



NOGUERASBLANCHARD

GALLI
Cross Section 1987-2009

Madrid

Feb 11 - Apr 5, 2023

NoguerasBlanchard is very pleased to announce the first exhibition in Spain by German artist Galli (1944, Heusweiler).

Establishing herself amidst the tumultuous and hedonistic spirit of the West Berlin art scene in the late 1970s and early 1980s, Galli, like many of her contemporaries, rejected the austere visual language of conceptual art and embraced narrative forms and subjective experience. In that moment the West Berlin art scene caused an international sensation with a new and violent form of mainly figurative painting. Galli carved out her own niche amidst the masculine transgression of the painterly style of Die neuen Wilden [The New Fauves] by depicting bodies in states of vulnerability, disfigurement and ecstatic joy; her work was characterised above all by its strokes, lines and drawings, which gave her paintings a lightness and intellectuality.

Galli followed her own path in the treatment of a specific physicality, which is also marked by contemporary critical allusions and feminist tendencies. A complex mixture of figures, signs, disembodied parts, porous shapes, animated architectural elements and domestic objects, such as kitchen utensils and furniture intermingle and exist on the same plenum of potential interest; depictions of domesticity and mythology in twisted and magical settings. Her work speaks of the struggle against the banalities of everyday life, as well as sexuality and longing, frustration and the will to assert oneself. Galli's work is heir to that conquest of spontaneity seen in painting by George Mathieu, Jackson Pollock, Emil Schumacher and Karen Appel, among others, that liberation of the hand that emancipates itself from the thinking head to dance on the painting, but without the compulsion to be innovative.

The exhibition *Cross Section 1987-2009* presents a selection of works on canvas, cardboard and paper, some of them included in the last 11th Berlin Biennale, curated by Agustín Pérez Rubio.



Installation view at NoguerasBlanchard Madrid.

“Her characters are figures that emerge from her overflowing imagination... they seem to be marked by life’s circumstances and their destinies; they are exposed to injustice, spinning around each other in wild contortions”.

- Thomas Deecke

Galli
o.T., (mit Eutern), Küche von Fratta, 1987/1998
Acrylic on cardboard
140 × 103 cm





Galli
Hocker, 1989/1998
Acrylic on cardboard
140 × 103 cm



Installation view at NoguerasBlanchard Madrid.



Installation view at NoguerasBlanchard Madrid.



“I don’t paint from nature. At the end of 1983 I began to paint more anatomically, not exactly, but more precisely, the bodies acquired more volume. I neglected my usual way of working (...) it was brought to a level of perfection where I could go no further. Something new had to occur to me. So I consciously started to draw with the brush again, which creates different forms than when you draw with charcoal or chalk”.

- Galli

Galli
Baum/ Tasse, aka fürchtet euch nicht, 1987/2004
Acrylic on cardboard
140 x 103 cm



Galli
Landschaft mit Unkraut säendem Teufel!, 1987-2004
Acrylic on cardboard
140 × 103 cm



Installation view at NoguerasBlanchard Madrid.



Galli
Untitled, 1987-2004
Acrylic and tempera on canvas
4 elements (each): 60 x 70 cm



Installation view at NoguerasBlanchard Madrid.



Installation view at NoguerasBlanchard Madrid.

Thomas Deecke already noted, after discovering Galli's work at an exhibition at the Künstlerbund in Düsseldorf in 1982, that Galli is "one of those artists who always evades the game when it becomes easy". For this reason, for years she showed almost none of her work, refusing to exhibit on many of the occasions when it was offered to her; she failed to document much of her work, even destroying it to start again, from scratch, on new canvases, with a different stroke, different colours and different subjects.

Galli
Untitled, 1989
Graphite and pastel crayon on paper
29,7 x 21 cm





Galli bestows her drawings with an assemblage identity, in which "you start, and then one thing follows another". A large part of her drawings originate from writing; the artist incorporates snippets from radio stations, music and poetry, overheard gossip and words from casual conversations, all of which intermingle until the figures emerge.

When asked if her drawings serve as sketches for her large-format paintings, Galli makes a clear distinction between the two: "The small figure on paper is very beautiful, but you can't just transfer it. A painting has to come out with the same ease as a drawing to be successful."

Galli
Untitled, 1989
Graphite, ballpoint and pastel crayon on paper
29,7 x 21 cm

Galli
Untitled, 1999
Graphite, colored pencil, ballpoint pen and pastel chalk on paper
29,7 x 21 cm





“You can’t play it safe, that would go terribly wrong. In the end you have to accept what ‘falls out of your hand’. If you try to repeat something, after a while there always comes a point where you can’t do it any more, and fortunately something else comes out”.

- Galli



Installation view at NoguerasBlanchard Madrid.



Installation view at NoguerasBlanchard Madrid.



Galli
Magentrost, 1991/1993/1996
Acrylic on canvas
103,5 × 84,5 cm

Galli, born in 1944 in Heusweiler (Germany), lives in Berlin. She 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.

From 1962 to 1967 Galli studied painting at the Saarland School of Art in Saarbrücken. In 1969 he began higher studies at the Hochschule der Künste in Berlin (now UDK). From 1992 to 2005 he taught at the FH Münster. His exhibitions include Kunstmuseum Schloss Derneburg (2023); Nogueras Blanchard, Madrid (solo, 2023); Spaced Out, Gut Kerkow (solo, 2022); brunand brunand, Berlin (solo, 2021); 11th Berlin Biennale for Contemporary Art, KW, Berlin (2020); Haus am Lützowplatz, Berlin (solo, 2015); Saarländische Galerie im Palais am Festungsgraben, Berlin (only, 2008); Kunstverein Augsburg (solo, 2005); Saarlandmuseum, Saarbrücken (2003); Museum St. Ingbert (solo, 2004); Saarlandmuseum, Saarbrücken (2003); Museum St. Ingbert (solo, 2004); Saarländische Galerie im Palais am Festungsgraben, Berlin (solo, 2008). St. Ingbert Museum (solo, 2004); Musées de la Cour d'Or, Metz (2001); Stadtgalerie Saarbrücken (solo, 1992); Villa Romana, Florence (solo, 1990); Salzburger Kunstverein, Salzburg (solo, 1989); Städtisches Bodensee-Museum, Friedrichshafen (solo, 1985); Gropius Bau, Berlin (1983); Moderna Galerija Ljubljana (1983); Galerie der Berliner Festspiele, Berlin (solo, 1981); Max-Planck-Institut für Bildungsforschung, Berlin (solo, 1980); Modersohn-Becker-Haus, Bremen (solo, 1978).



Galli in her studio during her residency at Villa Romana, Florencia, 1990

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