

An abstract painting featuring a dark, textured background. The composition is dominated by large, expressive brushstrokes. A prominent diagonal stroke in the center-left is rendered in shades of brown and green, with visible texture and some darker, more saturated areas. To its right, another diagonal stroke is painted in a mix of pink, red, and blue, also showing significant texture and layering. The overall effect is one of raw, gestural energy and complex color interplay.

PAVILION TAIPEI JAN 22 - 26, 2026

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Exhibited artists:

Colette Brunschwig

Jeewi Lee

Miriam Cahn

Alma Feldhandler

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On the occasion of the inaugural edition of Pavilion Taipei, Meyer Riegger Wolff is pleased to present a double dialogue that brings together artists from different generations, geographies, and sensibilities, united by a shared intensity of gesture, presence, and emotional charge. The presentation unfolds through two distinct yet interconnected constellations. On one side, the work of Colette Brunschwig (b. 1927) enters into dialogue with that of the South Korean artist Jeewi Lee (b. 1987). On the other, a work on paper by Miriam Cahn (b. 1949) is placed in relation to recent paintings by the young French artist Alma Feldhandler (b. 1996).

Bringing together two works rooted in abstraction, the dialogue between Colette Brunschwig and Jeewi Lee unfolds around the tension between presence and absence. Shaped by the post-World War II Parisian context and deeply informed by Chinese literati painting, Brunschwig's practice conceives emptiness as an active, generative force, where fullness emerges through restraint and gesture activates space rather than occupying it. In Jeewi Lee's work, presence is articulated through what remains: traces appear as held or sustained marks, carrying memory through repetition, containment, and duration. In this encounter, abstraction becomes a shared space in which meaning arises as much from what is withheld as from what is visible, positioning gesture as a quiet vessel for breath, memory, and transmission across generations and cultures.

The second dialogue brings together Cahn's seminal work on paper with Feldhandler's recent diptych « Victoria and Edward » (2025). Cahn's practice has consistently addressed the human body as a site of vulnerability, violence, desire, and resistance. Her triptych « was mich anschaut, 01.04.1994 » (1994) confronts the viewer with an unsettling intensity, where distorted faces and corporeal forms emerge with raw immediacy, oscillating between intimacy and threat. Placed in dialogue, Feldhandler's « Victoria and Edward » resonates through a quieter yet equally charged tension. Her figures appear suspended between closeness and distance, intimacy and estrangement. Through subtle shifts in posture, gaze, and scale, Feldhandler explores emotional dependency, power relations, and fragile bonds. While formally restrained, her painting carries a latent psychological weight that echoes Cahn's visceral intensity. Although separated by generations, Cahn and Feldhandler share a deep commitment to the human condition. In both practices, the body becomes a carrier of emotion, conflict, and relational complexity, revealing how intimacy and exposure remain central and unresolved experiences.

Together, these two dialogues articulate Meyer Riegger Wolff's ongoing interest in cross-generational encounters and in artistic practices that engage presence, memory, and relational experience, challenging fixed distinctions between gesture and image, intimacy and exposure.

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Venue:

Grand Courtyard

No. 10, Lane 248,, Section 1, Heping E Rd, Da'an District, Taipei City

Viewing hours:

01.22 (1-6 PM): VIP Preview

01.23 (3-7 PM): VIP Preview

01.24 (11 AM - 6 PM): Public View

01.25 (11 AM - 6 PM): Public View

01.26 (11 AM - 6 PM): Public View

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