

**Vera Palme**

Immer realistischere Malerei

25 January – 2 March 2024

Downstairs is a life size mock-up of the invitation card in the window of number 31.

*Busbild* and *Kopie von Busbild* show the inside of a bus. Or one shows the inside of a bus and the other shows the other painting showing the inside of a bus.

The inner vision of a body in motion.

We make up to 35.000 decisions a day. It's too much.

The everyday isn't clever, but it's resilient. It's responsive. It's always in need of new solutions for nearly ever the same problems, the everyday is boundless. Kept on repeat, the various learning curves can become confusing.

Some paintings imply nothing beyond their physical existence. They are bound notations of previously made decisions. Ready to be re-lived. Others are already relics. Recurring elements of nondescript, untethered material move between them and others. Sometimes too numerous to inhabit one canvas comfortably. Connecting dots turn into tally marks, turn into stick figures, into basic constructions, extensions, fences, rope bridges.

The big painting titled *Freenheeling (Big cheese)* shows a tower of cheese that is sprawling in fatty coils across the canvas. These holes remind me of my snakeskin paintings from a few years ago. Now they're buttered up and ready to hold, buckled into what looks like brown leather belts. It's obvious, it's them that have to pull the weight.

Recycled leather is the remains of the original material reworked into a highly durable, remarkably strong and lighter product but with the traditional appearance and feel of the genuine article. I understand it as an assurance of sorts, a revisiting, if not the haunting of an idea, of a basic insistence.

The show's title is a cliffhanger, literally suspending any finality. Flipping positions like a shell game. It's probably best to assume we will never actually arrive at realism.

V. P.