

EXHIBITIONS

AT THE STAATSGALERIE

2024 – 2025



ULRIKE OTTINGER

Maison clouée du papillon
1965

Staatsgalerie Stuttgart

Acquired in 2021 with funds from the
Museumsstiftung Baden-Württemberg

© Ulrike Ottinger

THIS IS TOMORROW. THE 20TH / 21ST CENTURY COLLECTION: NEW PRESENTATION

19 JULY 2024 TO 31 DECEMBER 2025

Spreading out in six major rooms devoted to the display of the Staatsgalerie Stuttgart collection, the presentation THIS IS TOMORROW will feature contemporary pieces side by side with prominent examples of twentieth century art. Representing a wide range of mediums, they are works that take a critical look at the body, examine identity issues and social coexistence, explore the relationship between nature and artificial intelligence, process experiences of war and violence, and more. With its abundance of installations, paintings, media artworks, sculptures, and works on paper—more than 100 objects in all—, the new presentation is intended to spark discourse on themes of especial relevance for society today.

Works by such artists as Eleanor Antin, Marcel Duchamp, Katharina Fritsch, Hannah Höch, Käthe Kollwitz, Jeff Koons, Joseph Kosuth, Maria Lassnig, Yoko Ono, and Andy Warhol will enter into dialogue with numerous new acquisitions and gifts of the past years, including examples by Nobert Bisky, Burhan Doğançay, Teresa Margolles, Ulrike Ottinger, Cindy Sherman, Hito Steyerl, Haegue Yang, and many others. Works by Clément Cogitore, Simone Leigh, Anys Reimann, Deborah Roberts, and Ben Willikens on loan from the Scharpff-Striebich Collection, the Mercedes-Benz Art Collection, and the Weishaupt Collection will further enhance the selection.

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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



MANAF HALBOUNI
Democracy has fallen
2023

© Manaf Halbouni

**SUMMER OF THE ART.
VILLA MASSIMO VISITS STUTTGART:
18 ARTISTS, 8 LOCATIONS**

19 JULY 2024 TO 26 JANUARY 2025

The interdisciplinary cooperation project “Summer of the Arts” will show works by the 2022/2023 and 2023/2024 recipients of the Villa Massimo’s German Rome Prize in eight institutions in Stuttgart. The Staatsgalerie Stuttgart is presenting the art created by Yael Bartana, Manaf Halbouni, and Bjørn Melhus during their stays in Rome in dialogue with works from the Staatsgalerie collection.

The Rome Prize of the Deutsche Akademie Rom Villa Massimo is considered one of the most important distinctions awarded abroad to German artists and artists working in Germany. The Deutsche Akademie Rom Villa Massimo was founded by Eduard Arnhold and endowed by the Prussian king in 1910. Today it is funded by the German Federal Government Commissioner of Culture and the Media. The Rome Prize is awarded jointly with the Cultural Foundation of the German Federal States.

“Summer of the Arts: The Villa Massimo in Stuttgart” will take place at the Staatsgalerie concurrently with the new presentation of the museum collection, THIS IS TOMORROW, featuring art by contemporary artists alongside works from the twentieth-century collection.

A cooperative project of: Literaturhaus Stuttgart, Kunstmuseum Stuttgart, Bund Deutscher Architekt:innen Stuttgart, Weissenhofmuseum im Haus Le Corbusier, architekturгалerie am weißenhof, Städtebauliches Institut der Universität Stuttgart, Musik der Jahrhunderte e. V., and Staatsgalerie Stuttgart



KLAUS STAECK
Beautiful Prospects
1987
Staatsgalerie Stuttgart
Graphische Sammlung
Acquired in 1987
State of Baden-Württemberg

© VG Bild-Kunst, Bonn 2024

CAREFUL, ART! KLAUS STAECK'S POLITICAL POSTERS IN THE GRAPHIK-KABINET

19 JULY TO 29 SEPTEMBER 2024

For the first time in the nearly forty years since its exhibition “The Exotic Poster” (1987) the Staatsgalerie Stuttgart is once again presenting a highlight of its extensive poster collection: the political posters of Klaus Staeck.

It was in the 1970s that the graphic artist, lawyer, and activist Klaus Staeck turned to the poster as a medium for exploring themes such as the environment, consumerism, war, migration, exploitation, identity, and social imbalances. By means of irony and exaggeration, the provocative text-image combinations of these works appeal to the public's critical consciousness as a way of calling attention to grievances in our Western society.

The exhibition “Careful, Art!” will feature posters of the 1970s to '90s and examine their topicality against the background of society's present-day discourses. The show will also be the first to focus on examples in which Staeck reinterpreted art-historical classics from Dürer to Manet to Lenbach and, through his choice of the mass medium offset printing, reassessed art's function, impact, and role in society. “Art doesn't happen in the museum gallery”: Along with other artists—among them Joseph Beuys—Klaus Staeck has devoted himself to furthering the cause of art's freedom and democratization in various actions since the late 1960s.

THE GÄLLERY

Raum für Fotografie

FOTOSOMMER STUTTGART 2024 – TRANSFORMATION

20 JULY TO 8 SEPTEMBER 2024

Transformation is change. Something becomes something else. This requires energy and resources. And these are not unlimited on a finite planet. So what do we need to change in politics, business and culture in order to meet the challenges of our time? If we don't change ourselves, if we don't transform the way we deal with the natural conditions of life, our world will drift away from us.

Photography is a medium of transformation. It transforms the energy of light into images and captures the three-dimensional world on a two-dimensional surface. As a reflective art form, it also raises questions about the perspectives of our present. By drawing our attention to a wide variety of phenomena of transformation, photography can inspire our productive reflection on the opportunities and possibilities of change.

The central exhibition of this year's Fotosommer at THE GÄLLERY presents works by 21 artists who approach our changing world from very different perspectives. The works deal with the mutual interference of nature and culture, processes of economic and ecological structural change as well as questions about the life stages of transition. Above all, the transformative medium of photography itself becomes a recurring theme in order to shift our attention in a new direction.

In cooperation with Fotosommer Stuttgart e. V.

THE GÄLLERY

Raum für Fotografie

NEW VISION, NEW OBJECTIVITY AND BAUHAUS: NEW PHOTOGRAPHY ACQUISITIONS FROM THE SIEGERT COLLECTION

11 OCTOBER 2024 TO 23 FEBRUARY 2025

The 1920s and '30s are associated with major innovations in photography. In the years following World War I, numerous photographers set out in search of up-to-date ways of depicting modernity, for example by experimenting with photograms, collages, and double and multiple exposures. In the spring of 2022, more than 200 original prints of works by the foremost exponents of "Neues Sehen" ("New Vision"), New Objectivity, and the Bauhaus were purchased for the Staatsgalerie from the Dietmar Siegert Collection with support from the Museumsstiftung Baden-Württemberg. The acquisitions include photos by Herbert Bayer, Aenne Biermann, Walker Evans, Florence Henri, Lotte Jacobi, Germaine Krull, Albert Renger-Patzsch, and August Sander. For the first time, we will be presenting an extensive selection of these works in THE GÄLLERY.

Team Dr Jens-Henning Ullner (curator), Katharina Massing (assistant curator)



ALBRECHT DÜRER
Peasant Couple Dancing
1514
Staatsgalerie Stuttgart
Graphische Sammlung
© Staatsgalerie Stuttgart

WE WANT TO BE FREE. PRINTMAKING IN THE AGE OF THE PEASANT WARS IN THE GRAPHIK-KABINETT

25 OCTOBER 2024 TO 16 FEBRUARY 2025

Five-hundred years ago, the sheer unbelievable came to pass: Peasants revolted against the nobility and the order of the estates. Although it was brutally quelled by the authorities, this “revolution of the common man” sparked a transformation that would pave the way to a modern world.

When the peasants chanted Luther’s postulate of the “freedom of the Christian”, what they meant was the abolition of serfdom and liberation from unjust tax burdens and other forms of repression. The slogan actually refers to salvation, which can only be achieved through faith. Liberation from earthly hardships was not what Luther had in mind, which is why he ultimately turned against the peasants.

The call for spiritual and earthly freedom also echoes in art—and perhaps nowhere more broadly than in printmaking. It was by this medium that new religious and political ideas spread amongst the population ever more effectively. Often with subtle visual humour, the artists posed the great questions of their time: Do we have a free will? What is sin? What brings us salvation? Does our rational mind have the desires of our flesh under control? And how can we find orientation in a world in turmoil?

In this show, masterful prints by Albrecht Dürer, Lucas Cranach the Elder, and the Beham brothers from the holdings of the Department of Prints, Drawings, and Photographs will serve as reminders that the longing for freedom and justice is timeless and must be negotiated anew at every turn.



VITTORE CARPACCIO

The disputation of St. Thomas Aquinas
with St. Mark and Louis of Toulouse
1507

Staatsgalerie Stuttgart, acquired in
1852 with the Barbini-Breganze
Collection

© Staatsgalerie Stuttgart

CARPACCIO, BELLINI AND THE EARLY RENAISSANCE IN VENICE

15 NOVEMBER 2024 TO 2 MARCH 2025

Vittore Carpaccio (ca. 1460/65–1525/26) was one of the most prominent painters of the Early Renaissance in Venice. He staged his splendidly colourful and richly detailed pictorial narratives before the picturesque background of the “Floating City” itself or in the exotic landscapes of the Near East. Lifelike figures people his compositions. Around 1500 he was one of the Venetian painters most in demand, and counted masters today far more famous—for example Giovanni Bellini (ca. 1435–1516)—among his competitors. So how did Carpaccio manage to assert his unique position as a chronicler of Venetian life?

Taking this question as its point of departure, the Staatsgalerie is devoting an exhibition—the first ever in Germany—to Carpaccio in which it will present a number of his most important paintings with selected works by Giovanni Bellini. Compositions by other artists active in Venice between 1465 and 1525, including Gentile Bellini and Lorenzo Lotto, will further enhance the presentation.

The exhibition is being realized with the patronage of the embassy of the Italian Republic in Germany.

Curator Dr Annette Hojer