

MIRIAM CAHN

STRATEGIC PLACES

Miriam Cahn was born in Basle, Switzerland in 1949 and lives in Basle. She studied at Gewerbeschule (School of Decorative Arts, department of graphics), Basel 1968-73, and Atelier der Stadt Basel, Paris, 1978-79. Cahn has had numerous one woman and group exhibitions since 1977, and has been active in the Women's Movement since the mid-seventies. She is currently showing at the 1986 Biennale of Sydney.

Selected Individual Exhibitions

- 1977-80 Galerie Stampa, Basle
- 1981 Galerie Dany Keller, Munich
- 1982 *Wachraum I*, Galerie Konrad Fischer, Zürich
Wachraum III, Kunsthaus Zürich
- 1983 *Frauen, Frauenräume, Etat de Guerre, Das Wilde Lieben*, Musée des Beaux Arts, La Chaux-de-Fonds; Galerie Stampa, Basle
- 1985 *Das Wilde Lieben*, Galerie Grita, Insam, Vienna
- 1986 Galerie Stampa, Basle

Selected Group Exhibitions

- 1979 *Feministische Kunst International*, Holland
Affaire d'Hommes? Affaire de Femmes, Goethe-Institute, Paris
- 1980 *Masculin-Feminin*, Ecole d'Art Visuel, Geneva
- 1981 *Künstler aus Basel*, Kunsthalle Basel
Aspekte der Jungen Schweizer Kunst, Regensburg
Situation Schweiz, Galerie Nachst St Stephan, Vienna; Galerie Künzinger, Innsbruck
Frau/Körper/Pornographie, Frauenzimmer, Basle
- 1982 *documenta 7*, Cassel
- 1983 *Künstler-Räume*, Kunstverein Hamburg
Szene Schweiz, Kölnischer Kunstverein, Cologne
- 1984 Biennale of Venice
- 1985 *Kunst mit Eigen-Sinn*, Museum Moderner Kunst, Vienna
Serpentine Gallery, London
Elisabeth Kaufmann, Zurich
Kunsthalle, Baden-Baden
- 1986 Städtisches Kunstmuseum, Bonn
DAAD Galerie, Berlin
Origins, Originality and Beyond, Biennale of Sydney, Art Gallery of New South Wales

List of Works

1. **STRATEGISCHE ORTE (STRATEGIC PLACES) 1985**
Black chalk on paper
Installation of drawings
Courtesy of artist
2. **Das Wilde Lieben (Savage Loving) March 1984**
10 minute video
Courtesy Art Gallery of New South Wales

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The drawings in this exhibition form part of a wider series of works in black chalk currently being displayed at the 1986 Biennale of Sydney. The artist describes the series in the following words:

the core of this work is a colored booklet and a black and white booklet. the drawings in the black and white booklet are female figures, children, animals, and heads. in the colored one they are atomic bombs and hydrogen bombs.

in addition are big landscapes; mountains, lakes, oceans, hills, cities, waters. for the most part they form rooms, for example water-mountains-city = one room.

then the series: "with the children and animals, two sides (of my being), the exact look". in "with the children and animals" swirling women, children and animals are mixed together, the women move differently, they are lying or standing or lowering their heads or spreading their legs or dancing and so on, while the children and animals are not participating. "two sides (of my being)" is for myself an unclear title, and "the exact look" are heads: they look very closely or they look inside and sometimes they are my ancestors.

the procedure is called "reading in dust" (L.I.S.) i spread black chalk dust on to paper and "read" with my hands like wise women used to read in tea leaves or coffee grounds or water. the bigger works i do on the floor. the dust spreading transforms into sowing, and the scale seduces me into the loss of view and control.

"bleedingwork", "ovulationwork" are titles which show the exact moment of their origin: before my bleeding and during my ovulation. i work with these special energies because they give me indications about vanished or hidden or repressed female culture.

(text from DAAD catalogue april 1986, translation by Brigitte Weise)

Miriam Cahn, 1986

May 30 – June 29, 1986

The Australian Centre for Contemporary Art would like to thank the Biennale of Sydney, Heuristic Video and the artist for their assistance.

Catalogue: typesetting by The Type Centre Pty. Ltd., printing by Pink Panther.

