An eventful year has come to an end for the Sprengel Museum Hannover. The extension opened in 2016 and has proved very popular over the past year. The new presentation of the collection on show until late January, *130% Sprengel. Sammlung Pur*, presents masterpieces from the beginnings of modernism to the present on 7000 m².

Thanks to the generous support of the Verein der Freunde des Sprengel Museum Hannover e. V., it was possible to acquire the film installation *MANIFESTO* by Julian Rosefeldt, which is being shown in conjunction with *130% Sprengel. Sammlung Pur* and will remain on view in the Sprengel Museum Hannover until 7 May 2017.

The new year begins in the Sprengel Museum Hannover with the exhibition *The greatest happiness on earth ... Nags, Stallions, Horses in Modern Art*, which features ca. 100 drawings, prints, photographs, paintings and sculptures dedicated to the artistic depiction of horses.

The new reconstruction of El Lissitzky’s *Abstract Cabinet* based on recent research and produced with the support of E|POMONDO by Holtmann, Hannover-Langenhagen will be presented to the public on 18 February.

The work of the photographer Petra Kaltenmorgen will be presented to a wider audience for the first time in this breadth. From 1 April, the exhibition provides numerous insights into her work from the past decade.

The department of prints and drawings opens an exhibition on 10 May that is devoted to letters and postcards by renowned artists from the latter half of the 20th century. *Between the Lines. Art in Letters from Niki de Saint Phalle to Joseph Beuys* traces how artists expressed themselves artistically in these forms of communication.

In this summer, *PRODUKTION. made in germany drei*, will again present Germany’s diverse and multifaceted art scene, for the first in an exhibition with a thematic orientation. Focus is placed on the production conditions of art in Germany and the question about the affect of new technologies on them.

How Hannover became a “modern art city” can be discovered from 23 September 2017 to 7 January 2018 in the exhibition *revonnaH. Kunst der Avantgarde in Hannover 1912-1933*. 
Additional information and press photographs can be downloaded at
http://www.sprengel-museum.de/presse/index.htm

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The Abstract Cabinet

El Lissitzky The Abstract Cabinet
The New Reconstruction
From 18 February 2017

In cooperation with and thanks to the generous support of E)POMONDO by Holtmann, Hannover-Langenhagen, El Lissitzky’s Abstract Cabinet, 1927, a milestone of international and regional modern art and museum history, has been newly reconstructed. Offering a closer approximation of the historical original space than previous efforts, it opens to the public on 18 February.

The Russian artist El Lissitzky (1890-1941) was one of the major protagonists of the international avant-garde. He pursued the goal of harmonizing abstract art forms with the demands of modern life in industrial societies. He accordingly worked since 1925 largely as an architect, photographer and typographer. His ties to Hannover were not only particularly close since 1922 because he found considerable recognition for his art in the environment of the Kestnergesellschaft but also because he met his future wife Sophie Küppers here.

In 1926, he was commissioned by Alexander Dorner, the director of the Landesgalerie in the Provinzial-Museum Hannover to design an innovative “demonstration space” for contemporary art that even then attracted attention from far and wide as a pioneering experiment and is still in the focus of art historical research.

The idea behind the space is associated with Dorner’s endeavours to reform the museum, thus contributing to raising the educational level of broader swaths of the populace. The modern exhibition display with slatted walls and such moveable elements as revolving showcases and slidable frames were intended to activate the visitor and reflect his perception. Works by Cubist and Constructivist artists such as Pablo Picasso, Albert Gleizes, Alexander Archipenko, Piet Mondrian, El Lissitzky and László Moholy-Nagy were exhibited in the Cabinet.

The original space was destroyed in 1937 in conjunction with the suppression of modern artistic tendencies by the Nazis and reconstructed for the first time in 1968 at the Lower Saxony State Museum to commemorate Dorner’s services. In 1979, it was transferred to the Sprengel Museum Hannover. Although modern reconstructions can only approximate original spaces, it enables an immediate tangible experience of the artistic utopias of the international avant-garde in Hannover of the 1920s.
Exhibition in the Front Hall and Temporary Exhibition Space

PRODUKTION. made in germany drei
Kestnergesellschaft, Kunstverein Hannover, Sprengel Museum Hannover
3 June to 3 September 2017

In the summer of 2017, PRODUKTION. made in germany drei reflects thematically on Germany’s multifaceted and diverse art scene. The third edition of “Made in Germany” focuses on current conditions of art production in Germany and how the influence of geographical, political and institutional structures as well as new technologies shape them.

The post-digital generation has come of age in the five years since the last “Made in Germany” exhibition, new networks, apps and DIY instructions have interpenetrated art. The German scene taking place in an artistic landscape featuring an internationally still unique institutional concentration is also the production site of this new art. Ephemeral art forms and site-specific installations are again burgeoning and artists are creating blogs as well as their own self-run open project spaces for every sort of activity. The broadening of their global mobility, the affiliation with different artist groups as well as the participation in a challenging art market are further aspects of an often-accelerated creative work.

These developments pose virulent questions: What role does the visualisation of the context of a work’s production play in contemporary art. To what extent have the geographical coordinates of production been differentiated in conjunction with digital communication and virtual networking? How does the process of collaborations manifest itself within the German production site?

In what ways are dealings with specific exhibition venues taking place? When does the exhibition venue become a production venue?

By inviting selected artist groups and artists that reflect on the production of their art in particular as well as with site-specific and media-specific works, the exhibition in the three institutions attempts to shed light on the contemporary situation of art in Germany.

The increasing “dissolution of the boundaries” in the arts has occasioned the Kestnergesellschaft, the Kunstverein Hannover and the Sprengel Museum Hannover to search out additional cultural partners in Hannover. The Staatstheater Hannover, the Theaterformen and the Kunstfestspiele Herrenhausen are participating for the first time in this year’s “made in germany drei” in order to supplement the question concerning production and location with further multidiscipline projects and underscore the changing production conditions of opera, theatre and performance.
Artists in the Sprengel Museum Hannover
(as of January 2017)

Ketuka Alexi-Meskhishilli (born 1979 in Tbilisi, lives and works in Berlin)
Hennig Fehr and Philipp Rühr (born 1985 in Erlangen, 1986 in Brühl, live and work in Cologne and Düsseldorf)
Kasia Fudakowski (born 1985 in London, lives and works in Berlin)
Andreas Greiner (born 1979 in Aachen, lives and works in Berlin)
Lena Henke (born 1982 in Warburg, lives and works in New York)
Calla Henkel and Max Pitegoff (born 1988 in Minneapolis, 1987 in Boston, USA, live and work in Berlin)
Yorgos Sapountzis (born 1979 in Athens, lives and works in Berlin)
Timur Si-Quin (born 1984 in Berlin, lives and works in New York and Berlin)
The institutional efforts to introduce the rather conservation provincial capital of Hannover to the artistic avant-garde began in 1912 with the naming of Albert Gideon Brinckmann as director of the municipal Kestner-Museum. Herbert von Garvens also began assembling his collection of modern art before the outbreak of the First World War. Private entrepreneurs like Hermann Bahlsen and Fritz Beindorff (Pelikan) awarded commercial commissions for modern art at that time, founding the tradition of civic commitment that culminated in the establishment of the Kestnergesellschaft in 1916. This institution, along with the formation of the Hannoversche Sezession of 1917 endeavoured to make Hannover a “modern art city” with the assistance of exhibitions and publications that promoted such contemporary tendencies as Expressionism, Abstraction and New Objectivity.

Kurt Schwitters was one of the most significant artists and active “net-workers” of the Weimar era. Figures like El Lissitzky (Abstract Cabinet) and László Moholy-Nagy came to Hannover as a result of his international contacts. In the Provinzial-Museum, Alexander Dorner revolutionised the presentation and propagation of contemporary art. Avant-garde artists from Schwitters’s circle gathered in the salon of Käte Steinitz and artist groups like “die abstrakten hannover” were founded. A new Hannover-based variant of the New Objectivity developed at the municipal School of Arts and Crafts. All of these activities that had an impact on art over and above Hannover’s borders came to end when the Nazis came to power in 1933.

The exhibition brings this extremely vivid chapter in the history of Hannover’s art history to life in a special exhibition featuring ca. 150 loans and works from the museum’s own collection.

The exhibition will be accompanied by a catalogue.
012 revonnaH Hölzel
Adolf Hölzel
Design for the window cycle for the Pelican factory in Hannover, no. 27, 1932/33
Pastel on velour paper, 50.3 x 34.3 cm
Sprengel Museum Hannover, on loan from the Pelikan Art Collection, Hannover
Photo: Herling/Gwose, Sprengel Museum Hannover
PD

013 revonnaH Moholy
László Moholy-Nagy
Construction in Red. Print 1 from the "Kestner Album 6", 1923
Colour lithograph, 60 x 44 cm
Sprengel Museum Hannover
Photo: Herling/Gwose/Werner, Sprengel Museum Hannover
PD from 2017
© VG Bild-Kunst, Bonn

014 revonnaH Thoms
Ernst Thoms
Junk Shop, 1926
Oil on canvas, 100 x 130.8 cm Possession of the State Capital of Hannover
Photo: Herling/Gwose, Sprengel Museum Hannover
© Juliane Ische-Thoms, Balge
Exhibition of the Department of Prints and Drawings

**The greatest happiness on earth ...**
**Nags, Stallions, Horses in Modern Art**
25 January – 23 April 2017

The exhibition’s title quotes the nineteenth-century German proverb “The greatest happiness on earth is sitting in the saddle of a horse”, which already expressed a sentimental longing for the natural and elemental, the centaurian attachment to creation, at the time it was coined.

While the horse no longer served as an aristocratic parade animal or a prestige object in the bourgeois world of that time, it was still needed to draw stagecoaches and streetcars in the cities as well as ploughs and hay carts in the countryside. It was the army, however, that made most intense use of the horse in the nineteenth century, and despite the rampant mechanisation of the twentieth century, there was still a great need for horses during both world wars. Middle class pleasures such as horseracing, bullfighting (Pablo Picasso) and the circus (Fernand Léger) opened up new opportunities to depict horses.

The ever-increasing expansion of industrialisation and the rise of the electric tram and the automobile before the First World War gave way to the age of “unhorsing” (Isaak Babel) in the metropolises. The rarer the real horse became within the mechanised confines of civilisation, the greater its imaginary and chimaeric presence grew. In the art of the Expressionist Franz Marc, it symbolised abstract ideas and spirituality. In mythology, the horse is a divine companion (Georges Braque, Ossip Zadkine) while in dreams and poetry it is a living metaphor for pathos, eroticism, and passion (Picasso, Marc Chagall, Max Ernst).

The epoch-making separation of man and animal, the end of the working and living partnership between man and horse, which Ulrich Rauff (2015) termed the “centaurian pact”, was consummated in the 1950s when the last agricultural workhorses were finally replaced by tractors. What remains is the aesthetic delight and enthusiasm of the aristocracy, the beauty and affability of the horse.

The exhibitions depicts the development of horse representations from the early 20th century to the present based on circa 100 drawings, prints, photographs, paintings and sculptures. The artists range from such classic modern artists as Marc Chagall, Franz Marc, Pablo Picasso, Emil Nolde and Renée Sintenis to post-war artists and contemporaries like Marino Marini, Niki de Saint Phalle, Johannes Brus and Anri Sala.
018 Glück Michel
Robert Michel
Schützenfest, 1920/21
Collage, ink, 46.5 x 57.2 cm
Sprengel Museum Hannover, on loan from the Robert Michel and Ella Bergmann-Michel Estate
Photo: Herling/Werner, Sprengel Museum Hannover
© VG Bild-Kunst, Bonn, 2017

019 Glück Weber
A. Paul Weber
Horses, 1957
Lithograph, 45.5 x 67 cm
Sprengel Museum Hannover
Photo: Herling/Herling/Werner, Sprengel Museum Hannover
© VG Bild-Kunst, Bonn 2017
Exhibition of the Department of Prints and Drawings

**Grafik Ost**
6 September to 10 December 2017

The Sprengel Museum Hannover already focused on drawings by artists from the German Democratic Republic in the 2014 exhibition “Zeichnung Ost”. The **Grafik Ost** exhibition continues this overview based on printed works from its own collection.

In 1988, the State of Lower Saxony acquired a collection of 413 examples of art from the GDR that have never been shown before. A majority of them involve prints along with few drawings and photographs. A selection of ca. 100 prints from this group is now presented in the exhibition **Grafik Ost**.

The collection was assembled in the 1980s in Berlin by the diplomat and future mayor of Leipzig, Dr. Georg Girardet. From 1978 to 1985, he worked in East Berlin as a counsellor at the Permanent Representation of the Federal Republic of Germany to the GDR, responsible for cultural matters from 1980 to 1985. During this time, he organised numerous cultural events in the Permanent Representation, including a Joseph Beuys exhibition that the artist attended. His function brought him in close contact with artists in the GDR.

Printmaking played an extraordinary role as an artistic media in the GDR, serving as an “artistic refuge” and as a “medium of freedom” especially during the 1970s and 1980s. The cultural politics of the Socialist Unity Party were little concerned with this art form, but well-equipped workshops and art academies did place value on the teaching of printmaking techniques. Prints moreover played a decisive role in the establishment of East Germany’s artistic counter- and subcultures.

The exhibition is being organised in conjunction with the national joint project “Land der Grafik” devoted to print collections featuring art from East Germany.

Through the intercession of the art dealer Dieter Brusberg and the recent acquisitions made by FAMAKulturstiftung, the Sprengel Museum Hannover possesses a large collection of art from the GDR, making it one of the few West German institutions to feature such holdings.
023 Grafik Ost Hussel
Horst Hussel
Memory of Quedlinburg, before 1988
Etching, 14.2 x 7.4 cm
Sprengel Museum Hannover, on loan from the
State of Lower Saxony
Photo: Stefan Behrens, Sprengel Museum Hannover

024 Grafik Ost Mattheuer
Wolfgang Mattheuer
Lost Centre, 1981
Linocut, 55.5 x 76 cm
Sprengel Museum Hannover, on loan from the
State of Lower Saxony
Photo: Herling/Gwose, Sprengel Museum Hannover
© VG Bild-Kunst, Bonn 2017
The letter as a means of communication between friends and relatives is nearly extinct. Letters are now almost exclusively official nature or take the form of an invoice. Greetings in letters or postcards are at most sent only on the occasion of birthdays or holidays.

The exhibition Between the Lines is dedicated to the almost forgotten medium of the letter. Works by renowned artists of the latter half of the 20th century will be shown, who combined the communicative potential of letters and postcards with their own artistic expression.

One focus of the show is made up by the lovingly illustrated drawings on letters by Niki de Saint Phalle (1930-2002), who is especially known for her joyously colourful, opulent sculptures of women, the so-called Nanas. These figures can also be found in her letters that relate stories of hope and disappointment, of love and anger. The link between text and illustration is unique, providing profound insights into the artist’s thoughts, emotions and self-doubts. A different approach was taken by Günther Uecker (b. 1930) in a series of letters in which he transformed the crucial feature necessary for communicating by letter, the writing itself, into an illegible informalist picture. Instead of using words, Joseph Beuys (1921-1986) allowed material to speak for itself in postcards and letters made from sulphur, metal and felt, which he issued in large editions as a means of making his ideas accessible to as large an audience as possible. Sophie Calle (b. 1953) took such a conceptual approach in a work on show at the Sprengel Museum Hannover involving a painful letter addressed to her that she copes with and thus treats herself.

These and many other contemporary artists are represented in Between the Lines, which conveys the many diverse possibilities inherent to letters and postcards.

The exhibition and an acquisition from the exhibition for the museum’s department of prints and drawings have been made possible thanks to the generous financial assistance of Deutsche Bank.

A catalogue will be published on the occasion of the exhibition.
Petra Kaltenmorgen
1 April to 16 July 2017

The Sprengel Museum Hannover presents most extensive showing of the photographic work of the artist Petra Kaltenmorgen to date in her first large-scale museum exhibition. The six rooms feature insights into her production from the past decade.

Petra Kaltenmorgen, born 1964 in Hirschfeld (Hunsrück), has lived in Hannover since the late 1980s. After training as a glass painter, she studied fine arts at the Fachhochschule Hannover from 1989 to 1995 with Heinrich Riebesehl, Rolf Bier and Ralph Kull from 1989 to 1995. She was subsequently a master student of Heinrich Riebesehl.

The medium of photography, and especially the work with the large format camera, has been the focus of Petra Kaltenmorgen’s artistic activities since her time as a student. It additionally appears as if she connected prior experiences in dealing with transparent material with light. While it is not necessarily unusual for photographers to direct their attention on the work with light, the manner in which Petra Kaltenmorgen does this is unusual. The objects making up her world of motifs are concentrated on a reduced number of often-banal elements that she presents to the viewer in the form of still lifes without any apparent function. In many cases, they recall allegories of the senses or of transience.

Her photographic arrangements appear to represent models of perception and thought that in turn generate separate self-centred realities. Associations arise to the highly aesthetic, reduced emblematic character of Zen as well as to 17th-century Dutch still life painting or the contemplative large-scale photographs by the Czech photographers Josef Sudek (1896-1976) and Jan Svoboda (1934-1990).

Petra Kaltenmorgen’s works are often less concerned with the object before the camera itself than with a particular way of looking, with light and the existential significance of material in time, with the non-visible in the shadows, that is concealed in the black of the ground or as the actual reverse, which has now become the front, with the distances between the things.

A monograph on the work of Petra Kaltenmorgen is being published parallel to the exhibition in the “Kunst der Gegenwart aus Niedersachsen” series. The series is published by the Stiftung Niedersachsen, which has also made the exhibition possible. [René Zechlin, Petra Kaltenmorgen, Kunst der Gegenwart aus Niedersachsen, vol. 72, Stiftung Niedersachsen, 2017]
Sascha Weidner’s pictorial world is profoundly influenced by the perceptions, longings and dream images of a generation whose credo is perhaps best summarised in the motto NO FUTURE – MUCH PRESENT. Drums batter away in the background, guitars squeal. Sascha Weidner, however, looks with the tenderness of a bemused romantic at this world that was presented to him, in Osnabrück, where he was born in 1976 and grew up; in Braunschweig, where he completed his studies in 2004 as a master student of Prof. Dörte Elßfeldt; in Los Angeles, Berlin, Frankfurt, Sydney, Kyoto, Beijing or at one of the numerous “nameless” places in-between where he travelled for the purpose of taking pictures. Sascha Weidner died on 9 April 2015 while working on a new project in East Frisia.

Whether the supposed tristesse of the provinces or cosmopolitan remoteness, Weidner consistently drew almost unbelievable images from the visible, as if it were actually unimportant where one was, just as long as one was true to oneself. Beauty and the ephemeral seemingly collide with each other in an almost archetypical manner in Weidner’s photographs. Accidents, sickness and death are presented as mystic forces of natures, exuding the same fantastic magical beauty that is also inherent to the most brutal misfortunes. Colour arises flashing, glittering, dying light, bodies plunge, fall, hang, soar or perplexingly intertwine with each other.

The experience of the structural uncontrollability of being is perhaps the central theme running through Sascha Weidner’s oeuvre: Human existence is cast in beauty. It is confronted with images that it produces, of which it is a part, from which it “simply” just vanishes again. A silent melancholy is coupled here with a life-affirming exuberance.

Florian Ebener has pointed out that Wolfgang Tillmans’ hard-fought for freedom to expand the canon of what can be photographed and exhibited, interweaving the found and the staged, was appropriated by Sascha Weidner in a manner unique to his generation.

The Sprengel Museum Hannover is proud to have received an extensive donation from the artist’s estate in 2016. Together with works acquired by the Niedersächsische Sparkassenstiftung, it forms the foundation of this first comprehensive exhibition of Sascha Weidner’s oeuvre in an art museum.
Exhibition of the Department of Photography and Media

Jochen Lempert
29 November 2017 to 18 February 2018

The pictorial cosmoses that unfold in the exhibitions and books by the photographer Jochen Lempert provide unusually poetic accounts about the connections between different life forms. At the same time, they are complex explorations at the threshold between the history of photography and science.

Jochen Lempert (b. 1958, lives in Hamburg) studied biology and collaborated with artist colleagues on the ephemerality of film material in the late 1980s. Employing photographic means in parallel to his ongoing work as a biologist, he has spent the past 25 years examining the mutual influences of human, animal, vegetable and micro-organic life forms as well as the possibilities of depicting them.

In the process, he often makes use of photographic procedures that scientific photography employed in the 19th century and which not only enjoyed great popularity among amateurs but were also taken up again in Surrealist photography in the sense of the subversion of the factual.

Despite standing outside the tradition of technically highly equipped photography, he is all the more obliged to the strict photographic ‘trace’. Photography is simply a means of documenting motion and change serving the reconstruction, development and demonstration of contexts.

Lempert’s works set free a high degree of visual poetry. With and without a camera, he takes pictures of plants, animals and manifestations of elements, of urban situations and civilizational inventory. The pictures exist as air-dried and hence slightly warped black-and-white barite prints that for the most part are exhibited without frames. Their correspondences lay down tracks regarding biological and civilizational questions: the formal analogy visualised for example by the two images making up “Belladonna” between the eye of the squirrel and the fruit of the deadly nightshade plant—what possibilities resonate here between the animal, the plant and the gaze of the observer?

Belladonna, 2013
2 photographs silver gelatine barite
30 x 24 cm, 24 x 18 cm
Installation view: Jochen Lempert
© Jochen Lempert/VG Bild-Kunst, Bonn 2017
Courtesy BQ, Berlin and ProjecteSD, Barcelona
Exhibition of the Department of Painting and Sculpture

Emil Cimiotti. 90th Birthday Tribute
19 August to 19 November 2017

The Sprengel Museum Hannover pays tribute to Emil Cimiotti on his 90th birthday in an exhibition featuring a concentrated selection of some of his most recent works. Focus is especially placed on his folded paper works that reveal numerous analogies to his sculpture. Working with the lightness of the material language of paper and colour, Cimiotti’s works from the last few years have developed an open poetical relationship between nature and art, between fauna, sculpture and drawing.

036 Cimiotti Nike
Nike II, 2011
Rough-cast bronze on steel, 182 x 130 x 50 cm
Private collection Bremen
Photo: Dirk Scherer
© VG Bild-Kunst, Bonn 2017

037 Cimiotti Breathing
Breathing, 2014/15
Bronze on steel: 38 x 51 x 43 cm
Courtesy of the artist
Photo: Dirk Scherer
© VG Bild-Kunst, Bonn 2017

038 Cimiotti Sporade
From the “Sporades” series, 2015
Paper relief, 70 x 100 cm
Courtesy of the artist
Photo: Dirk Scherer
© VG Bild-Kunst, Bonn 2017

039 Cimiotti Segment
From the “Segments” series, 2015
Paper relief, 70 x 100 cm
Courtesy of the artist
Photo: Dirk Scherer
© VG Bild-Kunst, Bonn 2017
2017 Exhibitions 2017

Please note the press conference dates under reserved. We will send timely invitations by letter/E-Mail.

*2017 Dates*

**Durations of the 2016 exhibitions**

Through 29 January 2017

*130% Sprengel. Sammlung pur*

Ingo Siegner. *Erdmännchen Gustav. Kunstraub im Sprengel Museum Hannover*

Through 5 February 2017

*Sprengel-Preis 2016 für Bildende Kunst der Niedersächsischen Sparkassenstiftung: Toulu Hassani. Minus Something*

Through 12 February 2017

*Siegfried Neuenhausens Bücher*

Through 19 March 2017

*Werkstatt für Photographie 1976-1986. UND PLÖTZLICH DIESE WEITE*

Through 7 May 2017

*Julian Rosefeldt. MANIFESTO*

*Niki de Saint Phalle. The Big Shots*

*”Bei SPRENGEL’s unterm Sofa” Ein SehLabor/Eine Installation für kleine und große Besucher des Museums*

**2017 Exhibitions 2017**

*Das Glück der Erde ...*

*Zossen, Rösser, Pferde in der modernen Kunst*

25 January to 23 April 2017

Press conference: 23 January 2017, 11 a.m.

Opening: 24 January 2017, 6 p.m.

*El Lissitzky Das Kabinett der Abstrakten*

*Die neue Rekonstruktion*

From 18 February 2017

*Werke aus der Niedersächsischen Sparkassenstiftung*

18 February to 14 May 2017

Press conference: 17 February 2017, 11 a.m.

Opening: 17 February 2017, 7 p.m.

*Petra Kaltenmorgen*

1 April to 16 July 2017

Press conference: 30 March 2017, 11 a.m.

Opening: 31 March 2017

*Wenzel Storch*

12 April to 16 July 2017

Press conference: 10 April 2017, 11 a.m.

Opening: 11 April 2017

*Zwischen den Zeilen*

*Kunst in Briefen von Niki de Saint Phalle bis Joseph Beuys*

10 May to 27 August 2017

Press conference: 8 May 2017, 11 a.m.

Opening: 9 May 2017
PRODUKTION. made in germany drei
3 June to 3 September 2017
Press conference: 1 June 2017, 11 a.m.
Opening: 2 June 2017

Sascha Weidner
29 July to 19 November 2017
Press conference: 28 July 2017, 11 a.m.
Opening: 28 July 2017

Emil Cimiotti. Zum 90. Geburtstag
19 August to 19 November 2017
Opening: 18. August 2017

Grafik Ost
6 September to 10 December 2017
Press conference: 4 September 2017, 11 a.m.
Opening: 5 September 2017

revonnaH. Avantgarde in Hannover 1912-1933
23 September 2017 to 7 January 2018
Press conference: 21 September 2017, 11 a.m.
Opening: 22 September 2017

Jochen Lempert
29 November 2017 to 25 February 2018
Press conference: 27 November 2017, 11 a.m.
Opening: 28 November 2017

Viermal Neues auf Papier II
20 December 2017 to 25 March 2018
Press conference: 18 December 2017, 11 a.m.
Opening: 19 December 2017

2017 Events
10 June 2017

Nacht der Museen