

Art Basel Miami Beach

Miami Beach Convention Center

6 – 10 December 2023

Booth A60 | Meyer Riegger

Meyer Riegger

Schaperstrasse 14
D - 10719 Berlin

Klauprechtstrasse 22
D - 76137 Karlsruhe

Gärtnerstrasse 50
CH - 4057 Basel

www.meyer-riegger.de
info@meyer-riegger.de

With works by:

Caroline Bachmann

Peppi Bottrop

Miriam Cahn

Jimmy DeSana

Sheila Hicks

Meuser

Paulo Nazareth

Meret Oppenheim

Jana Schröder

Olivia Sterling

Caroline Bachmann



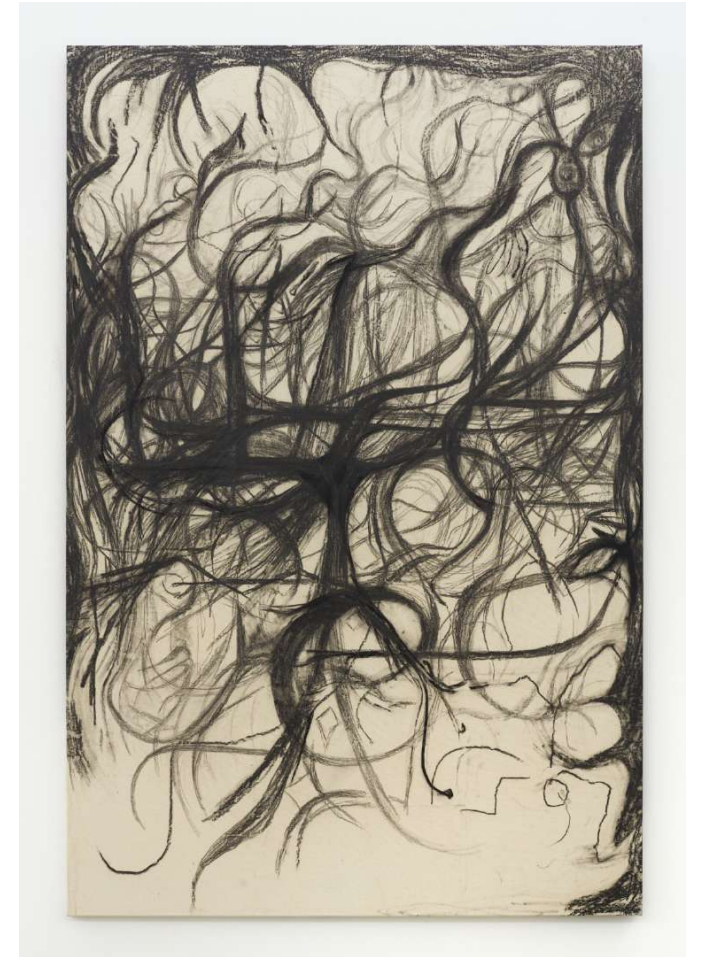
Caroline Bachmann
Lune reflet gris, 2023
oil on canvas
170 x 130 cm
(caba_23_08)

Caroline Bachmann's paintings owe as much to turn-of-last-century Symbolism – in their attempt to depict an infinite stillness, whose synthetic depiction of nature could be mistaken for that of eternity – as to plein air painting. The artist lives and works on the shore of Lake Geneva, where she spends hours contemplating the scenery, recording with a lead pencil on paper minute details of atmospheric events, making notes in the margins of subtle colour changes – not unlike comic book colourists of the pre-digital age, whose job it was to pass on to engravers written codes corresponding to the 64 possible combinations of percentages of cyan, magenta, yellow and black at their disposal. Back in the studio, the paintings are then built up over a lengthy period of time with translucent glazes of oil paint. The portraits, part of an ongoing series initiated in 2014 of women artists in her circle, are done in a similar fashion. The models are first drawn in pencil from life over a number of sittings. These preliminary black and white drawings then serve as templates for the finished paintings.



Peppi Bottrop

Peppi Bottrop creates drawings and paintings with geometric shapes like squares, circles and triangles. In his works, strokes in charcoal and graphite configure into networks without centre or periphery, which continually lead the eye along their multitudinous pathways. Bottrop is driven and pushed by an active impulse, which again is absorbed by his vibrating lines not only visibly expressing speed and energy, but also sensing it. Ever so often they appear rich and agile, then again manically tightly packed or calm, stoic and poetic in their dense asceticism never losing their energetic feeling. By using coal or other exceptional material for his lines and strokes, which in physical or chemical terms are either a buffer or a multiplier of light, his compositions even more initiate a vibrant synergy. As he sometimes paints on plasterboard, directly on the surface or most usually on fabric stapled straight to the wall, his graphic works further oscillate between painting and sculpture indicating a distinctive visual language that shifts between constructivism and deconstructivism, between figuration and abstraction. Born in Ruhrgebiet, once Europe's largest coal-mining region, Bottrop witnessed the radical transformations of the industrial landscape and the gradual closure of the mines – the memories which he now references in his map-like compositions.



Peppi Bottrop
Ohm23n, 2020
graphite and charcoal on canvas
208 x 138 cm
(bott_20_29)



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 her body to instrumentalize the drawing in a performative act. The performative aspect is just as valid as the corporeality with which her work develops. The body is not only the subject of contemplation, but also serves the artist as a medium. Here the artist reshapes seen images as mental images in a medium appropriate for the portrayal, which transports and accentuates her own view of matters. 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 focusing on the body, human conflict, home, war, nature and landscape, both real and imagined are frequent themes.



Miriam Cahn
schauen, 10.05.2002
oil on canvas
78 x 62 cm
(cahn_02_16-2499)



Jimmy DeSana



Jimmy DeSana
101 Nudes, 1972/1991
portfolio of 56 silver gelatin prints, 1 colophon page
with glassine cover with stamp notating edition and authenticity
each print: 27,9 x 39,1 cm
posthumous portfolio, Ed. 50 + 50 AP
(desa_91_01)

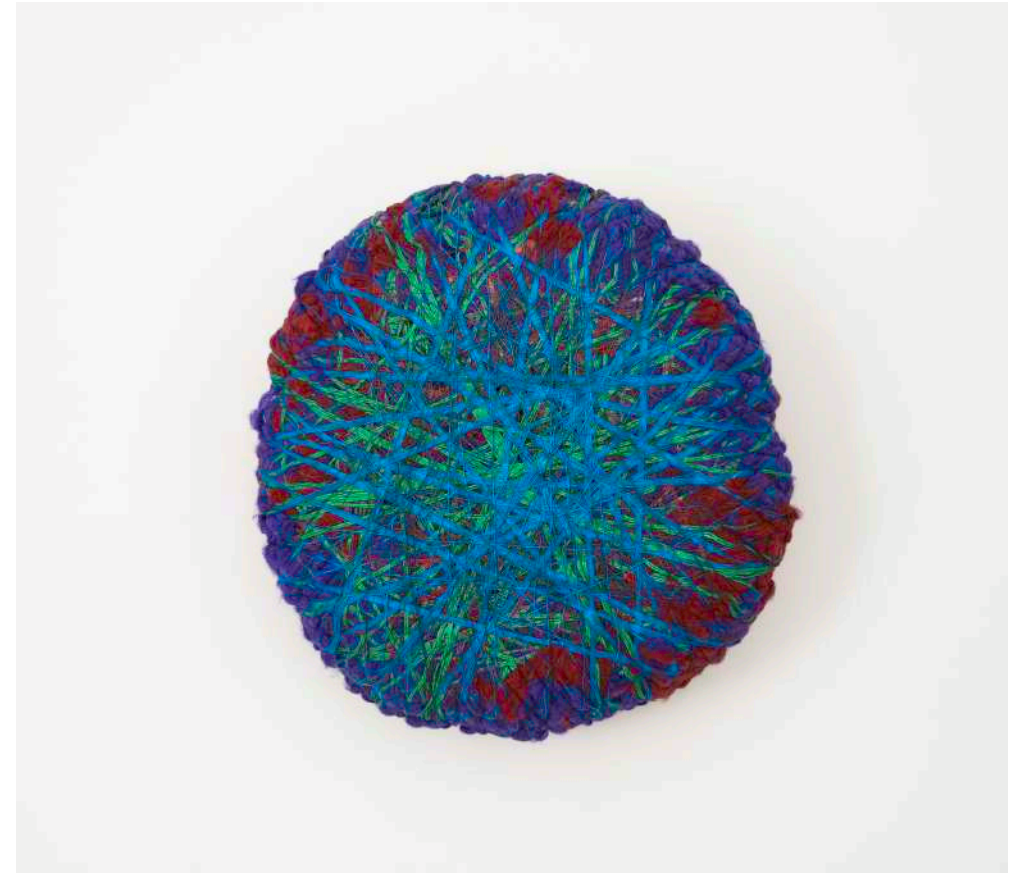
The Queer photographer Jimmy DeSana worked in New York from 1973 until his premature death from AIDS-related illness in 1990. No wave music, club culture, performance art, the Pictures Generation, mail art: not only was DeSana a prominent figure in these scenes, he also became a chronicler of Queer New York subculture in the 1970s and 1980s through his photographs.

After DeSana received his AIDS diagnosis in 1985 and became progressively weaker, he restricted his subject matter but continued to work obsessively: he now focused on almost abstract images of objects such as candlesticks, as well as human faces. As curator Elisabeth Sussman writes in her essay “Jimmy DeSana: Erotic Miniaturist”, the 1970s were the last decade in which erotic hedonism was not associated with the danger of infection – an unknowledge that signified great freedom for the Queer scene, but was also constantly being challenged or even made impossible by social exclusion and hostilities, up to and including violent police attacks, a threat faced by gay men like DeSana at the time. DeSana's oeuvre is an aesthetically captivating negotiation of the subversive power of the Queer body between the poles of freedom and restriction, life and death.

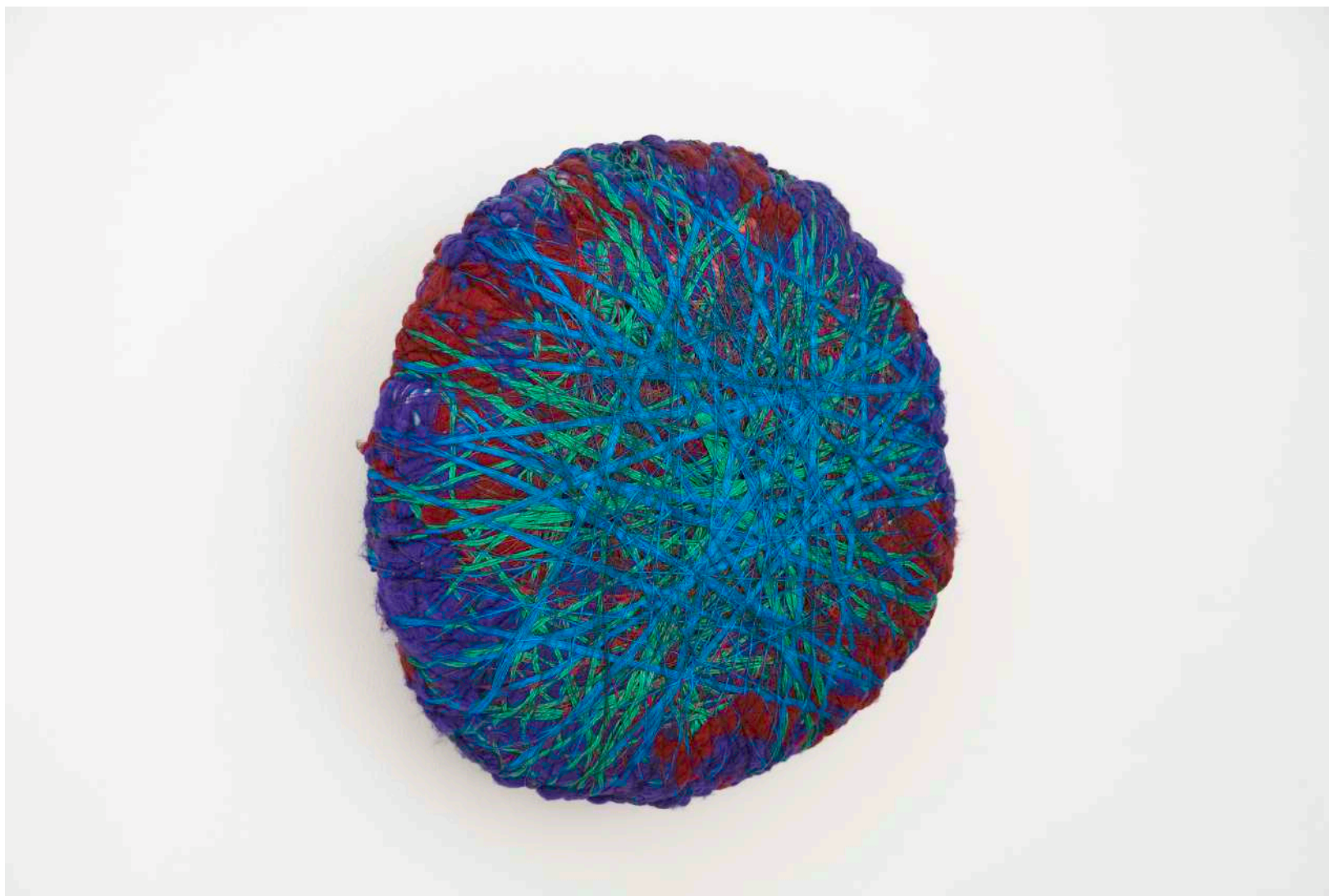


Sheila Hicks

The American, who has lived in Paris since 1964, works with fibres in breathtaking colours, including wool, linen, silk and pigmented acrylic fibres, which she knots, weaves or spins to create stunning new forms. On one hand, through her painting studies with Bauhaus master Josef Albers at Yale University, the artist is influenced by Modernism. On the other, her work draws on the traditional arts and crafts of various continents, which she became familiar with during longer periods of time spent in Chile, Mexico, India and Morocco, among others. Throughout her career, the 88-year-old artist has fused and repeatedly reworked these multiple threads of influence to create a unique style that continues to captivate audiences.



Sheila Hicks
Not yet titled, 2023
cotton, linen, pigmented acrylic fiber
53 x 50 x 18 cm
(hicks_23_20)



Meuser



Meuser
Schmuddeltüte, 2019
oil on steel
135 x 67 x 41 cm
(meuser_19_12)

In his sculptures and drawings Meuser is consistently engaged with finding and searching beyond fixed contexts or standardised patterns of functionality. In the course of his sculptural work process, he contextualises his objects, lending them new directions of thought. His source material consists of functionless steel and scrap iron objects, which the artist breathes new life into through a process involving transformation, color and language. They frame reality and construction, as their material is derived from everyday life. However, on a formal level, the material only refers to routine and functionality. In a process of borrowing, yet simultaneously disengaging from an established formal vocabulary, the objects become abstracted and deconstructed. Here reshaping, color and language are crucial. Often, the vivid colouring of his objects borders on the genre of painting, however - detached from the canvas - they inscribe their surroundings as autonomous objects. Meuser's objects forcefully break open of the format of painting without being paintings. Instead they are contour, their own material and its form - in their pure shape, they designate the constructive, which Meuser leaves to its own devices while lending the object its own narration and rhetoric, often with a title borrowed from everyday elocution. Purist approaches are undermined by conscious aesthetic deviations, causing further planes of reference to emerge, which relate more to real life than to sublime transcendency.



Paulo Nazareth



Living as a global nomad, Paulo Nazareth's work is often the result of precise and simple gestures, which bring about broader ramifications, raising awareness to press issues of immigration, racialization, globalization, colonialism, and its effects in the production and consumption of art in his native Brazil and the Global South. While his work may manifest in video, photography, and found objects, his strongest medium may be cultivating relationships with people he encounters on the road — particularly those who must remain invisible due to their legal status or those who are repressed by governmental authorities. In certain aspects, Nazareth deliberately embodies the romantic ideal of the wandering artist in search of himself and universal truths, to unveil stereotyped assumptions about national identity, cultural history, and human value.

Paulo Nazareth

Sem título, da série Notícias de América, 2011

photo printing on cotton paper, framed

45 x 60 cm

Ed. 5 + 2 AP, #2/5

(naza_11_06_02)



Meret Oppenheim

Meret Oppenheim (1913–1985) is undoubtedly one of the most significant artists of the twentieth century. She painted and drew, worked with sculpture, created design and fashion objects, wrote poetry, designed stage sets and jewellery, and worked as a photographer and model. While she is currently regarded by many as a prominent example of (French) Surrealism, she eludes stylistic classification and cannot be reduced to any predictable lines of artistic development. Oppenheim resisted dominant opinions, genre boundaries, and fixed ideas about artistic creation. Experimentation was front and centre for her: curiosity, the joy of the unknown and the new. She would have found it unthinkable to create serial works, use recurring tropes, limit herself, or to repeat the same thing time and again. Engaging with gender issues as well as the associated social and artistic ideas were also key to her practice; as a woman artist in a field (now as ever) dominated by men, her own gender was not only a motif in her artistic expression, but also in her own personal and political activities. Her critical, emancipatory, and non-conformist attitude made her a role model and figure of identification for many subsequent artists, then and now.



Meret Oppenheim
Iris in blauer Vase, 1975
watercolour, lacquer and pencil on paper
48,5 x 31,5 cm
73 x 57 cm framed
(oppenheim_75_06)



Jana Schröder



Jana Schröder
HAWO VL 1, 2023
acrylic on canvas
220 x 260 cm
(schroe_23_03)

In her works, Jana Schröder examines topical questions about the conditions and legitimacy of contemporary painting. Her work invites the viewer to experience the immediate effects of the painted results of these explorations and to feel the vibration of colours – instead of their mobile phone.

Jana Schröder (1983, Brilon) was a student in Albert Oehlen's class at the Kunstakademie Düsseldorf from 2005 to 2009. She has recently had solo exhibitions at the Kunstverein Reutlingen, the Kunststation Sankt Peter in Cologne, the Kunstverein Heppenheim, and the Kopfermann-Fuhrmann Stiftung in Düsseldorf. In 2019/2020, her works were part of the group show *Jetzt! Junge Malerei in Deutschland*, which was on view at the Kunstmuseum Bonn, the Museum Wiesbaden, the Kunstsammlungen Chemnitz, and the Deichtorhallen Hamburg. In addition to this, Schröder's work has been presented in group exhibitions at international venues including the Aïshti Foundation, Beirut; the Pinakothek der Moderne, Munich; and the Yves Klein Archive, Paris.



Olivia Sterling

In her paintings, Sterling presents the viewer with scenes of daily life that subtly critique attitudes towards race, class, gender and social status. While her typically closely cropped and vividly coloured canvases – teeming with arms, legs and half-eaten food – may seem playful at first sight, they do in fact tackle subjects that are anything but. In this way, Sterling's artworks can be seen as contemporary genre paintings, designed to make us reflect upon the world around us. Through her work's outwardly jovial exterior, Sterling lulls us into a false sense of security and forces us to consider our own misconceptions and prejudices.



Olivia Sterling
Misery Guts, 2023
acrylic on canvas
122 x 91.5 cm
(ster_23_06)



Meyer Riegger

Berlin

Schaperstrasse 14
10719 Berlin, Germany

+49 30 315 665 80

Karlsruhe

Klauprechtstrasse 22
76137 Karlsruhe, Germany

+49 721 821 292

Basel

Gärtnerstrasse 50
4057 Basel, Switzerland

for further information
please contact Constanze Murfitt
constanze@meyer-riegger.de