

**KUNSTHALLE
MANNHEIM**



**THE NEW OBJECTIVITY:
A CENTENNIAL ANNIVERSARY**

**22.11.24 –
09.03.25**



THE 1920S AND THE NEW OBJECTIVITY

The 1920s were characterized by a spirit of political and social transformation following the end of the First World War. During the early 1920s in particular, poverty and unemployment dominated society in Germany. As of 1923, the Weimar Republic experienced an economic boom that ended in 1929 with the stock market crash.

The most important art movement of the decade was the New Objectivity. Important subjects included social inequities and the general political and societal situation of a country in a state of transformation. The reflection of a sober reality was foregrounded. Prominent artists included George Grosz,



Dodo: Logenlogik, 1929
© *Clare Anselm, Athen*

Otto Dix, Max Beckmann, and Christian Schad.

The New Objectivity took hold not only in Germany: in Austria, Italy, Switzerland, the Netherlands, and other countries as well, leading artists found their way to this style. With the start of the Great Depression, this style of painting increasingly lost significance.

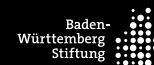
THE 1920S IN MANNHEIM



Taking the exhibition at Kunsthalle Mannheim as a point of departure, several collaborations are planned with important cultural institutions in the city of Mannheim that also engage with the 1920s. With this project, Mannheim will present its diversity in the 2024/25 season. Under the motto “The 1920s in Mannheim”, this interdisciplinary cultural highlight will bring together the region and all activities of the partners involved under the same roof. This branding

makes Mannheim an attractive tourist destination for individual travelers and groups and shows that the city has a great deal to offer. Participating institutions include: Nationaltheater Mannheim, Reiss-Engelhorn-Museen, Technoseum, Archivum, Hochschule für Musik und Darstellende Kunst Mannheim, Leibniz-Institut für Deutsche Sprache, Cinema Quadrat e.V., Mannheimer Abendakademie and Institut für Europäische Kunstgeschichte, Universität Heidelberg.

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THE 1925 EXHIBITION

It is rare that an entire period is shaped by a single term. The young director of Kunsthalle Mannheim Gustav F. Hartlaub succeeded at just that with the title of his legendary 1925 exhibition “Neue Sachlichkeit”, or the “New Objectivity”. Far beyond its art-historical significance, the term has become synonymous with the cultural awakening that marked the 1920s and the rationality and objective precision that could be found in art, architecture, and literature, which can be seen as a reaction to the great political and social transformations of this decade.



Karl Bertsch: *Ausstellungsplakat Die Neue Sachlichkeit 1925. Kunsthalle Mannheim.*
Foto: Kunsthalle Mannheim / Kathrin Schwab

In this survey, Hartlaub presented around 125 paintings by 32 artists, including Max Beckmann, Otto Dix, George Grosz, Heinrich Maria Davringhausen, Adolf Erbslöh, Ernst Fritsch, Nicolas Gluschenko, Ernst Haider, Wilhelm Heise, Karl Hubbuch, Alexander Kanoldt, Walter Schulz-Matan, Carlo Mense, Anton Räderscheidt, Rudolf Schlichter, Georg Schrimpf, Georg Scholz, and Niklaus Stoecklin.

In this exhibition, Hartlaub characterized the movement of German post-war art “since expressionism,” as the show’s subtitle put it, which took its orientation from the object. He distinguished two wings in this artistic movement: a conservative style of painting that took its orientation from the Renaissance, classicism, and the Nazarenes, and a veristic

direction of socially critical art, where the main representatives were George Grosz and Otto Dix.

George Grosz:
Grauer Tag, 1921
© Estate of George Grosz,
Princeton, N.J. / VG Bild-Kunst,
Bonn 2023 Nationalgalerie,
Staatliche Museen zu Berlin.
Foto: bpk / Nationalgalerie,
SMB / Jörg P. Anders



THE NEW OBJECTIVITY: A CENTENNIAL ANNIVERSARY

With the exhibition “The New Objectivity: A Centennial Anniversary”, Kunsthalle Mannheim takes a look at what was undoubtedly the museum’s most important exhibition in its one-hundred-year history. This centennial exhibition is organized into several thematic areas, both questioning and critically complementing the concept of the 1925 show. At the same time, the political climate of the period dominated by the rise of Nazism will also be an emphasis of the exhibition.

This exhibition will present ca. 140 works by almost 100 artists, combining works borrowed from lenders around the world with pieces



Edward Hopper: Night Windows, 1928
© Heirs of Josephine N. Hopper / VAGA at ARS, NY / VG Bild-Kunst, Bonn 2023.
The Museum of Modern Art, New York. Gift of John Hay Whitney. 248. 1940
Foto: Digital image, The Museum of Modern Art, New York / Scala, Florence

from our own collection. Subjects will be foregrounded such as current events, everyday life, industrialization, new mobility, the human image, and the image of woman as well as portraits, still-lives, and landscapes that characterize the period as one of transformation and contrasts.

The exhibition section “On the 1925 Exhibition” will deal with the emergence of the style and the story behind the exhibition and those involved in its planning, focusing in particular on Franz Roh and Gustav Friedrich Hartlaub. An additional emphasis will be placed on the paintings shown in Mannheim in 1925.

This detailed look at the 1925 exhibition takes place primarily in digital form, since many of the objects shown were either destroyed, could not be borrowed or found. At the same time, a selection of the works from the Kunsthalle’s own holdings or borrowed from other museums will be part of the exhibition and offer a cross-section of the historic show.

The 1925 exhibition will also be subjected to a critical review. For example, the exhibition from 1925 did not include a single woman artist, although their work from the 1910s to the 1930s must also be seen as a key contribution to



New Objective painting, first and foremost Kate Diehn-Bitt, Lotte Laserstein, Jeanne Mammen, and Anita Rée.

In addition, Hartlaub did not pay tribute in 1925 in a fully

comprehensive way to the international dimension of the art movement he described. In the framework of the planned exhibition, a series of exemplary works will be shown by artists from Italy, the UK, the Netherlands, Austria, Switzerland, and the U.S.

In his exhibition “German Province (Part One): Introspective Objectivity”, his final exhibition before being removed from his position by the Nazis in March 1933, Hartlaub already presented a kind of critical update on develop-

Ewald Schönberg:
Scheinwerferlicht, um 1930
Städtische Sammlungen Freital
Foto: Franz Zadníček

ments taking place within the New Objectivity. Even if the New Objectivity at the early 1930s had passed its zenith and was increasingly losing its avant-garde power, it still offered innovative approaches.

The third part of the exhibition will seek to trace out the further development of this style of painting during the Nazi period in the

On top: Alexander Kanoldt:
San Gimignano, 1922.
Museumslandschaft Hessen Kassel
© Hessen Kassel Heritage,
Neue Galerie - Sammlung der Moderne

George Grosz:
Portrait des Schriftstellers
Max Herrmann-Neiße, 1925
© Estate of George Grosz, Princeton,
N.J./VG Bild-Kunst, Bonn 2023.
Kunsthalle Mannheim. Foto: Kunsthalle
Mannheim / Cem Yüçetas

German-speaking world in particular, highlighting the fates of individual artists.

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WOMEN ARTISTS OF THE NEW OBJECTIVITY

The historic 1925 exhibition did not include the work of a single female artist. This was partially because women had a much more difficult time in the art world than their male colleagues, but also

because the work of most women artists in New Objectivity only began to develop in 1925 and was thus beyond Hartlaub's scope of vision.

But later as well, women continued to be overlooked in the male-dominated art world. It would take decades for the women artists in New Objectivity to be granted the respect they deserved.

The current exhibition now also features the work of important women artists such as Edith Dettmann, Erna Dinklage, Dodo (Dörte Clara Wolff), Kate Diehn-Bitt, Käte Hoch, Hannah Höch, Gussy Hippold-Ahnert, Grethe Jürgens, Lotte Laserstein, Jeanne Mammen, Gerta Overbeck, Anita Reé, and Erika Streit.



Theo Madespacher: *Goldfische*, 1935
Privatsammlung. Foto: Silvia Tarchini

Beside still-lives and landscapes, the human being is central to the works of the women presented. Their artistic approach is direct, sometimes ironic, sometimes brutal. The introduction of women's suffrage in 1919 and increasing access to professions and activities that were previously reserved for men led to a new female self-conception and to new gender roles that were also expressed in the works by these female artists. They



Lotte Laserstein:
Russisches Mädchen mit Puderdose, 1928
Frankfurt am Main, Städel Museum
© VG Bild-Kunst, Bonn 2023
Foto: bpk/Städel Museum

At the back:
Otto Dix: *Die Irrsinnige*, 1925
© VG Bild-Kunst, Bonn 2023.
Kunsthalle Mannheim.
Foto: Kunsthalle Mannheim

focused in their works on the new lifestyle of women and themselves embodied this new female image.

At the same time, they represented the fate of broken careers, for the Nazis' rise to power in 1933 ruptured the careers of many artists, women and men. Emigration

or so-called “inner emigration,” changes in style, professional reorientation were the consequences. Women’s emancipation stagnated. After 1945 women artists were often unable to return to their success and continue along the paths they had started in the 1920s.

As part of the centennial, Kunsthalle Mannheim will present the exhibition “hard and direct: Drawing and Printmaking of the New Objectivity”.



*Book a tour for the exhibition today:
Besucherservice@kuma.art;
0621 293 6423 (Mon.–Fri., 9–12 am)*



CHECK THE APP!

A multimedia guide through the Kunsthalle with tours and information on exhibitions, works, and events.



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*On top: Otto Dix: Bildnis der Tänzerin Anita Berber, 1925
Sammlung LBBW im
Kunstmuseum Stuttgart
© VG Bild-Kunst, Bonn 2023.
Foto: bpk / Kunstmuseum Stuttgart /
Frank Kleinbach*

*Wilhelm Schnarrenberger:
Französisches Straßenbild
(Boulevard Montparnasse), 1928
© VG Bild-Kunst, Bonn 2023.
Kunsthalle Mannheim.
Foto: Kunsthalle Mannheim /
Cem Yüceltas*



KUNSTHALLE MANNHEIM



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Kunsthalle
Mannheim
was one

of the first civic collections of modern art. In addition to caring for the collection, the development of top-notch exhibitions and provenance research are the emphases of the scholarly work at the Kunsthalle.

Directly after its founding in 1909, it took on a pioneering role among German museums with modern collection concepts and it today one of the country's leading museums with an emphasis on sculpture.

Today, the collection consists of 2,300 paintings, 860 sculptures and installations, 34,000 prints and drawings, and 800 objects of applied art.

Besides masterpieces of painting and prints and drawings by artists from Max Beckmann to Francis Bacon, the museum's collection of sculpture features outstanding works by artists from Auguste Rodin to Rebecca Horn.

In addition to outstanding artworks, visitors can look forward to impressive architecture: the complex on Mannheim's loveliest square, which was developed over more than a century, includes Hermann Billing's Jugendstil building from 1907 and the Hector Building designed by the Hamburg architectural firm gmp – Gerkan Marg und Partner, completed in 2017.

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OPENING HOURS

Tue, Thu – Sun and public holidays
10 am – 6 pm, Wed 10 am – 8 pm,
1st Wed of the month
10 am – 10 pm, Mon closed

PUBLIC TOURS

+49 621 293 6423 (Mon – Fri 9 – 12 am)
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ADMISSION

Regular	12 €
Reduced	10 €
Evening ticket	8 €
Family ticket	20 €
Annual pass for students	30 € 15 €
Public tours (60 min.)	6 €
children under 18 years	free

MVV Kunstabend:
Free admission between
6 pm and 10 pm on
the first Wednesday
of every month



Fritz Träger: Maschinenschreiber, 1931.
Albertinum | Galerie Neue Meister,
Inv.-Nr. 89/65 © Foto: Albertinum | GNM,
Staatliche Kunstsammlungen Dresden,
Elke Estel / Hans-Peter Klut

Cover:
Arno Henschel:
Dame mit Maske, 1928
Kulturhistorische Museen Görlitz
Foto: Görlitzer Sammlungen

