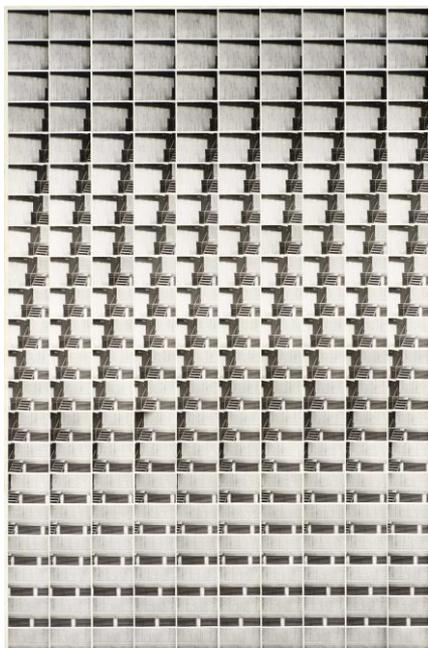


**EXHIBITIONS
AT THE STAATSGALERIE
2022 – 2024**

2022/23



ROLF H. KRAUSS,
Sukzession 45°, Stadthalle I, 1976,
Staatsgalerie Stuttgart, Graphische
Sammlung, acquired 1989, Sammlung Dr.
Rolf H. Krauss
© Sonja Krauss

**HYPERIMAGE
COLLECTION ROLF H. KRAUSS**

7.10.2022 TO 5.2.2023 IN THE GÄLLERY

The exhibition »Hyperimage« commemorates the Stuttgart collector Rolf H. Krauss (1930–2021), whose collection »Art with Photography« has been in the Staatsgalerie's possession since 1989. Most of the works in this collection are multi-part pictorial compositions which combined produce new meanings – for which the art historian Felix Thürlemann coined the term »hyperimage«. Our exhibition draws attention to the different forms of multiple work forms and poses the question of the legibility of linked images.

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Opening hours:
10 am – 5 pm
Thursdays 10 am – 8 pm
Closed Mondays

Extra opening hours for
registered individual visitors
and groups
Tue – Sun from 9 am – 10 am
and from 5 pm – 7 pm

2022/2023



GEORGE GROSZ,
The Lovesick Man, 1916,
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Photo: Walter Klein
© Estate of George Grosz, Princeton, N.J. /
VG Bild-Kunst, Bonn 2022

GLITTER AND VENOM GEORGE GROSZ IN 1920S BERLIN

18 NOVEMBER 2022 TO 26 FEBRUARY 2023

“Man is not good; he’s a beast!”, George Grosz proclaimed—and broadcasted his opinion to the world in his works. To this day, the artist of Berlin is famous for his satirical illustrations revolving around the moral decline of Germany between the First World War and Hitler’s accession to power in 1933. With his art Grosz wanted to appeal to the social conscience and take a look behind the façade. His stylistic medium: horror coupled with humour. Armed with a sharp line, he drew the stereotypical glittery curtain of the Golden Twenties aside. He unsparingly called attention to the misery and dark sides of his time, exposed human abysses, and turned the innermost outwards. Thanks to the publication of his images in various contemporary art magazines and political journals, they quickly become known to a broad public. Already during his lifetime, they met with admiration and criticism alike, and the artist was repeatedly charged with “attacking the public morals”, “blasphemy”, and other such offences. The subsequent trials centred on the drawing Christ with a Gas Mask, also on view in the exhibition. And today they can serve as legal lessons on artistic freedom, a topic still as relevant as ever.

Originally curated by Sabine Rewald for the Metropolitan Museum in New York, the exhibition features some one hundred works. The chief emphasis is on examples the artist executed between 1917 and 1933, for the most part in Berlin. Many of the paintings, watercolours, drawings, and prints are on loan from notable public and private collections in Europe and the United States. The Staatsgalerie will supplement the presentation with numerous works from its own holdings.

Exhibition concept

Dr. Sabine Rewald for the Metropolitan Museum of Art in New York

2022/2023



GEORGES ROUAULT,
Miserere mei, Deus, secundum magnam
misericordiam tuam, 1923 (1948),
Staatsgalerie Stuttgart
© VG Bild-Kunst, Bonn 2022

GEORGES ROUAULT WAYS OF HUMANITY

18.11.2022 TO 26.2.2023 IM GRAPHIC CABINET

Ways of humanity in times of war? The French painter Georges Rouault provides answers from his point of view: No other artist in the 20th century, in a complex of prints, has depicted the pain, suffering and foolishness of people visually and metaphorically with regard to trust in Christ in the humanistic sense, with such a powerful, given a reverberating voice. It calls for an overriding religious responsibility of man in faith, in hope and love, far removed from all interpretations of the institutional churches. The etchings created during the First World War and published in 1948 with the experiences of the Second World War are timelessly topical in the face of today's horrors: »Peace hardly seems to reign over a world frightened by shadows and their kind,« Rouault writes in his foreword to »Miserere«, a Series of 58 etchings, which are the artistic focus of his work and thus his legacy.

The first ink brush drawings for »Miserere« were made as early as 1912 as a reaction to the death of his father; later they were photomechanically transferred to copper plates. The artist worked on these intensively, and over and over again with different tools and materials: aquatint, i.e. etchings with brush and roller, drypoint, roulette, burnisher, etc. The etchings were printed between 1922 and 1927. The death of his publisher Ambroise Vollard and the Second World War delay the publication, the »Miserere« finally appears in 1948.

Exhibition concept

Prof. Dr. Christiane Lange, Dr. Nathalie Lachmann, Dr. Ortrud Westheider

2023

ALISON KNOWLES

17.3.2023 TO 9.7.2023 IN THE GÄLLERY

Happy Birthday Alison! On the occasion of the 90th birthday of Fluxus pioneer Alison Knowles, we are focusing on selected holdings from the Fluxus archive Sohm in »THE GÄLLERY«. With more than 150 historical photographs, a photo parcours adds up to an in-depth narrative about experiments in the artistic freedom of art. The question of exploring boundaries, crossing them and radically questioning them is more topical than ever. From many perspectives on the temporary and sometimes short-lived, often collective actions in Germany, Europe and the USA shows how the medium of photography reflected and shaped the art of the Fluxists.

2023



Cindy Sherman,
Untitled, 2016-18
© Cindy Sherman

CINDY SHERMAN ANTI-FASHION

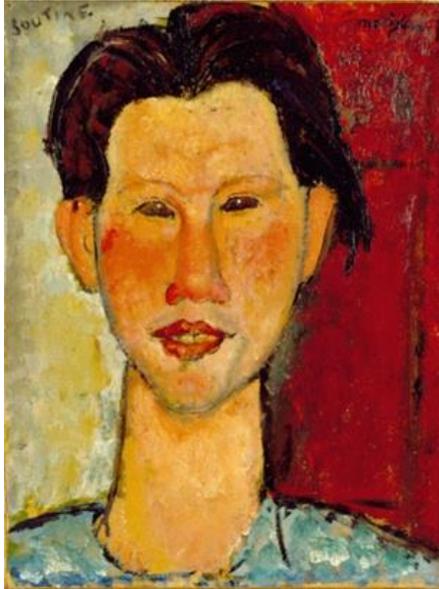
21.4.2023 TO 10.9.2023

For almost 50 years, the American artist Cindy Sherman has made fashion and its representation the subject of her work. She uses her numerous commissions from magazines such as Vogue and Harper's Bazaar, as well as her close collaborations with famous designers, as a constant source of inspiration.

Sherman's interest in the fashion world shows a subversive attitude towards what she represents. Through humor and staging, her pictures become parodies of fashion photography: they show figures that are anything but desirable and thus contradict all conventions of haute couture and the usual ideas of beauty.

For the artist, fashion is the starting point for her critical questions about identity, gender, stereotypes and age. Sherman's wide range of characters demonstrates the artificiality and mutability of identity, which appears more than ever selectable, (self-)constructed, and fluid.

2023/2024



AMEDEO MODIGLIANI,
Portrait of Chaim Soutine,
1915, Staatsgalerie Stuttgart
© Staatsgalerie Stuttgart

MODIGLIANI MODERN GAZES

24 NOVEMBER 2023 TO 17 MARCH 2024

Amedeo Modigliani died in 1920 at the age of thirty-five, leaving an extensive sculptural and painterly oeuvre behind despite his premature death. In his art he had devoted himself almost exclusively to the human being. His portraits are as famous as his female nudes, which – although they have belonged to the canon of modern art for a hundred years – today once again raise questions about their image of woman.

The show will present some 100 paintings and works on paper by the Italian artist alongside examples by artists of his Parisian milieu, but also Gustav Klimt, Egon Schiele, Wilhelm Lehmbruck, and others. Astonishing parallels reveal themselves as we rediscover the exceptional character of Modigliani's art.

The exhibition is being realized in cooperation with the Museum Barberini, where it can be seen from 26.4.24 to 18.8.24.

Exhibition concept

Prof. Dr. Christiane Lange, Ortrud Westheide