

Art & Exhibitions

## Munich's Art Scene Is in the Midst of a Renaissance—Here Are 7 Must-See Shows During the City's Annual Gallery and Museum Festival

From a long-delayed retrospective for Joan Jonas at the Haus Der Kunst, to a searing show of Paula Rego's paintings and drawings at Jahn und Jahn.



Joan Jonas, *Wolf Lights* (2022). © Joan Jonas / VG Bild-Kunst, Bonn

by **Kate Brown** • October 6, 2022

Munich's annual Various Others—the southern German city's answer to a gallery weekend—launched its fifth edition last month. In a slightly unusual partnership, this gallery-weekend-meets-art-festival brings together private galleries and public museums for several weeks of openings and exhibitions.

# MARTOS GALLERY

The art event plays to the strengths of the local art scene, which has a robust institutional landscape, which has blossomed even more in recent years, with new directors at two of its main museums, Haus der Kunst and Kunstverein Munich.

Borrowing from the well-loved Condo format that has taken place in London and New York, Various Others features 19 partner galleries from abroad collaborating with their Munich colleagues. Some were given a carte blanche, like at gallery Beacon, where Société presented a solo display of Trisha Baga's installation *There's No "I" in Trisha* (through October 15).

Sperling, one of the event's founding galleries, hosted Berlin's KOW with a two-person show by Anna Ehrenstein and Andrew Gilbert (through October 15), an uncanny union of two artists who each explore power structures in very different ways.

And, not unlike Brussels or Vienna, Munich is steeped in collectors—and some of these patrons opened their doors to the public, with Sammlung Goetz and Paulina Caspari hosting viewings.

**Hans-Jörg Mayer and Kenneth Anger at Galerie Christine Mayer**

*On view through October 15*



Kenneth Anger, *Astarte (Anais Nin)* (1954–66) Photo: © Kenneth Anger. Courtesy the artist and Sprüth Magers.

# MARTOS GALLERY

Together with Sprüth Magers, the Munich gallery Christine Mayer has brought together a dark and amusing combination of two *enfant terribles*: the German painter Hans-Jörg Mayer and the experimental filmmaker Kenneth Anger. Anger, a few years Mayer's senior, had an outsized influence on the German artist's practice. Though working in different media, Anger and Mayer are both self-declared Luciferians who mine this occult religion for their work, and that fascination pulses across this rather eccentric two-artist show. To accompany Mayer's large, colorful paintings that seem to depict half-transformed human figures are a trio of printed film stills from his seminal 1954 work *Inauguration of the Pleasure Dome*, focusing on a freakish masquerade scene.