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GALLI
Munich III
Kraupa-Tuskany Zeidler, Munich
20.09.2025–24.10.2025

This second solo exhibition of Galli with the gallery revisits rarely seen works from the 1980s while inviting a deeper engagement with her multifaceted artistic cosmos. Intimate mixed-media canvases, DIN A3 drawings, and a selection of medium- and large-scale paintings together situate her practice in its full ambivalence.

Since the late 1970s, Galli has pursued a body of work centered on corporeality. Human figures, or their disjointed limbs, inhabit her drawings and paintings, often contorted, entangled, or strangely aligned with machines and objects. These bodies suffer, desire, and resist, suspended between the mundane and the mythical. Her imagery moves fluidly across registers: erotic and grotesque, humorous and brutal, lyrical and abject. It is precisely this embrace of contradiction that generates the peculiar intensity of her compositions.

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The three drawings displayed in a vitrine are autonomous works rather than studies. Their bold, incisive strokes anticipate painterly gesture, imprinting the surface with both force and delicacy. While often associated with Die neuen Wilden, Galli resists easy classification. She shared with her contemporaries an expressive urgency, yet twisted their inheritance into something more perversely resilient. Where others painted disintegration, she recasts aberration into disorder, humor and pleasure. Her works defy erotic categories, elude self-flagellation.

At the core of her practice lies what she calls 'chaos, sorting, chaos, sorting': not only a method of working but a philosophy of perception. Disorder becomes raw material; from entanglement, something vital emerges. Her small-format collaged canvases transpose drawings onto painting surfaces, dissolving boundaries between mediums, allowing paper to bleed into paint, and figuration into abstraction.

Language itself infiltrates this process: radio fragments, punning titles, distorted wordplay. *O.T. (unehrenhaft entlassen)*, 1986, for instance, translates into english as 'Dishonorable Discharge,' a term reserved for the most serious of military expulsions. The phrase crawls across the paper, hovering around the central figure, the literalism and intensity of the phrase, like most of Galli's appropriations, as ambiguous as it is heavy handed. These verbal intrusions unsettle the visual register, where humor destabilizes violence, wit disarms brutality, and failure turns into pleasure.

By staging this exhibition, the gallery foregrounds both the historical significance and contemporary urgency of Galli's practice. Emerging from the contested terrain of postwar German painting yet resolutely her own, she has consistently transformed the chaos of experience into work that still unsettles and exhilarates.

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— GALLI (b. 1944, lives in Berlin) established herself in the West Berlin art scene in the late 1970s and early 1980s, when she carved out her own niche amidst the masculine transgression of the painterly style of Die neuen Wilden, by depicting bodies in states of vulnerability, disfigurement and ecstatic joy. Galli's works pay close attention to corporeality and explore the inexhaustible potential in depictions of a human body. Her work is exuberant, wide-ranging and endlessly surprising. It comprises a complex mixture of figures, signs, disembodied parts, porous shapes, scribbles, words, interiors, animated architectural elements and domestic objects, art historical motifs and references.

From 1962 to 1967, Galli studied painting at the Saarland Art School in Saarbrücken. In 1969 she began further studies at the Hochschule der Künste in Berlin (today UDK). From 1992 to 2005, she taught at the FH Münster.

— Relevant exhibitions include Grotto, Berlin (2025, solo); CCA Goldsmiths, London (2025, solo); PalaisPopulaire, Berlin (2024, solo); Kunstmuseum Schloss Derneburg (2024, solo); Museum Frieder Burda, Baden-Baden (2023); CCA Goldsmiths, London (2023); Kraupa-Tuskany Zeidler, Berlin (2022, solo); Spaced Out, Gut Kerkow (2022, solo); brunand brunand, Berlin (2021, solo); 11th Berlin Biennale for Contemporary Art, KW, Berlin (2020); Haus am Lützowplatz, Berlin (2015, solo); Saarländische Galerie im Palais am Festungsgraben, Berlin (2008, solo); Kunstverein Augsburg (2005, solo); Saarlandmuseum, Saarbrücken (2003); Museum St. Ingbert (2004, solo); Musées de la Cour d'Or, Metz (2001); Stadtgalerie Saarbrücken (1992, solo); Villa Romana, Florence (1990, solo); Salzburger Kunstverein, Salzburg (1989, solo); Städtisches Bodensee-Museum, Friedrichshafen (1985, solo); Gropius Bau, Berlin (1983); Moderna Galerija Ljubljana (1983); Galerie der Berliner Festspiele, Berlin (1981, solo); Max-Planck-Institut für Bildungsforschung, Berlin (1980, solo); Modersohn-Becker-Haus, Bremen (1978, solo).

Galli's work is in the collections of:

Städel Museum, Frankfurt
Deutsche Bank
Berlinische Galerie
Philara Collection, Düsseldorf
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland
Kupferstichkabinett (Collection of Contemporary Art of the Federal Republic of Germany: Cabinet of Prints and Drawings), Berlin
TCollection, London