



## **Solo Exhibition**

### **Harry Meyer – Summit Worlds**

#### **ZAHA Museum of Art, Seoul**

In summer 2026, an institutional solo exhibition by the German artist Harry Meyer is scheduled to take place at the ZAHA Museum of Art in Seoul. The confirmed collaboration with the museum forms the foundation of a project that foregrounds cultural exchange between Germany and South Korea, while presenting a distinctive position in contemporary German painting within an international context.

Harry Meyer is regarded as one of the independent voices in contemporary art in Germany. His work moves beyond conventional categories of landscape painting, developing instead a multilayered pictorial language in which nature is understood not as representation, but as a space of experience and reflection. With the series *Summit Worlds*, on which the artist has worked over a period of five years and which will be presented publicly for the first time in this exhibition, this artistic investigation reaches a particular conceptual and formal density.

The works address the motif of the mountain not in terms of topographical description, but as a phenomenological and psychological construct. Landscape structures dissolve into complex layers of paint; contours emerge fragmentarily and appear simultaneously permeated by atmospheric or memory-like overlays. The result is the formation of pictorial spaces in which perception, memory, and painterly gesture are inseparably intertwined.

Meyer's painting is characterized by a dense, impasto application of paint that emphasizes materiality and the physical presence of the image. The surface becomes a carrier of tension and movement, revealing a structural affinity to geological processes. Within this framework, the works negotiate fundamental oppositions such as elevation and introspection, stillness and dynamism, as well as external nature and inner experience.

The exhibition site provides a particularly precise field of resonance: the ZAHA Museum of Art is embedded in the landscape of Inwangsan Mountain and is architecturally conceived as a place where nature and contemporary art intersect. The presentation of Meyer's work within this context generates a spatial and conceptual concentration in which different cultural perspectives on nature, landscape, and perception intersect.



Within the Korean cultural context, where mountainous landscapes have held central spiritual, philosophical, and aesthetic significance for centuries, the series opens additional layers of interpretation. The exhibition thus becomes a site of encounter between differing visual traditions and modes of thought, contributing to a deepened trans-cultural dialogue.

A comprehensive catalogue accompanying the exhibition will be published, dedicated to the *Summit Worlds* series. It includes, among others, a scholarly essay by Nils Ohlsen (Director of the Lillehammer Art Museum, formerly Director of the National Museum Oslo), situating the work within a broader European art-historical context, as well as a text by the Korean art critic Park Young-Taek (Kyonggi University), offering a perspective from within contemporary Korean discourse.