

EVENTS

SATURDAY, 16 OCTOBER, 2 pm
Tour of the exhibition with Monika Baer and
Valérie Knoll (Director Kunsthalle Bern)

TUESDAY, 19 OCTOBER, 12.30 pm
Members of the association Kunsthalle Bern
are cooking for you!
Guided tour with lunch
with Jenna, Madeleine and Jacques Uldry
(uldry.ch)
*Please sign up until the previous day:
info@kunsthalle-bern.ch*
The number of participants is limited

THURSDAY, 11 NOVEMBER, 7 pm
Tour of the exhibition in dialog with Patrick
Schwengeler (Psychoanalyst, Bern)

TUESDAY, 30 NOVEMBER, 7 pm
Étude 25 – Finale
Closing ceremony
Series of events organized by fine art and art
history students in collaboration with
Kunsthalle Bern
www.facebook.com/etudebern

SUNDAY, 12 DECEMBER, 2 pm
Short Cut | 30-minute tour of the exhibition

KUNSTHALLE BERN

Monika Baer
AM RHEIN

16 October – 12 December 2021

If the questions we pose about how to understand painting have greatly changed over the last thirty years, then Monika Baer has been working unstintingly to find how her pictures might respond to these changes. The manner in which she intervenes in this process makes challenging demands upon the viewer.

Since the nineteen nineties, these interventions have resulted in an outstanding body of work, one that has been in constant dialogue with the changing terms and varying consensuses on how the game of painting is played. At the same time, Baer has been careful to maintain her independence, charting a steady course through the vicissitudes around her.

Baer is a mutant, but a mutant with qualities.

One of these is that her paintings rarely stand alone, but rather form part of a wider ensemble. While remaining firmly based on the individual work, they subvert any pretensions to bombastic monumentality. In so doing, Baer explores the possibilities of condensation until the object for her becomes exhausted. This allows her to confront the challenge of maintaining a tension between the individual painting and the group of works. Baer manages this balancing act by deliberately presenting striking images, points of attraction which form a progression from one painting to another. The motifs that she uses are utterly ordinary – keyholes, bank notes, trees, matchsticks – and the meanings associated with many of them can seem almost hackneyed. But Baer paints these apparently exhausted images in a way that completely revives them. By rendering the objects she paints so specifically, she avoids letting them become signs or symbols, and thereby falling into generalities; instead she pushes painting to the point where the motif literally embodies what it represents. At the same time, the object always retains some remnants of its own, albeit banal, aura, capable of setting off a series of associations in its turn. A tense contradiction emerges between the specific motifs and the sense one gets that ultimately the painting is not really about the chain, the brickwork or the breasts. Within this gap, within this dance between literalness, object and abstraction, a dialogue with the viewer opens up.

Is the matchstick by the Rhine also a missile? Although the paintings radiate clarity, there is little in them that is unambiguous. Many of the motifs appear clear and straightforward, while others almost disappear into the texture of the painting. One of the fundamental elements of Baer's paintings is a movement between antitheses. This is particularly striking when the two visibly converge, and a formal rigor emerges out of the painterly fog. For Baer, painterly elements – whether a fog of paint or the stroke of a brush – are also motifs; they make up the palette and vocabulary that the artist has developed over the entire course of her work. Although the motifs of this vocabulary are taken from everyday life, the latter appears somewhat remote in her paintings, which at any rate offer few points of orientation.

Above all, for all their sometimes almost aggressive radiance, nothing is transfigured in these works. I am writing these lines while sitting in front of one of them, and when I glance back from the screen to it, I think I can make out a delirious haiku. And then I ask myself, is this perhaps the work of a poetic conceptual artist, who has become ever more skilled in hiding her true face behind a series of masks? The answer is no. But the impression that she is playing the role of someone else is a marvellous coup in the development of her painting.

Monika Baer's exhibition *Am Rhein* is another high point in one of the most important of the Kunsthalle Bern's recent exhibition series, which has been dedicated to the possibilities of contemporary painting. *Am Rhein* brings together Baer's most recent paintings from a new group of works and combines them in new constellations with other of her, which have been carefully chosen but are less well known.

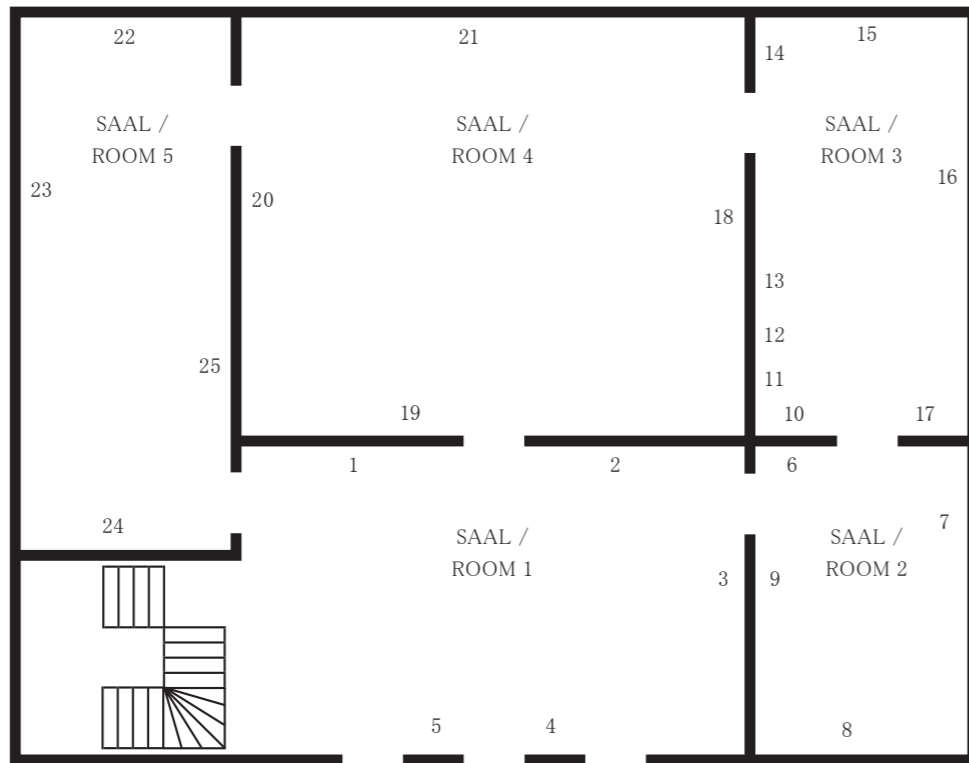
Curated by Valérie Knoll.



Kunsthalle Bern would like to thank the kind support of the Kultur Stadt Bern.

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Öffnungszeiten: Di–Fr 11–18 Uhr, Sa–So 10–18 Uhr

ERDGESCHOSS /
GROUND FLOOR



UNTERGESCHOSS /
LOWER LEVEL



Monika Baer
AM RHEIN

16. Oktober – 12. Dezember 2021
16 October – 12 December 2021

SAAL / ROOM 1

1.
Untitled, 2021
Öl, Acryl, Hartschaum,
Modellierpaste auf Leinwand,
Sägeblatt, Schrauben /
Oil, acrylic, rigid foam,
modeling paste on canvas, saw
blade, screws
Sammlung der Künstlerin

2.
Untitled, 2012
Acryl, Pigment, Quarz
auf Leinwand, Aluminium,
Schrauben / Acrylic, pigment,
quartz on canvas, aluminum,
screws
Sammlung Gaby und Wilhelm
Schürmann, Herzogenrath

3.
Die Einholung, 2017
Bleistift auf Papier /
Pencil on paper
Privatsammlung

4.
Untitled, 2018
Öl auf Leinwand,
Aluminiumverchromt, Schrauben /
Oil on canvas, aluminum chrome-
pleated, screws
Sammlung Elisabeth und
Johannes Loercher

5.
Untitled, 2007
Fotokopie, Bleistift, Aquarell
auf Papier / Photocopy, pencil,
watercolor on paper
Sammlung Stolberg, Wien

SAAL / ROOM 2

6.
Untitled, 2019
Aquarell, Pigment, Quarz
auf Leinwand, verchromtes
Aluminium, Schrauben /
Watercolor, pigment, quartz
on canvas, chrome-plated
aluminum, screws
Privatsammlung, Europa

7.
*Ten Dollars in a state of
disintegration*, 2006
Aquarell, Tusche, Asche, Öl auf
Leinwand / Water color, ink,
ashes, oil on canvas
Sammlung Gaby und Wilhelm
Schürmann, Herzogenrath

8.
Untitled, 2006
Tusche, Acryl, Asche, Öl auf
Leinwand / Ink, acrylic, ash,
oil on canvas
Sammlung Perić

9.
Untitled, 2018
Acryl, Pigmente, Quartz
auf Leinwand, verchromtes
Aluminium / Acrylic, pigment,
quartz on canvas, chrome-plated
aluminum
Privatsammlung, Wien

SAAL / ROOM 3

10.
Strasse, 2007
Öl auf Leinwand / Oil on canvas
Sammlung Gaby und Wilhelm
Schürmann, Herzogenrath

11.
Untitled, 2005
Aquarell, Asche, Öl auf
Leinwand / Water color, ash,
oil on canvas
Helmut Draxler, Berlin

12.
10 Euro, 2005
Acryl, Asche, Öl auf Leinwand /
Acrylic, ash, oil on canvas
Sammlung Kaspar König, Berlin

13.
Untitled, 2007
Tusche, Öl auf Leinwand /
Ink, oil on canvas
Privatsammlung, Frankfurt
am Main

14.
Untitled, 2007
Tinte, Öl, Silber auf Leinwand /
Ink, oil, silver on canvas
Sammlung der Künstlerin

15.
Hole, 2009
Acryl, Öl auf Nessel /
Acrylic, oil on nettle
Bundesrepublik Deutschland –
Sammlung Zeitgenössischer Kunst

16.
Am Rhein, 2021
Pigment, Acryl, Öl auf Leinwand /
Pigment, acrylic, oil on canvas
Courtesy Monika Baer,
Galerie Barbara Weiss, Berlin und
Greene Naftali, New York

17.
Strasse, 2007
Öl, Münzen auf textilem Träger /
Oil, coins on textile
Städtische Museen Freiburg,
Museum für Neue Kunst

SAAL / ROOM 4

18.
Yet to be titled, 2020
Öl auf Leinwand / Oil on canvas
Sammlung Perić

19.
Yet to be titled, 2021
Öl auf Leinwand / Oil on canvas
Courtesy Monika Baer,
Galerie Barbara Weiss, Berlin
und Greene Naftali, New York

20.
The sedimentalist, 2021
Acryl, Schiefer, Asche, Öl auf
Leinwand / Acrylic, slate, ash,
oil on canvas

21.
Yet to be titled, 2019
Öl auf Leinwand / Oil on canvas
Privatsammlung

SAAL / ROOM 5

22.
Barely titled (day), 2017/18
Metallpigment, mineralisches
Pigment, Knetmasse, Acryl
auf Leinwand / Metal pigment,
mineral pigment, modeling clay,
acrylic on canvas

23.
Palette, 2014
Öl, Spiegel auf Leinwand /
Oil, mirror on canvas

24.
Jäger im Regen, 2003
Öl auf Leinwand / Oil on canvas
Bundesrepublik Deutschland –
Sammlung Zeitgenössische Kunst

25.
Palette, 2013
Spiegel, Öl auf Leinwand /
Mirror, oil on canvas
Privatsammlung

TREPPENHAUS

26.
Mit Chen, 2004
Bleistift auf Papier /
Pencil on paper
Privatsammlung

SAAL / ROOM 6

27.
Kleine Spritztour, 2001
Öl auf Dekostoff /
Oil on decoration fabric
Sammlung Stolberg, Wien

28.
Ledge, 2013
Öl auf Leinwand / Oil on canvas
Privatsammlung

SAAL / ROOM 7

29.
Rote Wand, 2011
Öl auf Leinwand / Oil on canvas
Courtesy Monika Baer und
Galerie Barbara Weiss, Berlin

30.
Extended Failure, 2011–2012
Öl, Acryl auf Leinwand /
Oil, acrylic on canvas
Sammlung Gaby und Wilhelm
Schürmann, Herzogenrath

31.
Rote Wand (3), 2012
Öl auf Leinwand / Oil on canvas
Privatsammlung

32.
Bay View, 2019
Aquarell, Acryl, Öl auf Nessel,
Naht / Watercolor, acrylic,
oil on nettle, seam
Courtesy Monika Baer und
Galerie Barbara Weiss, Berlin

33.
Untitled, 2008
Aquarell, Acryl, Öl auf Nessel,
Naht / Water color, acrylic,
oil on nettle, seam
Sammlung Verbund, Wien

34.
Untitled, 2008
Aquarell, Acryl, Öl auf Nessel,
Naht / Watercolor, acrylic,
oil on nettle, seam

35.
Untitled, 2008
Aquarell, Acryl, Öl auf Nessel,
Naht / Water color, acrylic,
oil on nettle, seam
Sammlung Verbund, Wien

36.
Untitled, 2008
Aquarell, Acryl, Öl auf Nessel,
Naht / Water color, acrylic,
oil on nettle, seam
Sammlung Verbund, Wien

Monika Baer and Kunsthalle
Bern would especially like
to thank all lenders
as well as Bärbel Trautwein
and Daniel Herleth,
Galerie Barbara Weiss, Berlin