing” album where they will continue to existbe in digital form.

25.3.23

today I found this real photograph of my mother in the 2-sheet series unbearable and so adapted it with my mothertechnique altered the sequence and added a 3rd scan.

I feelthink when drawing/painting what would be could be right perhaps possibly perhaps because I can imagine all physical things can feelthink physically am acquainted with bodyawareness + spaceawareness but am not only acquainted but know and alwaysalways have known = my possibility of showing = ability of representing when working.

unbearable considerhaveto ifandwhen real means pure copy = no ambiguities no unclear mediation the image unequivocal only that which it shows namely in my case photographically the head of my mother = thats how she really looked? really true really?
does the photographic technique believe it is really representing actual reality because we recognize what is shown?

after the new 3-part series ‚could be my mother‘ I absolutely had to draw again a woman giving birth kneeling and from behind.

2.4.23

body = space = everything spatial like a city e.g. yesterday and today I have painted cities with everything that goes with them: perspective buildings new and old etc etc. from the perspective of flying over them.

I have always painted cities I love perspective I love flying over things.

what changes today is the exact representation and then my wiping away like burning off like showing today the stilljustbarelyvisibleness of the city-structures-buildings – the still just barely visibleness of structures as ruins – this eliminating destroying by bombing/shelling like my wipingawayagain.

10.4.23

when drawing with colour crayons I think of my mother. she fetched herself out of her yearslong illness depression by beginning to draw again = MOTHERTECHNIQUE = to circle/draw/rub/press/draw colour crayons in layers one on top of the other for as long until a smooth dense deep coloured surface was created.
she drew circles with this technique only circles only circles circling circles.

this activity this working with colour crayons is calming = her really true really own moments in her wives/mothers/familylife her being entirely her her her as a person her entirely her yet yet only circles circles circling.

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Translation: Richard Humphrey

