

GALLI

brunand brunand, Berlin, Germany

One of the few female painters associated with the *neue wilde* (new fauves) movement, Galli's bright, bombastic paintings of contorted bodies were ubiquitous in the 1980s and early '90s but fell out of favour in subsequent decades. Following on from her inclusion in last year's Berlin Biennale, this autumn the Berlin-based gallery brunand brunand is staging the first solo exhibition dedicated to the German artist's work in more than 30 years. Alongside a selection of historical canvases made during a 1990s residency in Florence, Galli – who gave up painting in the early 2000s due to her declining health – is presenting drawings from her ongoing 'index card' series for the first time. Each dated with the day, year and month, these diminutive pen and watercolour sketches brilliantly capture the brutality and violence – but also the humour – of everyday life.

Galli's exhibition will be on view 11 November – 8 January 2022.



Galli, *Wer das Gelbe nicht ehrt*, 1981–87, acrylic, chalk and tempera on nettle, 1.2×1 m



Monika Baer, *Bay View*, 2009, watercolour and acrylic on canvas, 84×71 cm

MONIKA BAER

Kunsthalle Bern, Switzerland

From spiderwebs to tree trunks, bottles of spirits to sausages, since the late 1980s Monika Baer has been using 'very common symbols', as she told *Artforum* in 2013, '[to] vulgarize the notion of the high-artness of painting'. For her first Swiss institutional show in 30 years, the German artist is showing new paintings and drawings that continue her penchant for combining hyper-realistic figurative elements and found objects – in this case matchsticks and loose change – with pastel-hued backdrops. These pieces are presented in dialogue with works from Baer's older series, including her so-called 'Busenbilder' (Breast Pictures, 2008–09), which depict cartoon-like, melon-shaped breasts emerging from seams running through the centre of the canvas.

'Monika Baer: Am Rhein' will be on view 16 October – 12 December.