

BIG!

LARGE-FORMAT WORKS
FROM THE SPRENGEL
MUSEUM HANNOVER

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The exhibition BIG! is presenting a selection of more than 30 large-format pictures from the Sprengel Museum which, owing to their dimensions, often cannot be exhibited in the context of our collection shows. In the spacious, 7m high exhibition hall, they can develop their full potential and impact. Almost half of the works are being exhibited at the Sprengel Museum for the first time ever, while other works have not been seen for many years – in this respect, the exhibition offers entirely new insights into spectacular but as yet little-known treasures of our collection.

Of the 30 artists involved, only eight are female. This disparity is no accident, but reveals the fact that male artists are more likely to assert themselves in a bold sweep, while their female counterparts often shun the grand gesture. In recent years, this has changed noticeably and is reflected accordingly in the most recent additions to the Sprengel Collection, which now increasingly focuses on large formats by such female artists as Sylve von Gaza, Katharina Grosse, Charline von Heyl, Florentina Pakosta and Laure Prouvost.

Many of the works presented here are new acquisitions of recent years. Over the last 20 years, the Sprengel Museum only had its own purchasing budget in 2016, with which it acquired the Great Still Life N° 5 by Anton Henning. All the other new arrivals are donations and purchases by foundations and partners who have made their acquisitions available to the Sprengel Museum on permanent loan – such as the Freunde des Sprengel Museum

Hannover e.V., the Niedersächsische Sparkassenstiftung, the Hannover Rück-Stiftung, the Warwick Collection and many others. Last but not least, the exhibition highlights the outstanding importance of this support for the collection's development.

A real discovery is a work by Sascha Wiederhold (1904-1962) that has never been shown before. He developed a highly exciting, original oeuvre in the 1920s in the milieu of Herwarth Walden's legendary gallery Der Sturm, but then abandoned his work as an artist after the National Socialists came to power. Figures in Space from 1928 is one of very few surviving works and the artist's very largest.

The exhibition is intended not as a systematic thematic exhibition on the nature of the large format, but as a selection of prime large-format works from the Sprengel Museum. The focus of the selection is, firstly, on a preference for works that have rarely or never been shown, and secondly, on exploring meaningful contexts and juxtapositions. In passing, the exhibition affords insights into major painting movements in modern and contemporary art, with the spectrum ranging from geometric abstraction and colour field painting to gestural-expressive approaches, pop art and photo-realism to conceptual positions that take the discourse on painting into new media and techniques.

Reinhard Spieler
Director of the Sprengel Museum Hannover
and curator of the exhibition

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Cory Arcangel (born in 1978; lives and works in New York)
 Photoshop CS: 84 by 240 inches, 300 DPI, RGB, square pixels, default gradient, "Spectrum", mouse down y=25130 x=35700, mouse up y=0, x=35700; tool "Wand", select y=1420 x=4237, tolerance =80, contiguous=off; default gradient "Spectrum", mouse down y=1230 x=0, 2018, chromogenic colour print, laminated on the reverse, picture size: 5 pictures each 213.4 x 121.9 cm – on show for the first time

CORY ARCANGEL is often referred to as the "post-Internet artist" who has made pop culture his subject. As an artist growing up in the 1980s and studying in the mid-1990s, Arcangel is interested above all in the field of computer and video technology. He also brings these technological influences into an exciting dialogue with art history. Since 2008, Arcangel has been producing works whose titles contain the precise "one click" settings the artist used to create the respective colour gradients with the Photoshop image editing software. In his art practice, Arcangel deliberately explores the overlaps between digital technologies and the visual arts. The Photoshop works created on the computer are deliberately not painted on canvas, but digitally colour-printed on photographic paper – a procedure underlining Arcangel's ironic reference to 20th century colour field painting.



Georg Baselitz (born in Deutschbaselitz in 1938; lives in Inning am Ammersee)
Paintingtwentythree, 1993, Oil on canvas, object size: 294 x 453 x 6 cm, Sprengel
Museum Hannover, on loan from the Hannover Rück Stiftung – on show for the first time

Since the late 1960s, **GEORG BASELITZ** has been creating pictures that turn their subjects on their heads, inverting the canvas in order to transform our habitual way of seeing. Through this process, the subject of the picture becomes non-representational and almost abstract and thus creates a new, different perception and perspective. The initially abstract-looking "Bild dreiundzwanzig" reveals this process. It is a constellation of figures graphically executed with bold brushstrokes on a black surface - two figures, sitting and kneeling, their heads turned towards the left edge of the picture, are schematically sketched with yellow and red lines. Accused of "socio-political immaturity" in East Berlin, Baselitz left East Germany earlier than Penck to study art in West Berlin. There he advanced with his expressive painting to become an internationally acclaimed German artist alongside Markus Lüpertz and Jörg Immendorf. His unconditional commitment to figurative painting paved the way for the later generation associated with Salomé.



Matti Braun (born in Berlin in 1968;
lives in Cologne)
Untitled, 2015, Silk, textile, powder coated
aluminium, 262.5 x 201 x 4.1 cm, collection of
the Niedersächsische Sparkassenstiftung at the
Sprengel Museum Hannover

The remarkable feature of this large-format painting is the silk as its support material, with a colour gradient from bright yellow to intense magenta unfolding into an inventive silk painting. Here, **MATTI BRAUN** deliberately resorts to an ancient craft. In his installations, paintings, objects and photographs, he concerns himself with "cultural misunderstandings" and asks what happens when objects and traditional skills are adopted and applied in other cultures. The mixing of heritage as well as the emergence of cultures as an interweaving of different traditions are important aspects of his work. In this process, he reconstitutes the forms and contents of the original contexts to create other, distinct meanings. Thus, due to the ductus and the application of the paint, the surface of the silk painting calls to mind aspects of abstract painting, while at the same time becoming associative images that conjure up mythical worlds and landscapes.



Enzo Cucchi (born in Morro d'Alba in 1949; lives in Rome and Ancona)
Paesaggio, 1981, Charcoal on paper, mounted on canvas, 275 x 440 cm,
Sprengel Museum Hannover, on loan from Gerald Just, Hannover

The large-format landscape drawn by **ENZO CUCCHI** with black charcoal on firm yellow paper and subsequently mounted on canvas has no naturalistic equivalent. The simplicity of its forms gives it an archetypal character. It appears mysterious and magical. The cone-like mountains, the windowless and doorless houses and the hovering egg-shaped structures are features that the artist repeatedly combines to create new pictorial worlds and vast primeval landscapes that provide an alternative narrative to high-tech civilisations. His invented visual environments conquer realms of imagination and intuition that are inherently tied to mythical thinking, even without depicting specific myths or legends. The sheer size of the drawing gives the landscape a physical presence that is immediately palpable to the viewer. Along with Sandro Chia, Horacio de Sosa Cordero, Francesco Clemente and Mimmo Paladino, Cucchi is one of the main exponents of the Italian Transavantgarde that dominated art in Italy in the 1980s.



Helen Frankenthaler
(New York 1928 - 2011 Darien)
Noon, 1966, Polymer on canvas,
296.5 x 222.5 cm, Sprengel Museum
Hannover, art collection of Land
Capital Hannover

Fascinating are the abstraction and formal succinctness of this large-format painting by **HELEN FRANKENTHALER**, one of the female artists to spearhead the adventure of Abstract Expressionism in the 1960s. Large areas of the unprimed canvas have been left blank, and blotches and spatters remain disregarded in the treatment of the painting. Slender areas of colour define the edges of the picture, while a yellow island of paint over a white shadow creates a kind of pictorial space. She dripped the paint onto the bare canvas laid on the floor and thus developed Jackson Pollock's drip painting technique into her own form of expression. From 1962, Frankenthaler used acrylic paint instead of oils to facilitate a richer hue of the coloured areas and sharper boundaries and clearer contours. The lyrical composition Noon belongs to this second period of the artist's output.



Dieter Froelich (born in 1959; lives and works in Hannover)
Amerika gibt es nicht (America does not exist), 1992, Black board on plywood,
182.5 x 236 cm, Sprengel Museum Hannover, on loan from the Land of Lower Saxony

"Amerika gibt es nicht" (America does not exist)- this statement rendered visible by **DIETER FROELICH** may at first be perplexing. 500 years before Froelich's work, "America" - a theme frequently invoked at least in Western culture - was "discovered" by Christopher Columbus. Froelich's work is a kind of jigsaw puzzle assembled on a green-painted plywood panel; the title is formulated in the middle of the picture with precisely placed red letters, although its linear notation is disrupted by the way the jigsaw is presented, as the artist has removed the pieces and arranged them under the picture. Froelich thus refers in a humorous and ironic way to the complex task of depicting the illustrated and the designated, the existent and the non-existent, and challenges us to reflect on what "America" is.



Sylke von Gaza (born in 1966; lives and works in Munich and Venice)
Lucifero, 2013, Oil on canvas, 180 x 180 cm, on loan from the Kunststiftung Bernhard
Sprengel und Freunde Hannover – on show for the first time

SYLKE VON GAZA follows the tradition of colour field painting between purely painterly concerns and spiritual fields of meaning. From 2011 to 2020, she lived and worked in Venice, the undisputed capital of colour in the history of painting. There she developed a basic form for her paintings in which parallel broad brushstrokes come together in the centre of the picture to create a horizontal gap, thus creating the impression of a curtain or veil serving as a membrane for a layer behind it. "Lucifero" revolves around the incomparably powerful effect of ultramarine - in the Venetian Renaissance the most precious pigment, extracted from lapis lazuli, which Marco Polo brought to Venice from Afghanistan. As the counterpart to the twin painting "Gabriel" in the same format, Lucifero opens up a field of associations between heaven and hell, between the phenomenon of light and the dark abyss, and between sin and purgation.



Franz Gertsch (born in 1930; lives in Rüscheegg near Bern)
Irene and Luciano, 1977, Acrylic on unprimed cotton, 263 x 395 cm,
Sprengel Museum Hannover, purchased from a private owner in 1980

Along with Chuck Close, **FRANZ GERTSCH** is considered the leading exponent of photorealism. In the 1970s, he became known for his large-format, brilliantly painted pictures based on snapshots of people from the art, hippy and queer scenes, which encapsulate the bohemian artist life-style of the time. At Harald Szeemann's legendary documenta 5, his large-format picture "Medici" (1971/72, Ludwig Forum Aachen) was the most frequently reproduced work; in 1978, he showed two portraits of the rock icon Patti Smith at the Venice Biennale. The two figures in this picture - the model Irene Staub from Zurich's red-light district, who associated with artists and was known in the city by the alias Lady Shiva, and the Luzern artist Luciano Castelli - turn up in a number of other pictures by Gertsch, including "Luciano und Cornelia" (1974) from the museum's collection.



Gotthard Graubner (1930 Erlach – 2013 Düsseldorf)
Color space body, 1990/91, Oil and acrylic on canvas on synthetic, 205 x 155 x 17 cm,
Sprengel Museum Hannover, collection of the Niedersächsische Sparkassenstiftung at the
Sprengel Museum Hannover

GOTTHARD GRAUBNER is famous for his consistent preoccupation with colour as a subject of painting. From the early 1960s, he concentrated on ways of extending the pictorial space of the two-dimensional panel painting into the third dimension. Graubner started to create surfaces that extended into the room. The outcome was his first "cushion paintings", in which the canvas was stretched over a layer of synthetic wool, resulting in an embodiment and spatialisation of the paint. Through repeated processes of staining the canvas, he achieved a subtlety and depth of colour that came from the many layers and the impregnation of the soft, three-dimensional surface. Colour becomes space and body. "Colour itself is subject enough for me," he said in 2008, describing his conception of colour painting.



Katharina Grosse (born in Freiburg im Breisgau in 1961; lives in Berlin)
 2004/1030 L, 2004, Oil on canvas, 175 x 370 cm, Sprengel Museum Hannover,
 on loan from the Kunststiftung Bernhard Sprengel und Freunde, Hannover

The canvas does not seem to be sufficient for **KATHARINA GROSSE's** work. Standing in front of the huge painting, the viewer enters a pictorial space that is overlaid with patches of colour and lines and that, despite its transparency, conveys a solidity and an apparent potential to extend beyond the picture's bounds. Grosse's painterly practice is clearly visible. She regards colour itself as a material element and the physical gesture in its application as the cornerstone of her work. What is space? is the question that always resonates. In this painting executed in 2004, this process was still contained within the confines of the stretcher frame; today she consistently extends her painting into the room and onto the architecture around her, and the urban space and the landscape can also be included in this process. Her abstract colour painting, recalling the structures of Art informel, deliberately disassociates itself from the expectations and viewing habits of the conventional rectangular painting. Her painting becomes an installation and has made her a successful international artist.



Peter Halley (born in 1953; lives and works in New York)
 Here and Now, 2018, Fluorescent acrylic and Roll-A-Tex on canvas, 178.6 x 274.7 x 10.6 cm
 Sprengel Museum Hannover, collection of the Niedersächsische Sparkassenstiftung at the
 Sprengel Museum Hannover

PETER HALLEY's painting deals with pictorial structure, space and colour relationships. His work is an ongoing exploration of geometry and its structural implications of power. In his paintings Halley concentrates on constructivist colour field painting, in which mostly rectangular forms meet fields of colour. Typical of Halley's works - including "Here and Now" - is the use of garish neon and industrial colours and the admixture of sand or other particles to create an impression of three-dimensionality. Due to these formal characteristics of his works, Halley is classified as Neo Geo. Since the 1980s his subject matter has consistently drawn on contemporary sign systems and forms of communication, and especially technoid code systems and circuit diagrams. He regards this technological structuring of the world as a prison of perception, which is why he sometimes refers to his geometric colour fields as "prisons".



Anton Henning (born in 1964; lives and works in Manker, Brandenburg)
Big Still life no. 5, 2014, Oil on canvas, 160 x 280 cm, Sprengel Museum Hannover,
purchased from the artist's studio in 2016

In his "Big Still life no. 5", **ANTON HENNING** presents us with a painted, surreal-looking biomorphic painting machine mounted on an empty white canvas as its base. Via a red tube or feeler, cloud substance is tapped from a painted picture of the sky in the background and fed into the oversized art digestion apparatus. The winding paths through the entrails of art history lead through various references to art such as Vincent van Gogh and Gerhard Richter (candle), Pablo Picasso (the light bulb reminiscent of Guernica), Philipp Guston, Chaim Soutine, Francis Bacon, Georges Condo and others; acoustic funnels pick up signals from outside and/or transmit them outside. At the end, the cloud image digested in this way is excreted via a cigarette instead of a brush, but with a grand gesture as a colourful floral still life.



Charline von Heyl (born in 1960; lives and works in New York and Marfa, Texas)
Vandals without Sandals, 2018, Acrylic, oil and charcoal on canvas, 228.8 x 305.5 x 4.2 cm,
Sprengel Museum Hannover, on loan from the Warwick Art Collection

In front of a deliberate profusion of overlapping layers of colour, gestural brushstrokes and figurative motifs, comic-like figures on the right edge of the picture encounter a highly abstracted bird whose contour is echoed in an enigmatic black-and-white striped form. In between is palimpsest-like writing referring to Goethe's Werther: "Gelbe Hose Blauer [Frack]" ("Yellow Trousers Blue [Tailcoat]"). Von **CHARLINE VON HEYL**'s paintings unfold in a complex, unpredictable interplay of layers, subjects and allusions that the viewer is invited to discover. She is considered one of the most influential artists within the current painting discourse. References to art history such as Synthetic Cubism, Tachism, Art informel and Abstract Expressionism are present - not as appropriations, however, but as part of a free-spirited approach that plays with the effects and characteristics of these canonical references.



Howard Kanovitz (1929 Fall River, Massachusetts – 2009 New York)
If it be, 1981, Oil on canvas, 198 x 290 cm

HOWARD KANOVITZ is often referred to as an exponent of photorealism. However, in contrast to photorealism, which emerged in the late 1960s, Kanovitz is not concerned with as naturalistic and exact as possible a realisation of photographic representation in painting. Instead, Kanovitz uses photography to reconfigure levels of reality in painting. "If it be" is therefore also an elaborate exploration of reality, illusion and depiction. Like in double exposures of an analog film, layers and images overlap, several diverse scenes slide over each other, and picture grounds interpenetrate and neutralise each other. The picture seems to be composed of various fragments of memory – from ghostly portraits via a shop window dummy to an everyday street scene. The subject of the picture here is not the concrete object, but the process of perception itself.



Per Kirkeby (Copenhagen 1938 - 2018 Copenhagen)
Untitled, 1993, Oil on canvas, 300 x 400 cm, Sprengel Museum Hannover,
on loan from the Kunststiftung Bernhard Sprengel und Freunde, Hannover

The overriding theme of **PER KIRKEBY**, who holds a doctorate in geology, is nature. The intense colour composition of the world-renowned Danish painter becomes a monumental landscape space. When painting, he follows nature's trail and explores the stratification of landscapes with superimpositions of paint and brush structures. He finds inspiration in the countryside of his home country, and his observations contribute directly to his paintings; the physical process of painting, the structuring of the large surfaces, and the choice and layering of colours become a generative process of nature and landscape, reminiscent of glaciers, earth strata and rock formations. It is the translation of the experience of nature into painting, accompanied by a process of abstraction that analyses his own seeing and perception of nature through painting. The poetry of the paintings is fascinating and allows us to continually discover new formations and impressions in these colour landscapes. Alongside painting, Kirkeby has also worked with sculpture and architecture.



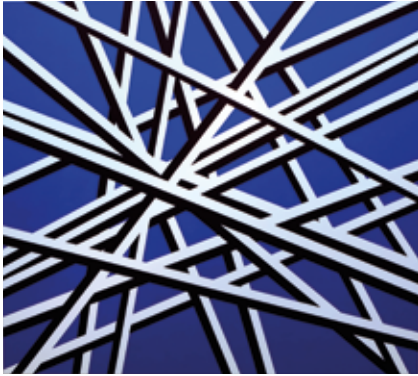
Bernd Koberling (born in Berlin in 1938; lives in Berlin and Iceland)
The momentary resting of pebbles in flight, 3-part, each 270 x 150 cm,
Sprenghel Museum Hannover, on loan from the Hannover Rück Stiftung

BERND KOBERLING's work extends across three canvases, each with a blob from which the paint runs in arcs across the white surface. The work seems to capture a moment in time. Koberling has been working with colour in connection with nature and civilisation all his life. He gains his inspiration for his expressive landscape depictions during his stays near the Arctic Circle in Norway, Finland, Sweden and his second home of Iceland. His visual language is influenced by his knowledge of European and American art; he takes elements from Abstract Expressionism and Art Informel and combines them with his own conceptions of colour and expression. As a professor at the academies in Berlin and Hamburg, he has paved the way for many of the practitioners of "Heftige Malerei" and the "Neue Wilde".



Michel Majerus (1967 in Esch, Luxembourg – 2002 in Niederanven, Luxembourg)
Measures..., 1994, Acrylic on cotton, 2-part, overall size 303 x 476 cm, on permanent loan
from a private owner – on show for the first time

MICHEL MAJERUS made a name for himself with his sampling of a repertoire of different painting styles and visual worlds. His approach to painting is thus influenced by comics, advertising and music videos as well as by artists such as Frank Stella, Gerhard Richter, Andy Warhol and others, whose stylistic devices he sees as signs on a par with the popular iconography of the 1990s with its logos, symbols and codes. In his pictures, he uses figures from computer games, such as Super Mario, as well as expressive brushstrokes reminiscent of Willem de Kooning's painting. Adaptation, quotation and appropriation are methods Majerus uses to explore the potential of the digital and compose his visual worlds. This early reference to digital media makes his art an influential point of reference for the subsequent generation of artists. An example of this sampling is the early painting "Measures..." from 1994. Another characteristic feature is the use of text in the picture, which can be read as a comment, slogan or message.



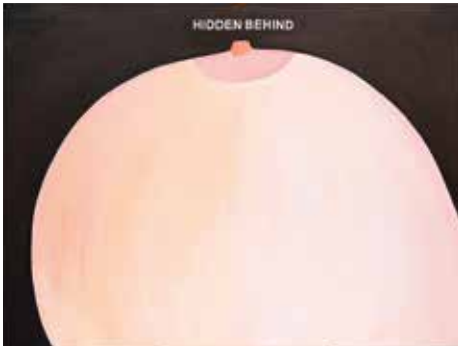
Florentina Pakosta (born in 1933; lives and works in Vienna)
Room construction (black-white-blue), 2018, Acrylic on canvas, 205 x 230cm, on loan from the Kunststiftung Bernhard Sprengel und Freunde, donated by the artist in 2019 – on show for the first at the Sprengel Museum

At first glance, **FLORENTINA PAKOSTA's** "Room construction" ("black-white-blue") appears to be a purist abstract geometric composition. Concealed within it, however, is a social critique. For many years, patriarchal power structures were her theme, which she sought to fathom in figurative studies of the male physiognomy. The fall of the Iron Curtain in 1989 marked a break in her work and she shifted entirely to abstract structures, which for Pakosta represent today's social power constellations in globalised and digitised capitalism. She is concerned with impenetrable, still male-dominated network structures whose hierarchies are difficult to gauge. The stark, razor-sharp composition and the colour scheme reduced to the elementary colours of black, white and blue, radically articulated in extreme contrasts, reflect the basic emotional tone of today's social reality.



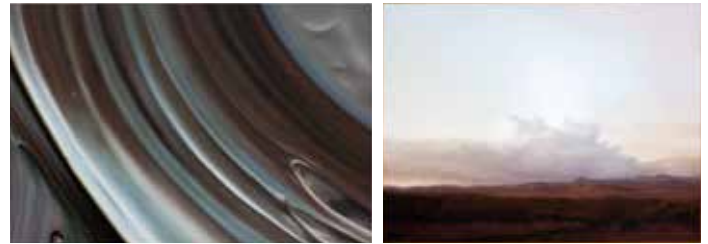
A. R. Penck (Dresden 1939 – 2017 Zurich)
Standart, 1973, Emulsion paint on nettle, 285 x 285 cm, Sprengel Museum Hannover, donated by Verein der Freunde des Sprengel Museum Hannover e. V.

In his "Standart" paintings of the 1970s, **A. R. PENCK** developed his own form of artistic aspiration. He himself describes the neologism "Standart", composed of "Stand" and "Art", as follows: "I wanted to help eliminate the distinction between professionals and dilettantes. For this purpose, standards were needed that were comprehensible and then available, i.e. practicable, for everyone." The outcome is simple and archaic symbols such as the "stick figure" as representative of the human being. In his works, he addresses the relationship between the individual and society and critically examines social and political systems. His practice as an artist forced him to emigrate from Germany East to West in 1978, where his work left a lasting mark on the art world.



Laure Prouvost, born in Croix, France in 1978; lives in London)
Hidden Behind, 2019, Oil on canvas, 160 x 180 cm, Sprengel Museum Hannover,
on loan from a private owner – on show for the first time

An unusual perspective and the simple depiction of a pair of breasts - with this aggressive physicality, **LAURE PROUVOST** both puzzles and amuses the viewer. The title "Hidden Behind" immediately raises the question of what is actually meant? Is the picture a lecherous leer or does it hint at a piece of clothing that ought to hide this part of the body associated with shame? The painting is part of the series "The Hidden Painting Grandma Improved" depicting various parts and details of the body and which Prouvost combines with a story: The pictures come from her grandmother who found them in her grandfather's studio and added the text to improve them. In her installations and films, too, she lays trails and creates narratives that, drawing on Dadaism, deliberately mislead the viewer. In 2003, for example, she won the prestigious Turner Prize with her film "Wantee", which shows Kurt Schwitters in a tea ceremony with her grandfather.



Gerhard Richter (born in Dresden in 1932; lives in Cologne)
Detail (Grey and Purple), 1970, Oil on canvas, 200 x 300 cm,
Sprengel Museum Hannover, art collection of Land Capital Hannover

Evening Landscape (with Figure), 1970, Oil on canvas, 150 x 200 cm,
Sprengel Museum Hannover, art collection of Land Capital Hannover

GERHARD RICHTER, one of the world's most important artists, has also explored landscape alongside his abstract compositions. His "Evening Landscape (with Figure)", with its low horizon and rising clouds, reminds us of precedents in German Romanticism. Richter photographed the scene in the Canary Islands. The figure crouching in the foreground was subsequently placed by the artist in the area of the landscape left indistinct by the blurred brushwork. Its size is the only clue to the scaling of the landscape and thus emphasises the artist's construction of the landscape. Richter develops a similar interplay of perception in "Detail (Grey and Purple)" from the same year. The colour-modulated stripes refuse to be clearly defined. Richter in fact painted a small piece of his palette from a photograph, making the picture as realistic as it is abstract.

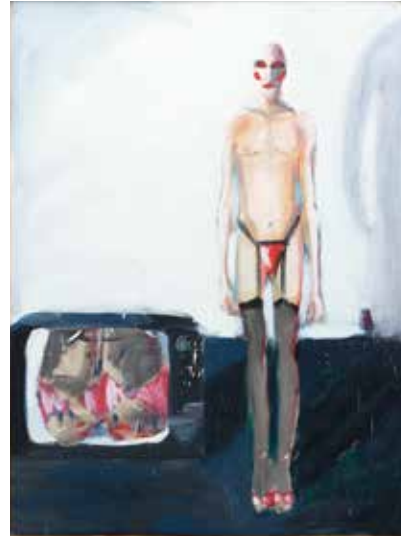


Niki de Saint Phalle (Neuilly-sur-Seine 1930 - 2002 San Diego)
 Altar of the Women, 1964, Finds, paint, plaster, rabbit wire, on wood,
 253 x 310 x 35 cm (3-part), Sprengel Museum Hannover, donated by Niki de Saint Phalle
 (2000)



Queen of the Desert, 1994, Metal, wood, paint, plastic, glass, electric motors,
 200 x 276 x 35 cm, Sprengel Museum Hannover, donated by Niki de Saint Phalle

Both works are populated with grotesque mythical creatures: female figures that look demonic and are accompanied by found objects such as dolls, plastic animals, skulls, religious devotional objects, figures of monsters, and military hardware in the form of toy guns and aeroplanes, all of which can be discovered in the powerful triptych of the 1960s and tell of a cruel world. This is juxtaposed with a fairy-tale landscape from her late work, captivating with its luminous colours and the figures' playful movement. Both works were produced with **NIKI DE SAINT PHALLE**'s typical working method, combining found objects, plaster sculptures and other prefabricated objects to create room-filling assemblages. With her material and shooting pictures and the invention of the Nanas in the 1960s, she asserted herself in the male-dominated art scene of Nouveau Réalisme and gained international attention.



Salomé (born in Karlsruhe in 1954;
 lives in Berlin)
 TV 4, 1978, Synthetic resin on nettle,
 280.6 x 210.3 cm, Sprengel Museum
 Hannover

Transvestism and self-expression are the dominant theme of this painting. The rapid pace of changing media, the coexistence of performance, music and painting and the reference to his very personal reality as a homosexual man are the hallmarks of his work. The painting shown here belongs to his early art works at the time of the self-help gallery at Moritzplatz in West Berlin. This was a popular meeting place of the Berlin art scene at the time and proclaimed new approaches to painting in the shape of Helmut Middendorf, Bernd Zimmer, Rainer Fettig and later Lucio Castell. The reference to their own subjectivity in their art distinguishes **SALOMÉ** and his fellow campaigners and, in Berlin in 1980, made a name for themselves as exponents of "Heftige Malerei".



Thomas Scheibitz (born in Radeberg in 1968; lives in Berlin)
Figure and Landscape, 2020, Oil, vinyl, pigment marker on canvas, 270 x 380 cm,
Sprengel Museum Hannover, on loan from the Hannover Rück Stiftung – on show for
the first time

Exploring the pictorial potential of abstraction and figurative representation and introducing familiar symbols and subjects into a new pictorial language are characteristic of **THOMAS SCHEIBITZ**'s visual world. Thus, certain pictorial elements are reminiscent of the visual language of Picasso, Arp and Malevich, without it being possible to clearly identify the various set pieces; perspectives and pictorial spaces come into being and end just as abruptly, and the abstract alternates with the figurative. Scheibitz creates his own pictorial and reference spaces. This is also the case in the pictorial arrangement of "Figure and Landscape", which detaches itself from any reality beyond the picture and examines the constructability of landscape and figure using modes of representation and visual languages from art history. Scheibitz's output includes not only painting and drawing but also sculptural compositions, which he develops from the themes and elements of his painting. He is an internationally recognised artist and, working with Tino Sehgal, designed the German pavilion at the 51st Venice Biennale in 2005.



Andreas Schulze (born in Hannover in 1955; lives in Cologne)
Untitled, 1984, Acrylic on untreated cotton, 2-part, 200 x 400 cm,
Sprengel Museum Hannover, collection of the Niedersächsische Sparkassenstiftung
at the Sprengel Museum Hannover – on show for the first time

Ten objects - they could be interpreted as inverted bowls with coloured attachments - seem to float in the pictorial space and form a kind of spatial perspective as they become smaller towards the edge of the picture. The almost monochrome background here frees the imagination for what is going on in the picture. At the same time, the lack of scope for comparison underlines just how much **ANDREAS SCHULZE** plays with abstraction. What emerges is a stylised landscape whose distinctive pictorial world refuses to be defined in concrete terms. He contrasts the monumentality of the large format with simple and often mundane subjects in unusual combinations, whose forms he adopts from art, design and everyday life. His world of images presents itself as a cosmos of familiar things, so there are car pictures, but also pea pictures as well as interiors and landscapes. Characteristic is his reduced and surreal, cheerfully subversive visual language. At the beginning of the 1980s, he belonged loosely to the "Mülheimer Freiheit", a group of artists in Cologne regarded as "Neue Wilde". In 1997 he was awarded the Sprengel Prize for Fine Art.



Walter Stöhrer (Stuttgart 1937 - 2000 Scholderup near Schleswig)
 The mild flame (by the formation of the eye) happened to receive only a slight admixture
 of soil, 1982, Acrylic and paper on canvas, 2-part, 220 x 360 cm, Sprengel Museum
 Hannover, on loan from the Land of Lower Saxony

The picture's composition, crammed with vigorous brushstrokes, reveals **WALTER STÖHRER's** proximity to abstract expressionism and identifies him as an important exponent of the figurative painting that characterised the 1980s. Parallels can be discovered with the figurations of the Cobra artists, Art brut and the procedural methods of Surrealism. A characteristic feature of his painting is his concentration on the colours of red, yellow and blue and the attachment of set pieces, such as in this picture the gluing and nailing of the two drawings on the right and left panels respectively. The title of the two-part painting refers to a line by the Greek philosopher and poet Empedocles from the fragment "On Nature". His pictorial explorations are often accompanied by a reflective engagement with literature, such as with Antoni Artaud, André Breton or Rolf Dieter Brinkmann.



Kaspar Toggenburger (born in 1960;
 lives and works in Züberwangen and
 Winterthur, Switzerland)
 Picture with cube, 1996, Oil on canvas,
 200 x 170 cm, donated by a private owner
 in 2019 – on show for the first time.

KASPAR TOGGENBURGER received his training in the 1980s: initially in a very concept-dominated environment at the École des Beaux-Arts in Paris, and later at Düsseldorf's Art Academy under A. R. Penck in the wake of the "Neue Wilde", represented here in the exhibition by Salomé, Bernd Koberling and Penck. He documented the steps in the production of this painting in a catalogue. From this, it is easy to read the meaning of the picture's constituent parts: the hexagonal dark area in the background evolves out of the theme of the Tower of Babel, which often appears in his works. In front of it, one sees a writhing, tortured-looking human figure, crushed and hemmed in by blocks. In Toggenburger's work, this figure appears repeatedly as John the Baptist on the block. Here he would therefore be interpreted as a prophet warning against the hubris of the tower builders - and at the same time as their victim: as a human being slain by the inadequacy of his own creation.



Rosemarie Trockel (born in 1952 Schwerte; lives in Düsseldorf)
 Untitled, 1986, Knitting wool,
 height and width: 142 x 142 cm,
 on loan from the Warwick Art
 Collection – on show for the
 first time

An abstract painting that turns out to be a length of patterned knitted fabric - **ROSEMARIE TROCKEL** made a name for herself with these knitted pictures in the 1980s and held her own in an art scene almost exclusively male and dominated by the paintings of the "Junge Wilde". She deliberately chose a material that is generally associated with women's work, puts the focus on women's lives and was thus interpreted as a self-assured feminist reinterpretation. Using wool as her material and the knitting machine as her means of production, she demonstrates a departure from the traditional panel painting and gives it her own ironic and provocative stamp, and has conceptually re-explored the scope for the representational and the abstract in her art. This joy in experimentation permeates her entire oeuvre, which can be seen in photography and video as well as in drawings, objects, sculptures and installations. Alongside Gerhard Richter and Sigmar Polke, she is an artist highly regarded internationally.



Sascha Wiederhold (1904 Münster -1962 Berlin)
 Figures in the Room, 1928, Oil on cardboard on canvas, 220.5 x 307 cm, on loan from the
 Niedersächsisches Landesmuseum, purchased from Galerie Brockstedt in 1974 – on show for
 the first time

The picture shows a complex and confusing, stage-like situation in which architectural elements and figures seem to interpenetrate. The whirring simultaneity of the wide-ranging impressions seems inspired by Italian Futurism, while the mechanistic configuration of bodies and spaces points to influences from Fernand Léger and Russian Cubo-Futurism. **SASCHA WIEDERHOLD** was associated with Herwarth Walden's legendary gallery "Der Sturm" in Berlin in the 1920s, where all these movements were exhibited. He soon made a name for himself as a painter and stage designer. When the National Socialists came to power in 1933, he abandoned his career as an artist and became a bookseller. Only a few of his works have survived, three of them in public museum collections (in addition to the Sprengel Museum Hannover, in the Berlinische Galerie and the Neue Nationalgalerie in Berlin). "Figures in the Room" is the largest surviving painting by Wiederhold.



Lambert Maria Wintersberger
(1941 Munich - 2013 Walbourg, France)
Pablo Picasso, 1976, Oil on canvas,
177 x 150 cm, Sprengel Museum Hannover,
art collection of Land Capital Hannover

LAMBERT MARIA WINTERSBERGER's painting shows the face of a man looking at us with a piercing gaze. The background runs from black in the upper right-hand corner to a light grey on the left-hand edge of the picture. The portrait depicts one of the world's most famous artists: Pablo Picasso. Picasso did not sit for this portrait. Instead, Wintersberger based his work on the famous portrait by Irving Penn, who photographed Picasso in 1957 at his home in the south of France for the US edition of Vogue. Picasso is not portrayed here, as so often, as a humorous artist, but with an extremely serious expression. Wintersberger reinforces this impression of Penn's black-and-white photography with the deliberate application of subtle colour accents: the pink shades of the skin and a dark red line at the end of the coat's collar. Wintersberger exemplifies developments in art in the 1960s and was a member of the "Grossgörschenstrasse 35" group, Germany's first self-help gallery in Berlin-Schöneberg, which existed from 1964 to 1968.

COLOPHON

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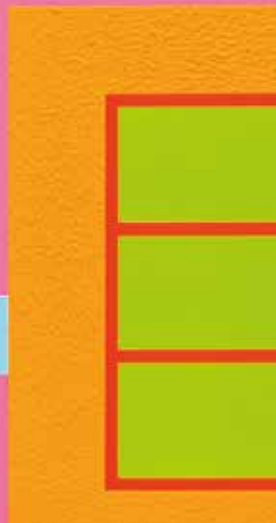
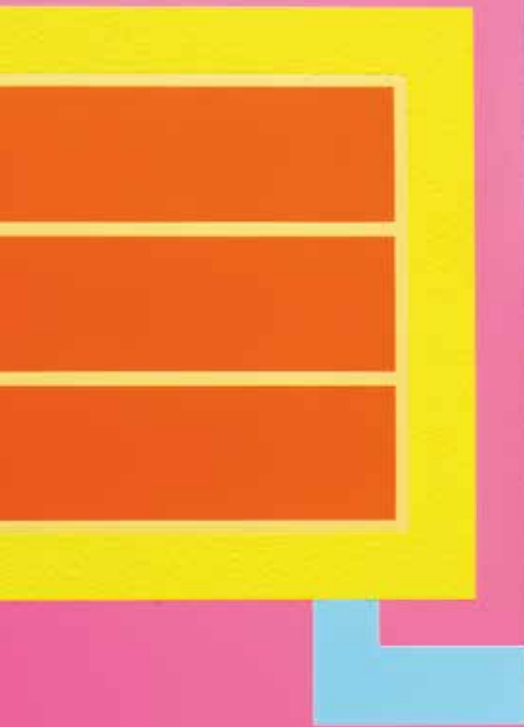
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Fig.:
Peter Halley, Here and Now (Detail), 2018



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