

READER (as of July 16, 2025)

200 Years of the Present

Constellation 2

**The Kunstverein and the
Unresolved Problems of Civil Society**

May 24 – August 3, 2025



With works and editions by

AG Retrograde Strategien, Daniel García Andújar, Ricardo Basbaum, Herbert Bayer, Lídia Chaves, Daniel Chodowiecki, Bruno Demattio, Yvonne P. Doderer, Stan Douglas, W.E.B. Du Bois, Luise Duttenhofer, Mina Gampel, Till Gathmann, HAP Grieshaber, John Hillard, Christoph Irrgang, Vika Kirchenbauer, Ferdinand Kriwet, Muntadas, Sonntag Noh, Anna Oppermann, Dan Perjovschi, Walter Renz, José Alejandro Restrepo, Hank Willis Thomas, hermann de vries, and many more

Introduction

2027 marks the **200th anniversary** of the founding of the **Württembergischer Kunstverein** (WKV). In the run-up to the bicentennial, the WKV is undertaking a two-year open process to explore three central ideas that are closely interwoven with the emergence of Kunstvereine (art associations) at the beginning of the 19th century from today's perspective: the constitution of the (white, male) **citizen as sovereign**; the **freedom of art**; and **nation-building**. The founders of the WKV, including Gottlob Heinrich Rapp, Johann Friedrich Cotta, Gustav Schwab, and August Friedrich Köstlin, represented the newly emerging type of self-confident, educated, and wealthy citizen. This class rose socially by engaging in trade, holding political office, and supporting art and culture. Artists emancipated themselves from court patrons, although the new freedom of art was accompanied by restrictions imposed by censorship and dependence on new groups of buyers. Art associations, which now promoted “patriotic” art, classical music publishers such as Cotta'sche Verlagsbuchhandlung, private collections of old German painting (e.g., the Boisserée brothers), fairy tales (e.g., the Brothers Grimm), and songs were central pillars in the identity-political process of nation-building in Germany.

The local characteristics and concrete developments of the WKV will be reflected in terms of their national and global entanglements. Linear concepts of time will be questioned. A series of exhibitions is planned that will reflect possible connections between the past, present, and future in **four constellations**. The four constellations are designed as open arrangements between exhibition, archive, and workshop. They are essentially characterized by searching, viewing, questioning, gaps, the unexpected, the provisional, and new questions.

Constellation 2: ... and the unresolved problems of bourgeois society

In the nearly 200 years since the WKV was founded, there have been numerous political, social, economic, technological, and cultural upheavals. The present day is marked by crises and complex conflicts arising from these developments. It is haunted by the ghosts of both the past and the future: colonialism, fascism, wars, authoritarianism, climate collapse, social injustice ... All these are issues that have affected the work and structures of the WKV in one form or another and will continue to do so. Constellation 2 of the 200-year project, conceived as an extension and recombination of the previous exhibition, starts from these aspects. Among other things, numerous new works by contemporary artists are on view.

Structure

The exhibition consists of three strands: an open sequence of image-text tableaux in which historical contexts and figures of the WKV are taken up and read across; a selection of editions, exhibition posters, and documents on recurring socio-political concerns of the WKV since 1946; and numerous works by contemporary artists that revolve around various aspects of the constitution of the citizen as sovereign — and its consequences. In addition, the exhibition includes a growing reference library with WKV catalogs, books on the city's history, and on the various themes of the project and their current urgency and areas of conflict.

Works by contemporary artists

Works by contemporary artists include video installations by **Vika Kirchenbauer** and **José Alejandro Restrepo**, which deal with the colonial entanglements of the European educated and propertied bourgeoisie. In her essayistic, performative video work *Compassion and Inconvenience* (2024), Kirchenbauer examines the classist, capitalist, and colonial origins of public European art institutions, using Great Britain as an example. In *Quindío Pass II* (1998), Restrepo traces the colonial structures and representations of European art and science history, drawing on figures such as Alexander von Humboldt and Christian Duttonhofer. The focus is on the figure of the indigenous porter who transports the colonial masters through the “wilderness”: a colonial allegory of powerlessness—and its potential reversibility. Restrepo's work is closely linked to the local history of Stuttgart: both Duttonhofer and Johann Friedrich Cotta, who published Humboldt's central writings, belonged to the city's cultural elite and were among the founding members of the WKV.

Lídia Chaves' wall engraving refers directly to Stuttgart's colonial history. Her new work is a further development of a public intervention that the artist realized in 2023 at the historic site of the 1928 Stuttgart Colonial Exhibition in the city park.

Diagrams and statistics are central instruments of Western intellectual and scientific history that do not simply depict reality, but rather construct it. The 63 meanwhile iconic panels that **W.E.B. Du Bois** created for the 1900 World's Fair in Paris made the realities of African American life at that time accessible to a broad public for the first time, beyond racist attributions. At the same time, they overcame the representational conventions of European statistics and administrative graphics. **Hank Willis Thomas'** diagram *Colonialism and Abstract Art*—in critical appropriation of Alfred H. Barr's *Cubism and Abstract Art* (1936, Museum of Modern Art, New York)—reveals the complex geopolitical and economic interrelationships between modern art, capitalism, and colonialism.

The diagram developed by **Yvonne P. Doderer** as part of the exhibition *50 Years After 50 Years of the Bauhaus* (2018, WKV) also overloads the functionality of classic scientific graphics with its complexity. The starting point here is the continuities of the Nazi regime visible in Stuttgart's urban structures.

In his AI-generated work *Cancel Culture* (2025), based on architectural data on the history of the WKV, **Daniel García Andújar** reveals the restrictions and stereotypes that continue to exist in technologies based on statistical evaluations.

The artist **Walter Renz** (1908–1998) also makes direct reference to Stuttgart in his works. His sober yet empathetic photographs, now on view for the first time since the 1980s, provide insights into urban situations in the city before and after the war.

Frequent motifs include the Cannstatter Volksfest (fair) and the rubble after the Second World War. In the 1950s, Renz was a member of the WKV's artistic advisory board.

The painter **Mina Gampel** shows portraits of central figures in Stuttgart's economic, political, cultural, and Jewish life who are connected with the history of the WKV.

In 1982, **Anna Oppermann** presented a large-scale ensemble in the dome hall of the WKV that questioned the educated middle class's veneration of Goethe. The exhibition shows four photo canvases from this ensemble, which focus in particular on the German poet's relationship with

women. Even during Goethe's lifetime, the Stuttgart artist **Luise Duttenhofer** commented on the cult surrounding him with an ironic silhouette. In other works on display, she critically examines the customs of the cultural elites of the time and their exclusion of women.

In his black-and-white photo series, **Christoph Irrgang** refers to a German monument that, alongside Goethe and Schiller, the Grimm brothers, and the Boisserée Collection, was central to the project of nation building in the 19th century: the Hermann's Monument in the Teutoburg Forest.

Dan Perjovschi comments on nationalism, as currently being revived by a German party classified as "confirmed right-wing extremist" by the Federal Office for the Protection of the Constitution, in a series of drawings.

Further elements

Luise Duttenhofer is one of the central protagonists of the picture-text panels, alongside various founding and committee members of the WKV such as Gottlob Heinrich Rapp, Johann Friedrich Cotta, and Eduard Pfeiffer. These deal with questions about the constitution of the bourgeoisie; artistic freedom and censorship; and the WKV's links to colonialism and National Socialism.

A section with posters and other documents is dedicated to **Alice Widensohler**: the first woman to head the WKV, who repositioned it after World War II and also shaped other local collections.

In view of the current controversies, during which the freedoms of art, science, and education are increasingly being restricted—rights that were only gradually emerging at the time the WKV was founded—an open, **growing library** has been set up for the exhibition. Its themes range from historical to contemporary areas of conflict. The modern concepts of freedom and autonomy, which have been continuously struggled for and reaffirmed across diverse contexts since the 19th century, should ensure that political and social debates in art and science, among other fields, can be conducted free from state censorship. Especially in times of global crisis, freedom of art, science, and expression should be recognized and strengthened by the state and politicians as central social goods. Instead, various Bundestag resolutions and arbitrary definitions of German Staatsräson aim to significantly curtail the right to freedom (and asylum). Forms of civil disobedience are increasingly being criminalized. With this library—despite and precisely because of its gaps—we want to provide impetus for open and future debates. In this context, various reading groups will be formed.

Works in the exhibition (selection)

Courtesy (unless otherwise noted): the artists

AG Retrograde Strategien, *Visitation 2002/175WKV*, 2002

Documentation (photos, video, documents)

On the occasion of the 175th anniversary of the WKV, AG Retrograde Strategien set up a temporary office in the space under the spiral staircase of the Vierecksaal for the project *Visitation 2002/175WKV*. The project questioned the institutional structures of the WKV, particularly with regard to the role of the association's members. In the fall of 2002, four members of the working group visited WKV members in their homes. After written notification, a random selection determined which of the [then] 4,000 members would be contacted by telephone, resulting in approximately 35 visits in the greater Stuttgart area. Further visits took place in Berlin and New York. In addition to the length of membership in the association, the self-image of passive or active membership and the potential for action of the members in view of necessary reforms of the association were surveyed. "In order to see what is on display, the prevailing production dynamics in the art world lead visitors to museums and members to associations, while the working group, in the spirit of reverse thrust, changes this direction in order to condense the state of production relations in private space using performative means and enable processes of self-organization ..." (Source/quote: <http://www.ag-retrograde-strategien.com>)

Daniel García Andújar, *Cancel Culture*, 2023–2025

30 Fine art prints, colour, each 28 x 35 cm



The series of digital graphics is based on generative AI systems. It represents an archive of statistically compiled images in the form of engravings, paintings, or photographs depicting scenes of riots and unrest that may have taken place in Stuttgart—or so it seems. Political monuments are attacked, overthrown or only their remains can be seen. The images were generated by entering descriptions in natural language, so-called “prompts”, which refer to

historical images from the WKV archive, among others. The title *Cancel Culture* is based on the artist's ambivalent experiences in dealing with AI systems, which are generally owned by companies that regulate their functions. Strict content moderation procedures are applied to protect against discrimination, violence or hate speech. However, this socially relevant moderation also leads to content being filtered out indiscriminately. Another problem with AI systems has proven to be their susceptibility to “algorithmic bias”. Within the learning processes of AI, stereotypes of gender, race, social origin, religion, etc. are inscribed, which leads to the distortion of results, which can result in discrimination. The work examines how the representational practices of AI relate to the topic of social revolt.

Ricardo Basbaum, *4br*, 2006

Fine art print laminated on Dibond, 63 x 46 cm

Edition by WKV

Lídia Chaves, *AUCH HIER*, 2025

Wall engraving

In 1928, ten years after the dissolution of the German colonial empire, a large colonial exhibition took place in the industrial hall in Stuttgart, where the University Library is located today. The exhibition left no apparent traces, except for the original brochure, which describes the exhibited spaces in detail. Following an ongoing engagement with colonial traces in Stuttgart, the artist brings a quote from the exhibition guide into the gallery space. Engraved onto the wall and almost invisible, the quote reveals the fragility of a language of misplacement and demarcation that, despite the violence it historically carries, has yet to become obsolete.

Bruno Demattio, *stuttgart-stammheim-jail-fuck*, 1970

Silkscreen print, 46 x 35 cm

Edition by WKV

Yvonne P. Doderer, *In/Visible*, 2018

C-print; digital print

In her diagram, created as part of the exhibition *50 Years After 50 Years of the Bauhaus* (WKV, 2018), Yvonne P. Doderer traces urban structures in the city of Stuttgart that reveal continuities of the Nazi regime after 1945. The starting point is the department store built in 1928 by architect Erich Mendelsohn for the Salman and Simon Schocken brothers, which was demolished in the 1960s as part of the “car-friendly city” policy. Doderer's diagram deliberately overwhelms the functionality of classic scientific graphics with its complexity. Instead of reducing the information to keywords and key figures, it contains numerous explanatory texts.

Stan Douglas, *Courtroom*, 2007

C-print, mounted on aluminum, 90 x 100 cm

Courtesy: Edition des WKV and Staatsgalerie Stuttgart



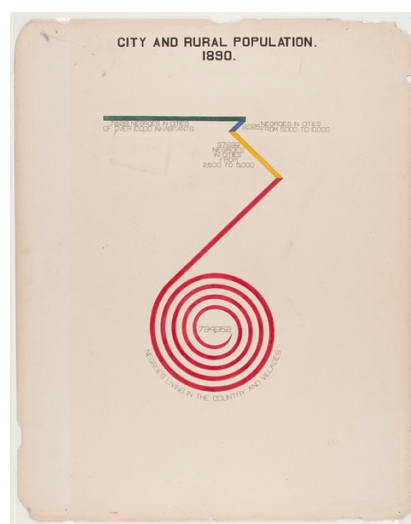
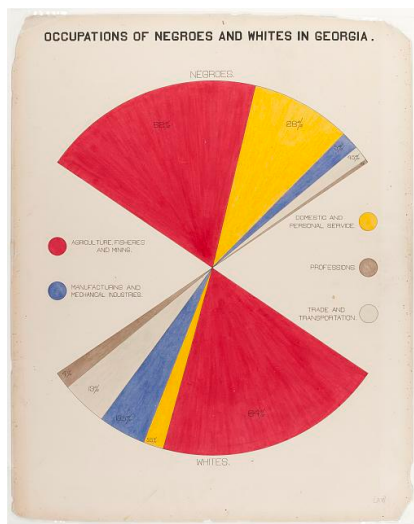
Courtroom is an edition by Stan Douglas that was created in the course of the large solo exhibition that the WKV dedicated to the artist in 2007 in collaboration with the Staatsgalerie Stuttgart. The photograph shows one of the locations of the video work *Vidéo*. This combines Samuel Beckett's 1965 film *Film* with Franz Kafka's *Der Prozess* (published posthumously in 1925) and Jean-Luc Goddard's *Zwei oder drei Dinge, die ich von ihr weiß* (1967). *Vidéo* is an early work in which justice and the police are thematized in the context of racial profiling.

W. E. B. Du Bois

(1868, Great Barrington, Massachusetts–1963, Accra, Ghana)

Visualizing Black America, 1900

Selection from 63 hand-drawn graphics, reproductions



At the 1900 World's Fair in Paris, sociologist and civil rights activist W. E. B. Du Bois presented 63 hand-drawn panels with diagrams, maps, and graphics depicting the lives of African Americans at the time. The panels were based on data he had collected together with his students. The panels show how strongly the history of slavery and structural racism continued to restrict the lives of the African American population. At the same time, they reveal that, despite all the disadvantages, education, increasing property ownership, professional diversity, and social advancement were characteristic of African American society. Du Bois' graphics

challenge the colonial view that sees the lives of African Americans as primarily deficient and backward. Instead, they show a dynamic, self-determined, and forward-looking reality. Through bold colors, abstract forms, and unconventional design elements such as spiral bars, segmented circles, and multi-layered tables, Du Bois also breaks with the linear representations of European statistics and administrative graphics. By combining scientific accuracy with aesthetic form, he creates his own visual language that sets itself apart from colonial patterns of representation.

Luise Duttenhofer

(1776, Stuttgart–1829, *ibid.*)

Various paper cutouts, 1807–circa 1820

Originals: Private collection, Stuttgart; reprints



Goethe in Stuttgart (with Heinrich Rapp), 1797 / *Grenzen der Weiblichkeit* (Limits of Femininity), undated, Courtesy: private collection

Luise Duttenhofer and her husband, the copperplate engraver Christian Duttenhofer, who was involved in the founding of the WKV, belonged to Stuttgart's upper middle class and were frequent guests at various salons. She wanted to become a painter, but her family refused to allow her to pursue this training. Instead, she took up scissors. In her paper cutouts, she comments with criticism, satire, and irony on the vanities of her contemporaries—including Gottlob Heinrich Rapp, Johann Heinrich Dannecker, Johan Wolfgang Goethe, and Sulpiz Boisserée. At the same time, she addressed the oppression of women in society. She was one of the few in her circles to openly criticize the then King Friedrich of Württemberg. In 1812, he had organized an elaborate hunting festival, for which over 10,000 people were conscripted into hunting service. In a paper cutout, she directly denounced their exploitation. This festival led to a dispute with the writer Friedrich von Matthisson. She exaggerated his subservience in a depiction in which he holds the king's dog's chamber pot.

Mina Gampel, *The Kaulla Family; Eduard Pfeiffer; Otto Hirsch*, 2022

3 acrylic paintings on canvas, various sizes



Eduard Pfeiffer, 2022

In her portraits, Stuttgart artist Mina Gampel commemorates key figures from Stuttgart's economic, political, cultural, and Jewish life. The portrait of the Kaulla family shows Karoline Kaulla (1739–1809) with her husband Akiba Auerbach (1733–1812) and one of their three sons. In 1802, Karoline Kaulla and her brother Jacob Raphael founded the first bank in Stuttgart under the name M. & J. Kaulla, which was later renamed Königlich Württembergische Hofbank (Royal Württemberg Court Bank) and remained under the management of the Kaulla family until 1915. Gottlob Heinrich Rapp, co-founder of the WKV, was a member of the bank's board of directors from 1814. It was probably there that he met Marx Pfeiffer, also a founding member of the WKV. Marx Pfeiffer's son, Eduard Pfeiffer (1835–1921), made a name for himself in Stuttgart primarily through his commitment to social reform housing projects and the redevelopment of the old town. From 1911 to 1919, he served as deputy chairman of the WKV.

The lawyer and civil servant Otto Hirsch (1885–1941) was a staunch advocate for the rights and survival of Jewish people in Germany during the Nazi regime. As early as 1926, he had founded the Stuttgart Jewish Lehrhaus (Jewish Community Center) together with the manufacturer Leopold Marx and the musicologist Karl Adler, which in 1933 gave rise to the Jewish Art Community of Stuttgart. Here, Jewish artists who had been excluded from the WKV and other institutions at the time were able to exhibit their work. Otto Hirsch was murdered by the Nazis in the Mauthausen concentration camp in 1941.

HAP Grieshaber, *Wald. Umweltschutz*, 1972

Color woodcut on art paper, 97 x 67 cm

WKV archive

John Hillard, *Off Screen (No. 5)*, 1999

Irisprint, 30.5 x 38.5 cm

Edition by WKV

Christoph Irrgang, *Untitled (Hermann's Monument)*, 1992

Series of five black-and-white photographs, produced in an edition of 11 as multiples in a green box, exhibition copy, photo prints on baryta paper, motif dimensions: 24 x 16 cm



Christoph Irrgang's photographs were taken at the Hermann's Monument, a colossal statue standing 53 meters tall in the Teutoburg Forest. It is one of those 19th-century structures that symbolize the formation of a national identity and a national historical narrative in Germany. Irrgang explores the monumentality of the statue, whose architectural surroundings shape the viewer's perception.

Vika Kirchenbauer, *Compassion and Inconvenience*, 2024

Ein-Kanal-Video, Farbe, Ton, 30 Min.

Courtesy: Vika Kirchenbauer / VG Bild-Kunst



Vika Kirchenbauer's essayistic-performative video work *Compassion and Inconvenience* (2024) explores the origins of public art exhibitions in 18th century London, whose contexts of origin she re-examines. A little-noticed care facility for “abandoned infants” becomes the starting point for the founding of European art institutions, in which private economic and colonial interests intersect with ideas of charity and the pursuit of human refinement. The accompanying conflicts and discourses show how a rhetoric of democratization and simultaneous efforts at class differentiation shaped the art field from an early stage. The work reconstructs, for example, how the artists of the time invented entrance fees for exhibitions in order to exclude

those who, in their eyes, lacked the ability to judge art. Kirchenbauer thus not only raises questions about the continuities of institutionalized exclusions and forms of violence, but also about the way in which artists' self-image is entangled in them. At the centre of the video work are five performers who recite texts from 18th century British philosophy and theology that reflect the spirit of Britain's first public art exhibitions, as well as from minute books in which concrete decision-making processes were recorded.

Ferdinand Kriwet, Poem Print, 1971

Acrylic on plastic on wood, 126 x 126 cm

Edition by WKV

Antoni Muntadas, Warning: Perception Requires Involvement, 2003

C-print, edition

Courtesy: Private collection

Suntag Noh, *Deer*, 2008

3 color photographs

Courtesy: WKV Archive



The photo series shows unusual perspectives of Ludwig Habich's golden deer, which has been enthroned on the dome of the art building since 1913.

Anna Oppermann

(1940, Eutin–1993, Celle)

Anders Sein („Irgendwie so anders...“) Portrait A.O., 1980–2007

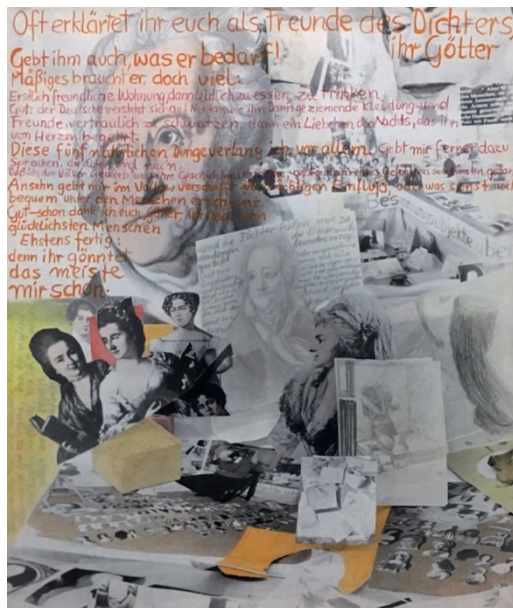
Black-and-white photography on baryta paper, 60.5 x 50 cm

Edition by WKV

from: *Besinnungsobjekte über das Thema Verehrung. Anlass: Goethe, 1981–1984*

4 photo emulsions on canvas, hand-colored, various dimensions

Courtesy: Estate Anna Oppermann



Single screen of the ensemble

In 1981, Anna Oppermann's ensemble *Besinnungsobjekte über das Thema Verehrung. Anlass: Goethe* was created for an exhibition by Hessischer Rundfunk. The occasion: Goethe.

Oppermann's ensemble works show states of artistic research processes that move incessantly between research, reflection, setting, and shifting. None of her ensembles were declared “finished” by her during her lifetime. The ensembles grow alongside her reflections on a specific theme and a specific starting object—for example, the veneration of Goethe and a “stage-like structure made of fabric and wire ... in the center of which is an eye-like opening, whose round arch continues in an arrangement behind it consisting of images of the mine on the Ilmenau.” In numerous steps, decided by the artist in dialogue with the respective exhibition space, further objects are added and arranged in a stage-like setting: press clippings, plant parts, terms and texts, natural and manufactured found objects, her own artistic comments (in the form of Polaroids, drawings, paintings, works on paper, etc.) and the like. Individual moments of the growing ensemble are repeatedly drawn and/or photographed from different perspectives, and the results—including large-format photographs printed on canvas and painted over—are also added ...

Besinnungsobjekte über das Thema Verehrung. Anlass: Goethe was further developed in 1982 for the dome hall of the WKV as part of the exhibition *Past, Present, Future*. The concept for the exhibition was originally submitted by the then director Tillmann Osterwold for documenta – where, as is well known, Rudi Fuchs was chosen. Adapted for the WKV, the exhibition was shown in three stages from May 26 to August 22 and completed. This process-oriented structure corresponds in a certain way to Oppermann's working method—and also to the idea of a process-oriented approach to 200 years of the WKV's existence.

The keywords that inspired the “Goethe Ensemble” range from classicism, humanism, veneration of the deceased Goethe, monuments, criticism of Goethe and his response to

criticism, to women and love. "I am interested," wrote the artist, "in finding out what type of artist Goethe embodies... what were the prerequisites for his career—what is the basis for this excessive veneration by the educated middle classes? A question that also resonates in Luise Duttenhofer's 1797 silhouette of Goethe's visit to Stuttgart and his meeting with Gottlob Heinrich Rapp. The exhibition shows four painted-over photo canvases from the ensemble, which deal primarily with Goethe's relationship with women in a critical manner.



Exhibition view (partial view), WKV 1982, *Past, Present, Future*

Dan Perjovschi, various drawings, 2006; 2025

Reproductions, various dimensions

In 2006, Dan Perjovschi inhabited numerous rooms of the old part of the Kunstgebäude with his drawings as part of the WKV exhibition *Michaël Borremans, Fernando Bryce, Dan Perjovschi. Zeichnungen* (Drawings). One of these, which has been reproduced for the current exhibition, referred to the Victory Column in the center of the Schlossplatz—the prestigious neighborhood where the WKV is located. Since 2005, Perjovschi has repeatedly created works for the WKV or in cooperation with it, for example in the context of the protests against Stuttgart 21—or most recently for the federal elections.



Dan Perjovschi, 2025

Walter Renz

(1908, Stuttgart–1998, Tecklenburg)

Selection of black-and-white photographs, 1936–1950s



Weißenhof Estate, undated (1936–1940)



Cannstatter Volksfest, 1936



Cannstatter Volksfest, undated (1955–1965)



Cannstatter Volksfest, 1957

In his photographic work, Stuttgart artist Walter Renz reflects on the city and urban life in the 20th century at the margins of bourgeois society. The upheavals, transformations, and continuities of the pre- and post-war years in Stuttgart are at the core of his work. The main subjects of his photographs are the Cannstatter Volksfest during and after National Socialism, the appearances and presence of Nazis in public spaces, and, repeatedly, the urban ruins and improvisations after 1945. His gaze is never voyeuristic, but always attentive, and his photographic approach remains sober and empathetic at the same time. With this balance between objectivity and empathy and a keen sense for the unintended ironies of everyday life, he succeeds in de-dramatizing theatrically charged Nazi marches as well as views of endless landscapes of rubble—without trivializing either.

Renz's photographs show a deliberately selective, fragmented view of reality. Almost incidentally, the camera seems to pan across a postcard stand's display. Alongside cute kittens, angelic, blonde-haired girls, and Jean-François Millet's resigned *gleaners* (1857), there are also portraits of Adolf Hitler, Hermann Göring, and Joseph Goebbels—a symbol of the normalization of fascism.

Renz's photographs show the efforts to restore social life after the Second World War without resorting to rhetoric of victimhood. Nor does he resort to the usual post-war clichés of 'rolling up one's sleeves.' Instead, the focus is on fragile gestures of arrangement in the urban chaos – whether through a barely recognizable order in the rubble or a cautious revival of leisure culture. The fragility of the conditions at the time is also evident in references to the presence of the American occupying forces.

Humans—as well as the animals they have domesticated—often appear lost in Renz's photographs, whether they are at the fair or in the dreary urban space dominated by billboards or rubble. We usually see people from behind, looking at or pointing at something. They direct our gaze to the attraction in the picture, which they often simultaneously conceal with their bodies. In the pictures of the Cannstatter Volksfest, these attractions are mainly health education posters from the 1920s and 1930s, which continued to be used after 1945.

The largest solo exhibition of Walter Renz's work to date took place in 1986 at the WKV (later at the Folkwang Museum in Essen and the Koblenz Kunstverein). As a long-standing member, he was active in the association's artistic advisory board in the 1950s. Renz was friends with artists

and intellectuals such as HAP Grieshaber, Fritz Ruoff, Werner Oberle, Willi Baumeister, and Helmut Heißenbüttel. After World War II, he belonged to the artist group Die Freunde (The Friends). During the Nazi era, he was involved in the resistance project *Reutlinger Drucke* (Reutlingen Prints) together with HAP Grieshaber and others.

José Alejandro Restrepo, *Quindío Pass II*, 1998

Video installation with three monitors, color and black and white, sound, ca.13 min.;
colored copperplate engraving by Christian Duttenhofer, 1810, reprint



In 1992, José Alejandro Restrepo traveled through the Quindío Pass in Colombia, following in the footsteps of German explorer Alexander von Humboldt. This journey resulted in, among other things, his video works *Quindío Pass I* and *II*. The starting point for these works was a copperplate engraving by Christian Duttenhofer, which he had made based on sketches and specifications by Humboldt and Joseph Anton Koch. It shows a group of indigenous people being forced as porters for an expedition. The person at the front appears to be carrying one of the explorers on his back.

Some of Humboldt's central writings were published by Cotta's publishing house. Johann Friedrich Cotta and Duttenhofer were among the founding members of the WKV. Using Humboldt, Duttenhofer, and Koch—who also created the famous caricature of the military and art academy Hohe Karlsschule in Stuttgart in 1791—Restrepo points to the colonial roots of Western science and art. The figure of the indigenous porter, stylized in colonial representations as an allegory of powerlessness, appears in his work as a figure of the potential transformation of oppression into resistance. Restrepo writes:

“In 1801 Alexander von Humboldt makes a sketch, then passes it on to Joseph Anton Koch ten years later, so that the latter can paint a final picture of it in Rome. Koch in turn, passes the sketch on to Duttenhofer, so that he can produce an according engraving in Stuttgart. Humboldt himself intervenes, activates his memory and his artistic sense and makes precise indications: here there must be a fallen branch, with orchids here and there, or plants against the light in the foreground. Sixty years later, another voyager, von Thielmann, claims the engraving is imprecise and based exclusively on memories – the chain of interpretations continues ...

The figure of the ‘porter’ who appears in the engraving of the Quindío-Pass, is a recurring figure during the nineteenth century, in engravings of voyagers through Colombia. As an historical

Courtesy: The artist and Jack Shainman Gallery, New York

[illegible]

instrumentalized once again after World War II in the context of bloc politics.

In 2019, Hank Willis Thomas fundamentally changed and expanded this diagram for an exhibition in Brussels. In contrast to Barr's, his extremely multi-layered representation covers the period between 1870 and 1970. Using the example of Belgium's violent dominion over the Congo, he traces the complex geopolitical and economic interrelationships between modern art, capitalism, and colonialism.

Colonial power and exploitation relationships are examined, as is the resistance against them – right up to the independence of the Congo. Only then did Belgium distance itself from human zoos, which were still part of the Brussels Expo in 1958.

During this period, carved ivory became increasingly popular in Europe. Thomas traces the origins of Cubism and Art Deco back to this development, whereby Art Deco, with its typical materials, is based not only on the ivory trade but also on the exploitation of copper mines in the Congo. Another part of the Belle Époque was the Berlin Conference on Africa, at which the European colonial powers decided to systematically divide up Africa without the participation of the indigenous populations.

Thomas also addresses the styles and art movements created by Afro American artists, such as jazz and the Harlem Renaissance, which are completely absent from Barr's diagram, as well as anti-colonial and decolonial projects, including the Négritude movement (a self-designation of Black intellectuals); the exhibition *The Truth About the Colonies*, conceived by some Surrealists as a counter-exhibition to the 1931 Paris Colonial Exhibition; and the Pan-African Conference launched by W.E.B. Du Bois. Thomas places the second edition of this conference, which took place in Brussels, in the context of the “Black Shame” smear campaign, a völkisch-nationalist campaign of racist slander and defamation against BIPOC who belonged to the French colonial troops, launched in Germany in the 1920s. Thomas points to the intertwining of this campaign with the rise to power of the National Socialists. He situates Henri Matisse's post-World War II works on paper in the context of the Harlem Renaissance, whose representatives Matisse maintained close contact with.

Thomas corrects the prevailing narrative about the spread of the HIV virus, which also killed numerous well-known artists in the 1980s. The virus, which from the 1980s onwards was supposedly spread mainly by homosexual men, had in fact already begun to spread in Africa in the early 1960s, particularly in the Congo, facilitated by colonial violence against the indigenous population.

Thomas condenses his multi-layered references into a structure that is almost impossible to untangle, thus pointing not only to the complexity of socio-political contexts, but also to the opacity of structures of power and oppression.

hermann de vries, *Dieser Stein und dieser Holzklotz erleuchten nicht*, 1992–1994

Stone and wood in a box

Edition by WKV

Further objects (selection)

Herbert Bayer, “Biology of C.S.C.,” 1944

Graphic, published in *Fortune Magazine*, October 1944

Courtesy: Private collection

Daniel Nikolaus Chodowiecki, *Natürliche und affectirte Handlungen des Lebens*, 2nd edition, 1778

Selection from series, reproductions

Ist die Malerei in Polen frei? (Is Painting Free in Poland?), 1963

Excerpt from the SWR's *Abendschau* program on February 27, 1963

Video, black and white, 2:10 minutes

Courtesy: SWR

In her book *Die Kunst der Stunde* (2021), art historian Regine Wenniger describes the boom that Polish art triggered in West German art institutions in the late 1950s and 1960s. She researched over a hundred exhibitions that were seen as signs of openness and cultural transfer, but were also shaped by the political and cultural projections of West German actors. The enthusiasm for Polish art at the time can also be traced in the WKV program. The SWR report, which was broadcast as part of the WKV exhibition *Polish Painting* (1963), reflects the ambivalence of this interest. With their focus on abstract art in Poland, the exhibitions were intended to dispel the common stereotype of “socialist realism in the East vs. abstraction in the West,” but at the same time reinforced it. The SWR journalist clearly tries to get Stanisław Lorentz, the director general of the Warsaw National Museum, to say that Polish artists are not free in their choice of style.

Friedrich Strass, *Allgemeine Übersicht der Weltgeschichte in Strömen und Flüssen*, 1821

Map diagram, Verlag Vinz. Zanna & Comp. Augsburg

Courtesy: Private collection

Tin figures depicting the genocide in Namibia, undated.

Courtesy: Private collection, Stuttgart

From 1884 to 1915, the German Empire was a colonial power in what is now Namibia. From the outset, it violently suppressed the local population, who resisted foreign domination. This violence culminated in the war of extermination against the Ovaherero and Nama peoples between 1904 and 1908. Lieutenant General Lothar von Trotha ordered the complete extermination of the Ovaherero in October 1904 and of the Nama in April 1905. An estimated 100,000 people were murdered by German troops, died of thirst in the Omaheke Desert, or perished in concentration camps. This genocide is considered the first of the 20th century.

The German federal government formally insists that this was only genocide “from today’s perspective.” In doing so, it relativizes the structural and legally entrenched racism of the time as the core of this genocide. It invokes the law in force at the time, according to which the mass killing of rebellious colonized people was lawful, and the fact that the legal term “genocide” did not yet exist at that time.

In the German Empire and even during the Weimar Republic, tin figures were popular with children, who used them to reenact the genocide of the Ovaherero and Nama. This deeply racist and inhumane toy clearly shows how deeply rooted this genocide was in structural and everyday racism.

We have therefore decided to display these tin figures in a filtered form. They come from a local private archive.

APPENDIX

WKV

Founding members and committee members in 1827 (selection)

Start-up capital: 600 shares at 5 guilders 30 kreuzers each

Structure: 15 members on the Administrative Committee (AC), 30 members on the Society Committee (GA)

Court Councilor André (AC), Johann Friedrich Freiherr Cotta von Cottendorf (AC), Christian Duttenhofer (SC), Georg Ebner (SC), Lieutenant Colonel von Fleischmann (AC), Finance Councilor Glocker (AC), Senior Tax Advisor Götz (AC, Deputy Chairman; Conservator), Court Chaplain Carl Grüneisen (AC), Johann Georg August Hartmann (Chairman: 1832-1836), Court Councilor Johann Christoph Friedrich Haug (SC), Dr. Carl Urban Keller (AC; Conservator), Legal Advisor König (AC; Treasurer), State Councilor August Friedrich Köstlin, Court Councilor Friedrich Christoph Mayer, Prof. Johann Gotthard Müller (AC), Privy Legation Councilor Marx Pfeiffer, Privy Court Councilor Gottlob Heinrich Rapp (AC, Chairman: 1827-1832), Court Councilor Georg Reinbeck (Chairman: 1836-1842), Prof. Gustav Schwab (AC), Court Domain Councilor Ernst Eberhard Friedrich Seyffer (AC), Nikolaus Friedrich von Thouret (SC), Senior Government Official Karl Eberhard Wächter (AC), Ministerial registrar Heinrich Wagner (AC), Legation Councilor Wagner (AC)

Chairmen and -women since 1827 (as of June 2025)

Dr. Carl Urban Keller (from 1827), Privy Court Councilor Gottlob Heinrich Rapp (1827–1832), Johann Georg August Hartmann (1832–1836), Court Councilor Georg Reinbeck (1836–1842), Karl August Rüpplin (1842–1848), Carl Gustav Abel (1848–1860), State Councilor Christian Heinrich Wilhelm Gustav Rümelin (from 1860/61), Commercial Councilor Friedrich Gustav Schulz (for 30 years), Philipp Gustav von Tscherning (ca. 1899–1919), Constantin Demmler (1919–1925), Mayor Dr.-Ing. e. h. Gottfried Klein (1925–1935), Dr. Karl Lautenschlager (1935–1948), Theophil Frey (1948-1949), Josef Hirn (1949–1969), Dr. Jürgen Hahn (1969–1979), Gerd Hatje (1979-1985), Dr. Gerhard Lang (1985-1994), Hans J. Baumgart (1994–2005), Annette Kulenkampff (2005–2013), Petra Olschowski (2013–2016), Martin Fritz (2017–2023), Prof. Kerstin Thomas (since 2023)

Managing directors and curators, known as directors from 1964, since 1874

(as of June 2025)

Adolf Rueff (1874–1881), Richard Stier (1881–1910), Theophil Hermann Widensohler (1910–1922), Julius Hartmann (1922–1933), Hans Vogel (1935–1945), Alice Widensohler (1946–1965), Dieter Honisch (1965–1968), Uwe M. Schneede (1968–1973), Tilman Osterwold (1973–1993), Martin Hentschel (1994–2000), Andreas Jürgensen (2001–2003), Hans D. Christ, Iris Dressler (since 2005)

Locations of the WKV since 1827

June 25, 1827

Gasthaus Krone (Guest house), Wangen

First planning meeting for the founding of the WKV

November 18, 1827

Oberes Museum (Upper Museum)

Kanzleistrasse 11 (today: Theodor Heuss Strasse)

First constituent general meeting of the WKV

1827–1839

Pavillon der Garde-Offiziere (Pavilion of the Guard Officers)

Königstrasse 12, opposite the Royal Stables

Architect: Nikolaus Friedrich von Thouret

1819–1827: Presentation of the Boisserée Collection

1826: Setting for Wilhelm Hauff's novel "Die Bettlerin vom Pont des Arts" (The Beggar Woman of the Pont des Arts), in: *Morgenblatt für gebildete Stände*

1827–1839: Location of the WKV

1829–1869: Various schools

Passes into the ownership of the Princes Henckel von Donnersmarck

1914: Demolition

1839–1843

Großer Bazar (Grand Bazaar)

Königstrasse 34-38, wing Kanzleistrasse (today: Willi-Bleicher-Strasse)

1834–37 Built on the site of the former stately Bindhaus of the court cooperage

Architect: Nikolaus Friedrich von Thouret

WKV had to pay rent for use

1944: Destroyed and demolished

1843–1850

Royal Museum of Fine Arts, west wing (today: Staatsgalerie)

Neckarstraße

Architect: Gottlob Georg von Barth

The location was criticized by members because of its location on a "dusty street" far from the city center. (from: WKV Festschrift 1927)

1850–1854

House of architect Ludwig Mäntler

Stiftstrasse 5

1800–1808: House of Johann Heinrich Dannecker

1854–1856

Calwer trading house

Königstrasse 43 B

Premises provided by banker Georg Martin Doertenbach. Together with his father, Doertenbach was involved in the founding and further expansion of the Stuttgart banking house Doertenbach, the Esslingen machine factory, the Esslingen spinning and weaving mill, and other joint-stock companies. He was a partner in wool manufacturing businesses in Calw and a member of the

board of directors of the Frankfurter Hypothekenbank. Max Doertenbach was on the board of the Große Kunstausstellung (Great Art Exhibition), which took place at the opening of the Kunstgebäude in 1913.

1856–1870

House of the merchant and later commercial councilor Carl Faber

Königstrasse 41, 2nd floor

1870

House of the heirs of Carl Faber

Schmale Straße 11, directly behind the house at Königstrasse 41

1871

House of the gold molding and mirror manufacturer Karl Vetter

Friedrichstrasse 32, on the site of today's Friedrichsbau

1888–1945 | 1949–1961

Kunstgebäude (Art Building)

Schellingstrasse 6 (today: parking lot)

Owned by the WKV, main and secondary location

Architect: Eisenlohr and Weigle

Opening: November 26, 1888

1930s: partly rented to the S. Rothschild Söhne company, which was presumably “Aryanized” in 1937

Destroyed in Second World War

1949: Reconstruction and reuse

1961: sold to the city of Stuttgart and demolished

1913–1944 | from 1953 (in parts) and 1961 (completely)

Kunstgebäude (Art Building)

Schlossplatz 2

Architect: Theodor Fischer; golden deer statue: Ludwig Habich

On the former site of the Royal Court Theater (1811), which burned down in January 1902;

formerly the Neue Lusthaus (built 1584–1593) and opera house (1750)

March 29, 1913: Opening with the *Große Kunstausstellung* (Great Art Exhibition) Stuttgart

March 18, 1920: Venue of the National Assembly in the wake of the Kapp Putsch

Around 1936: New address as Ludendorffstraße 2 (today: Bolzstraße)

February 21, 1944: First bombs hit the Kunstgebäude, which is ultimately completely destroyed

1956–1961: Reconstruction, architects: Paul Bonatz, Günther Wilhelm

1946–1949

Various locations

Gerockstraße 17; Künstlerhaus Sonnenhalde, Hugo Borst's estate at Gährkopf 3;

Malerinnenheim, Eugenstraße 17, Staatsgalerie; Union department store (formerly Tietz department store, which was expropriated by the Nazis)

Register of persons (selection)

Alfred H. Barr, 1967, 1779



In his text “Kontexte des Zeigens” (Contexts of Display, 2010), Stephan Schmidt-Wulffen juxtaposes a photograph showing Alfred H. Barr with an engraving by Daniel Chodowiecki. The engraving shows the bourgeois “art connoisseur” from Chodowiecki's series *Natürliche und affektierte Handlungen des Lebens* (Natural and Affective Actions of Life, 1778–1779). This series consists of pairs of images that contrast bourgeois and courtly identities. While the bourgeoisie are depicted as natural, reserved, introverted, and disciplined, the nobility are caricatured as artificial, exalted, and dissolute. The photograph shows Barr, some 190 years later, standing absorbed in front of a sculpture by Alexander Calder at MoMA. It seems as if Chodowiecki's ideal of bourgeois art appreciation is still effective today—institutionalized by the concept of the so-called White Cube: the program of a supposedly neutral, purist, and windowless exhibition space that, isolated from the everyday world, encourages quiet contemplation.

Sulpiz and Melchior Boisserée



Luise Duttenhofer, *Sulpiz Boisserée on the spires of Cologne Cathedral*, 1828

The brothers Melchior (1786–1851) and Sulpiz Boisserée (1783–1854), who came from a Cologne merchant family with Belgian roots, collaborated with Johann Baptist Bertram to build up a collection of old German and Dutch paintings. Most of the works came from churches that had been secularized during the French Revolution. In this way, they managed to amass around

250 paintings with relatively little financial outlay. By presenting their collection in Heidelberg, and in particular in the former Pavilion of the Guard Officers in Stuttgart, they intended to construct a national art history through targeted curatorial and staging strategies and to emotionally guide its reception (see below). In addition, the Stuttgart exhibition was linked to the hope that the King of Württemberg would purchase the collection. Ultimately, however, this did not happen, partly due to resistance from some “patriotic” artists. Instead, the collection formed the basis for the Munich Pinakothek.

Sulpiz Boisserée, a son-in-law of Gottlob Heinrich Rapp, was enthusiastic about the Middle Ages as the supposed cradle of German identity, an attitude that was also reflected in his obsessive commitment to the completion of Cologne Cathedral. Luise Duttenhofer ironically captured his enthusiasm in a silhouette, in which Rapp can also be seen. The completion of Cologne Cathedral was one of the central art projects that – like the Boisserée brothers' painting collection, the Grimm brothers' fairy tale collection, and the Schiller festivals – were part of the cultural nation-building process.

Johann Friedrich Cotta, since 1822 Freiherr Cotta von Cottendorf
(1764, Stuttgart–1832, *ibid.*)

1827: Founding member of the WKV, member of the Administrative Committee



Portrait by Karl Jakob Theodor Leybold, 1824

In 1787, Johann Friedrich Cotta took over the family business founded in Tübingen in 1659, the Cotta'sche Verlagsbuchhandlung, which he moved to Stuttgart in 1810. He developed the company into the most important publishing house of the German classical period and was sometimes referred to as the ‘Bonaparte of booksellers’ (Carl August Böttiger, 1807). He had great political influence through various offices and especially as a representative of the estates. Together with other figures in Stuttgart society, he shaped cultural life. In addition to books, Cotta published various newspapers and magazines, including the political *Allgemeine Zeitung* and the *Morgenblatt für gebildete Stände* (including the supplement ‘Kunst-Blatt’). Due to the strong censorship in the Kingdom of Württemberg, he eventually had to move the editorial office of the *Allgemeine Zeitung* to Ulm and later Augsburg. Cotta fought tirelessly for freedom of the press and authors' rights. At the same time, he supported King Wilhelm I politically and received numerous privileges in return. ‘It is precisely in Cotta, in whom one would like to see the prototype of the dynamic citizen because of his countless entrepreneurial activities and his commitment against censorship ..., that we can see the fascinating power that still emanated from the aristocratic courtly world in the early 19th century. The ‘independent’ Cotta allowed

himself to be integrated into it in order to find social recognition there.’ (in: From: *Baden und Württemberg im Zeitalter Napoleons*, exhib. cat. 1987, vol. 1.1, p. 338 f.)

Louise Duttenhofer

See above

Familie Hartmann-Reinbeck

Co-founders and chairs of WKV

In Stuttgart, people did not speak of salons, but of “open houses”. These included the houses of the Rapp, Dannecker, Cotta, Hartmann, and Reinbeck families. One interior view of the Hartmann-Reinbeck house shows the large art collection of the lords and ladies of the house: Johann Georg August von Hartmann, founding member and chairman of the WKV until 1836 (succeeding Rapp), his wife Mariette, their daughter Emilie, and her husband Georg von Reinbeck, also a founding member of the WKV, succeeding his father-in-law as chairman in 1842. Reinbeck was the first to decide that the WKV should also purchase works by “foreigners,” which at that time referred to artists from cities outside Württemberg, such as Munich or Düsseldorf. Emilie Reinbeck was a successful landscape painter whose works were often represented in the WKV.

Erich Heyfelder

(1874, Bromberg–1957, Tübingen)

1930–1935: Member of the Administrative Board of the WKV

Art historian Erich Heyfelder, who was elected to the Administrative Board of the WKV in 1930, resigned in protest in 1935: “Since I have a completely different view of the Führer principle than is currently held by the Kunstverein, and one that I believe is far more in line with the ideals of the party, I consider not only my work on the Administrative Board but also its activities in general to be of little benefit, and I am now drawing the necessary conclusions for myself. The suggestion for self-dissolution is ... intended as a mere expression of opinion by a member of the association to the administrative board.” (Letter dated December 13, 1935, to Hans Vogel, managing director of the WKV)

Wilhelm Hauff

(1802, Stuttgart–1827, *ibid.*)

In 1827, writer Wilhelm Hauff became editor-in-chief of the *Morgenblatt für gebildete Stände* published by Cotta’s publishing house. In the same year, he published his novella *Jud Süß* (Jud the Sweet) there, and the year before that, *Die Bettlerin vom Pont des Arts* (The Beggar Woman of the Pont des Arts). The central object in *Die Bettlerin vom Pont des Arts* is the portrait of a woman, which the two protagonists of the novella discover in the Boisserée Collection exhibition in the former Pavilion of the Guard Officers in Stuttgart. After the collection moved out, the rooms of this building on Königstraße served as the WKV’s first exhibition venue. In *Jud Süß*, Hauff draws on the judicial murder of Joseph Süß Oppenheimer (1698, Heidelberg–1738, Stuttgart). In the 1730s, Oppenheimer was a court factor for Duke Karl Alexander of Württemberg. His reform efforts met with resistance from the Stuttgart bourgeoisie, which eventually erupted in anti-Semitic sentiment. With the sudden death of the duke, Oppenheimer lost his protection; shortly afterwards, he was arrested and charged with numerous

unsubstantiated offences. After a show trial, he was sentenced to death and strangled. His body was kept on public display in a cage for years. Hauff, who is also known for his orientaling fairy tales, criticizes Oppenheimer's execution, but at the same time makes use of anti-Jewish stereotypes typical of the time, which were later adopted by the Nazi regime in a radicalized form to incite hatred against the Jewish population.

It is recorded that between 1857 and 1858, the WKV purchased the work *Jud Süß Oppenheimer vor der Leiche des Herzog Karl Alexander* (Jud Süß Oppenheimer before the Corpse of Duke Karl Alexander) by Carl von Häberlein (inv. no. 663).

Karoline (Chaile) Kaulla, née Raphael

(1739, Buchau am Federsee–1809, Hechingen)

Karoline Kaulla (see above: Mina Gampel) was the founder of an important Jewish family in Württemberg, which was primarily active in banking and provided important economic impetus. Born Karoline (Chaile) Raphael, the businesswoman was appointed court factor in Donaueschingen at the age of 29. She registered her patent under the name Kaulla – a name she made so successful that the entire male line of the family, including her husband and brothers, adopted it. In 1770, she succeeded Joseph Süß Oppenheimer, the ducal factor of Württemberg, who had been executed after a politically motivated show trial marked by anti-Semitic prejudice. Together with her brother Jacob Raphael Kaulla, she was initially successful in trading luxury goods and later in supplying the army. They eventually concentrated on financial transactions, primarily providing loans to Duke Friedrich. In 1797, he wanted to grant them court protection in Stuttgart and Ludwigsburg, but this plan failed due to anti-Semitic resistance from the citizens and merchants of Stuttgart. Five years later, the siblings founded the private bank M. & J. Kaulla, which was renamed Königlich Württembergische Hofbank in 1805 and continued to be run by members of the family for many years. Johanna Kaulla is one of Karoline Kaulla's descendants. The wife of her great-nephew Eduard was murdered in the Theresienstadt concentration camp in 1943; their daughter Margarethe Kaulla had already been declared dead in the Ravensbrück women's concentration camp in 1942.

August Friedrich Köstlin, since 1846 von Köstlin

(1792, Nürtingen–1873, Stuttgart)

1827: Founding member of the WKV



Portrait around 1830 / Ulrike Meinhof, 1964

The political career of the lawyer August Friedrich Köstlin led him to the Privy Council. When he opposed the secret council's harsh treatment of officials who had supported the 1848 revolution in Germany, he lost his position but was given other administrative offices. Through his brother Heinrich, he met Gustav Schwab and other protagonists of the Swabian Poetry School, which he joined. He occasionally supported his brother's reform efforts in two psychiatric institutions. He was also involved in the arts at various levels. In addition to his voluntary work for the WKV, he was a part-time director of the State Art School (today's Stuttgart Art Academy) and the State Art Collections (today's Staatsgalerie Stuttgart) from 1842 to 1867. Köstlin was the brother-in-law of Henriette Köstlin, a daughter of Gottlob Heinrich Rapp. His son Karl, initiator and chairman of the Heilbronner Kunstverein, ran the then ultra-modern cell prison in Heilbronn. His great-great-niece Ulrike Meinhof died in the high-security prison in Stuttgart-Stammheim in 1976. His great-great-cousin Reinhard Köstlin (1875–1957) worked as a colonial official in German East Africa from 1905 and published an article in the catalogue of the Stuttgart colonial exhibition in 1928.

August Lämmle

(1876, Oßweil–1962, Tübingen)

1939 Member of the Administrative Council of the WKV

The teacher and dialect poet August Lämmle was one of the active supporters of the Nazi regime in Stuttgart, which he supported with his writings and poems, through lectures and readings, and through his cultural and political activities. In 1930, he was a member of the Administrative Board of the WKV for several months. More than 85 streets and roads in Württemberg are named after Lämmle.

Marx Pfeiffer

(1786, Weikersheim–1842, Stuttgart)

1827: Founding member of the WKV

Eduard Gotthilf Pfeiffer, since 1900 von Pfeiffer

(1835, Stuttgart–1921, *ibid.*)

approx. 1910–1919: Member of the Administrative Board of the WKV and Deputy Chairman (from 1911)

The banker Marx Pfeiffer, a founding member of the WKV, was one of the first Jews in Stuttgart to be granted the right of residence there in 1808. Through his first two marriages, he was connected to the Kaulla family. Eduard Gotthilf Pfeiffer was born of his third marriage, who served as deputy chairman of the WKV from 1911 to 1919. Eduard was the first Jewish member of the Württemberg state parliament. In addition to his entrepreneurial activities as co-founder of the Württembergische Vereinsbank and as a member of numerous supervisory boards, he was also politically active. He initiated groundbreaking social projects, championed the cooperative movement, and promoted the arts. In 1866, he founded the Association for the Welfare of the Working Classes, which was dedicated to “promoting the interests and improving the moral and economic conditions of the working classes.” This led to numerous social reform housing projects, including the Ostheim settlement.

Gottlob Heinrich Rapp, since 1821 von Rapp

(1761, Stuttgart–1832, *ibid.*)

1827–1832: Founding member and first chairman of the WKV



Portrait of Philipp Friedrich Hetsch, around 1815 / Luise Duttenhofer, Heinrich Rapp, proclaiming the fame of his brother-in-law Dannecker as the creator of the Christ statue, n.d.*

Gottlob Heinrich Rapp is the prototype of the influential educated and propertied citizen who established himself in the 19th century. He was active as a merchant, bank director, artist and patron of the arts, writer, civil servant, dilettante (self-designation), lithographer and horticultural theorist and much more. His and Friederike Rapp's house at Stiftstraße 7 was not only a meeting place for the city's artistic elite, including numerous professors and former students of the former Hohe Karlsschule, but also for Goethe and Schiller. Rapp took over his father's cloth business at a young age and was entrusted with the management of the ducal mirror factory and the royal tobacco monopoly, the control and later the direction of the Königlich Württembergische Hofbank (Royal Court Bank), and various political offices. He was the brother-in-law of sculptor Johann Heinrich Dannecker, uncle of poet Gustav Schwab, and father-in-law of art collector Sulpiz Boisserée. In 1807, he founded the *Morgenblatt für gebildete Stände* with Johann Friedrich Cotta, and in 1827, he founded the WKV with Cotta and numerous other members of the upper middle class. As the court increasingly withdrew its patronage of the arts, platforms such as the *Morgenblatt* and the WKV became important for reaching new audiences and buyers of art. For with independence from the court and the church, the new freedom of art also coincided with its precariousness and dependence on new markets.

(*Note by Duttenhofer on the silhouette: “Dannecker had finished his Christ; / he stands here as a faun, the Christ in his hand. / Hofrath Rapp, the other faun, garlands / the statue and announces the excellence / of the craftsmen to the public with the children's trumpet / on the stone.”)

Oskar Schlemmer, 1933, 1953

According to various sources, Oskar Schlemmer's solo exhibition planned for March 1933 at the WKV, a few weeks after the Nazi seizure of power, was closed shortly after opening as a precautionary measure due to an anonymous threat from the NSDAP and/or negative press coverage in the *NS-Kurier*. It was not banned, but closed in an act of self-censorship and anticipatory obedience. The chairman at the time was former mayor Gottfried Klein, his deputy was Ernst Landerer, a judge at the Higher Regional Court, and the administrative board included Max Tafel, Cornelius Kauffmann, Julius Faber, Erich Heyfelder, and Hans Spiegel, among others.

In the printed version of the WKV's report on the 1932–1935 financial years, the exhibition is no longer mentioned, unlike in the typescript.

Despite the closure, Alfred H. Barr managed to see works from the exhibition at the F. C. Valentien gallery in Stuttgart, which had taken them over. Barr then commissioned Philip Johnson, who was head of the architecture department at MoMA in New York at the time and an open supporter of fascism, to purchase two of these works. Thus, the famous *Bauhaus Staircase* (1932) ended up at MoMA and the painting *The Race* (1930) at the Wadsworth Atheneum in Hartford, Connecticut.

Alice Widensöhler, managing director and curator of the WKV from 1946 to 1965, presented solo exhibitions of Oskar Schlemmer's work in 1953 and 1959. The memorial exhibition in 1953 took place on the tenth anniversary of his death, the reopening of parts of the art building, and – as noted in the press release – also because Schlemmer's last major exhibition at the Kunstverein had been “banned” twenty years earlier. Among the works on display were the two pieces that had been purchased by the Museum of Modern Art in New York and the Wadsworth Atheneum in Hartford after Alfred H. Barr had seen them in Stuttgart. The Bauhaus staircase was damaged during transport from New York to Stuttgart. The work was subsequently exhibited in several German museums and, the following year, in the German Pavilion at the Venice Biennale.

Gustav Schwab

(1792, Stuttgart–1850, *ibid.*)

1827: Founding member of the WKV, member of the Administrative Committee

The pastor, grammar school professor and writer Gustav Schwab is counted among the Swabian school of poets. With his *Sagen des klassischen Altertums* (Legends of Classical Antiquity, 1838-1840), he created a classic of German-language children's and youth literature. He compiled the great epics of antiquity from original texts, translated them into German, abridged them and toned down or removed violent and erotic passages. He and other writers of the Swabian School of Poets got into a dispute with Heinrich Heine, who had sharply criticized the school. Their verbal attacks against Heine reveal strong anti-Semitic and racist traits.

Karl Eberhard Wächter, since 1806 von Wächter

(1758, Vaihingen an der Enz–1829, Stuttgart)

1827: Founding member of the WKV, member of the Administrative Committee

Senior Government Councilor of the Upper Police Department

After studying law at the Hohe Karlsschule, Karl Eberhard Wächter entered the service of Duke Carl Eugen as government secretary and was appointed a member of the Privy Council in 1794. When Duke and Elector Friedrich assumed the title of King, and the territories of Old and New Württemberg were merged, the government was reorganized in 1806. In the course of this, Wächter rose to the position of Senior Government Councilor of the Upper Police Department. On September 11, 1807, he issued the “Police decree against vagrants and other persons dangerous to public safety”. Twenty years later, he founded the WKV with other prominent citizens of the city. “

“In 1807, the first state police force was set up, a 200-strong Landreuter Corps. Initially responsible for “vagrants and crooks”, it was expanded in 1811 to become the Royal Gendarmerie, a kind of state security police. The gendarmes were to be distributed throughout the country and “patrol all streets and byways ... and keep an eye out for anything that could be

detrimental to public safety, ... stop all beggars, vagrants and other suspicious people they come across and hand them over to the proper authorities” (from *Baden und Württemberg im Zeitalter Napoleons*, exhib. cat. 1987, vol. 1.2, p. 999)

Heinrich Wagner

(1783–1863)

1827: Founding member of the WKV



Muss i denn ..., Post cards, 1925, 1915

Ministerial registrar, secretary to Johann Heinrich Dannecker, dialect poet

The commemorative publication marking the 100th anniversary of the association says the following about Heinrich Wagner, who pushed through the idea that the WKV should purchase works of art with proceeds from shares and distribute them to members by lottery: “He, who was denied access to higher levels of civil service due to his lack of formal education and who only in later years attained a position commensurate with his abilities as managing member of the art school administration and director of the Interior Archives, had found a sphere of influence in the art association where he could put his independently acquired, very extensive and thorough education to good use.” Wagner, who was also a poet, wrote lyrics for folk musicians such as Friedrich Silcher, including for his new version of the song *Muss i denn zum Städtele hinaus*, which was first published in 1827 and became world famous in the 1960s through Elvis Presley's interpretation “Wooden Heart.” Silcher had helped to found the WKV and recruit members from rural areas.

Alice Widensohler

(1898, Hamburg–1969, Stuttgart)

1946–1965: Managing Director and Conservator of the WKV



Alice Widensohler in the WKV (glass wing), photo: Kurt Eppler, 1964; passport photo from 1923

Alice Widensohler was the first woman to head the WKV. After World War II, she was initially employed as managing director and later also as conservator. Her father, photographer Theophil Hermann Widensohler, had held these positions from 1910 to 1922. While he led the art association into the newly opened Kunstgebäude in 1913, his daughter took over the ruins of the same building 33 years later, as well as the Kunstgebäude at Schellingstraße 6, which had been the property and main and secondary location of the WKV from 1888 to 1961. The reconstruction initially focused on the building at Schellingstraße and only later on the one at Schlossplatz. Meanwhile, Widensohler searched for temporary exhibition spaces, for example in the Union department store (formerly the Tietz department store, which had been “Aryanized” by the Nazis), in the Malerinnenheim (a home for female painters) or in Hugo Borst's Künstlerhaus Sonnenhalde (artists' house). The WKV posters of the 1940s reflect the precarious working conditions as well as the censorship restrictions in the American occupation zone as part of the democratization process. The advanced program that Widensohler curated with artists such as Ida Kerkovius, Käthe Kollwitz, Oskar Schlemmer, Wilhelm Lehmbruck, Fernand Léger, Pablo Picasso, Alexander Calder, Alberto Giacometti, and many more, as well as the numerous national and international cooperation partners during her tenure, demonstrate that she possessed a high level of expertise and a wide-ranging network. She apparently maintained a lively correspondence with Friedrich Pollock, co-founder of the Institute for Social Research in Frankfurt am Main. In the context of the 200th anniversary, Widensohler's work for the WKV and beyond will be researched in depth.

Rudolf Yelin d. J.

(1902, Stuttgart–1991, *ibid.*)

1946–1975 Member of the Administrative Board of the WKV and Deputy Chairman (1959–1975)

The glass painter Rudolf Yelin Jr. was a professor at the State Academy of Fine Arts in Stuttgart from 1946 to 1970, serving as rector and vice rector, among other positions. According to his own statements, he worked as a war painter for the police for five years during the Nazi era. In 1944, he participated in the exhibition German Artists and the SS in Wrocław and Salzburg. There he exhibited, among other things, a portrait of SS Sturmbannführer Bernhard Giese. The police regiment led by Giese and named after him was instrumental in the so-called Marseille

raid in 1943, in which around 6,000 Jewish people, refugees, and people of color were arrested. Around 800 people were deported to the Sobibor extermination camp.

Subject index (selection)

About the painting collection of Messrs. Boisserée and Bertram in Stuttgart, 1819

"The collection is arranged in such a way that the finest of the largest paintings are displayed in six rooms – each alone or on a separate wall – while the remaining 250 paintings are distributed among 12 other rooms. In all these rooms, the walls and floors are covered with a soft dark green color. Each of the largest paintings is placed two feet above the floor on a black pedestal and illuminated by a single window. A simple precaution has been taken to place the viewer in the shade by means of a screen, so that the painting, in its shining golden frame on the dark wall, is illuminated by a mass of light and presented in the most effective manner [...] In front of the paintings in these rooms there is a low black barrier to prevent viewers from getting too close. A semicircle of chairs set up at a suitable distance offers the greatest comfort and the right viewing angle for the paintings [...] The remaining paintings, distributed among the 12 other rooms and hung on the walls, are also illuminated as advantageously as possible; in addition, the owners have provided black pedestals which, when placed together or individually, allow the easily removed pictures to be placed in the most favorable light. This is done without being asked by one of the attendants present, whereby the owners always take care to highlight what is most appropriate for understanding the art and for awakening the appreciation of art in general [...] and when one considers that only one or a few pictures are shown at a time, thus concentrating attention and the eye to the highest degree, a powerful effect on impressionable minds can always be expected without fail."

From: Anonymous (Therese Huber), "On the painting collection of Messrs. Boisserée and Bertram in Stuttgart," in: *Morgenblatt für die gebildeten Stände*, June 19, 1819

Bund für Heimatschutz in Württemberg und Hohenzollern (Association for the Protection of the Homeland in Württemberg and Hohenzollern, BHWH), founded in 1909

From 1933 onwards, the Association for the Protection of the Homeland in Württemberg and Hohenzollern (BHWH) placed itself at the service of the Nazi regime and increasingly spread its völkisch-nationalist, racist, and anti-Semitic ideology. The term "homeland" was adapted to the Nazis' "blood and soil" rhetoric. New architecture, especially flat roofs in general, and the Weissenhofsiedlung in Stuttgart in particular were condemned. The central organ was the *Schwäbische Heimatbuch* (Swabian Heritage Book). Among others, Erich Heyfelder published texts there that were in line with Nazi ideology. On the occasion of its 25th anniversary, the BHWH held an exhibition of landscape graphics at the WKV. In 1939, Gauleiter Wilhelm Murr arranged for the writer August Lämmle to be elected chairman at an extraordinary general meeting. He remained in this position until 1945. Lämmle was a member of the WKV's administrative board since 1930.

Censorship, 1806–1816

"In no other state in the Confederation of the Rhine was there as much censorship as in Württemberg under Friedrich. The special dependence on Napoleon is an insufficient explanation for the regulation and gagging of public opinion down to the smallest detail. Even in the time before the seven years of the Rhine Confederation, Friedrich had created a set of censorious instruments for the suppression of any critical reasoning, which he merely needed to perfect.... Six weeks after his death ... Cotta was allowed the uncensored printing of a

political magazine.” (from *Baden und Württemberg im Zeitalter Napoleons*, exhib. cat., vol. 1.2, p. 816)

Colonial Exhibition Stuttgart, 1928

see “Die Wohnung” (“The Dwelling”)

Colonial Exhibition Stuttgart, 1928:

Commercial Exhibitors (selection) associated with WKV

According to the catalogue, the local companies presenting themselves at the Stuttgart Gewerbehalle as part of the Colonial Exhibition included Rominger Travel, Feinkost Böhm, Lindemanns bookshop, and the Otto plantation in Kilosa, Tanzania. Otto Böhm, who in 1889 together with his brother Alfred had founded a grocery store specializing in colonial goods, was a member of the WKV board of directors from 1924 to 1929. Lindemanns bookshop, which sold books on colonial subjects, was located in the former house of Gottlob Heinrich Rapp, founder of the WKV. Albert Schwarz was co-founder of Heinrich Otto’s cotton plantation and was a member of the WKV’s administrative board from 1924 to 1930. The Rominger travel agency was the first of its kind in Germany. It was founded by Johannes Rominger in Stuttgart in 1842 during the great wave of Germans emigrating to the United States. Theodor Wanner’s father Otto, who had married Rominger’s daughter, became a partner and later the owner of the company, which made a profit from shipping traffic between Germany and its colonies in cooperation with the North German Lloyd, the Woermann-Line, and the German East Africa Line. After Otto Wanner’s death, his son took over the business.

Colonial Revisionism and Nationalism, 1928

The Colonial Exhibition in Stuttgart and its catalogue propagated a deeply revisionist attitude towards the Treaty of Versailles (1919), which required Germany to cede its colonial territories. This is presented as an injustice to the German population in the harshest terms. Drawing from Hans Grimm, who was originally invited to speak at the Colonial Society’s conference, the image of the “Volk ohne Raum” (People Without Space, Grimm) is repeatedly invoked. It is suggested that the colonial appropriation of territories in Africa was the proper and national duty of the Germans. A new departure to the colonies was called for, which, according to Reinhard Köstlin, could connect with the supposed German “master race” that had already grown up there. The colonial enterprises were intended to give the nation more youthful vigor and more “leaders.”

“The first art exhibition in Stuttgart”, 1812

in *Morgenblatt für gebildete Stände*, May 27 and June 5, 1812

“What should the accomplished artist do among a crowd that does not understand him? It is therefore a reciprocal exercise that is the first condition for the true flourishing of the great business of education; and nothing can promote this faster than opening up the paths for the public to arrive at knowledge through seeing and comparing, and from knowledge to judgement. Seen from this pure and true point of view, public art exhibitions are extremely beneficial...” descriptions of the exhibited works and arts and crafts objects follow over the next three editions of the *Morgenblatt*. Luise Duttenhofer’s participation is also mentioned. It was Rapp himself who had initiated the first art and industry exhibition in Stuttgart.

Exhibitions organized by the WKV from 1934 onwards that were loyal to the party line

(Incomplete, based on research conducted in 2025)

1934

Ausstellung württembergischer Künstler in der „Braunen Messe“ (Exhibition of Württemberg artists at the “Brown Fair”), Gewerbehalle Stuttgart, organized by the WKV, April 27–May 15 [Sales: oil paintings by Otto Jung, Erwin Laiblin; terracotta by Frida Christaller; bust of Hitler by Prof. Donndorf]

Ludwig Richter, event organized by the NS Teachers' League, June

Special exhibition of the Association for the Protection of the Homeland in Württemberg and Hohenzollern on the occasion of its 25th anniversary, July 7–29.

1937

Die Straßen Adolf Hitlers (The Streets of Adolf Hitler)

1938

Schlesische Kunstausstellung (Silesian Art Exhibition)

Sudetendeutsche Ausstellung (Sudeten German Exhibition), February

Unsere schöne Heimat (Our Beautiful Homeland)

1941

Kunst der Front. Soldaten des Luftgaues VII (Art of the Front. Soldiers of Air District VII), organized by the Luftwaffe, curator: Sergeant Erich Bucherer, February

Luís [Wilhelm] Techmeier (Rio de Janeiro), organized by the Reich Ministry of Public

Enlightenment and Propaganda, April 6–11

Schlesische Ausstellung (Silesian Exhibition), October–December

1942

Gefallenen-Ausstellung; Flämische und Mährische Ausstellung (Exhibition of the Fallen; Flemish and Moravian Exhibition), January–February

Art of the Front. Soldiers of Air District VII, organized by the Luftwaffe, March

Hohe Karlsschule (also Carlsschule), 1770–1794

Schloss Solitude, later Schlossplatz



Anton Josef Koch, Hohe Carlsschule, 1791

The Military, Art and Trade Academy was established in 1770 at Schloss Solitude, initially as a school for the children of widowed soldiers to be trained as gardeners and plasterers. As a “militärische Pflanzschule” or military academy it shifted its focus from pure welfare to the

selection of gifted students, which was usually done by the duke himself. Beginning in 1771, sons of cavaliers and officers were accepted to be trained for future ministerial, court, and military service. In 1773, art instruction was given its own status. The aim was to qualify local artists for royal projects. At the end of 1775, the academy moved to Schlossplatz and took up residence in the barracks behind the Neue Schloss (New Palace). In 1782, it became the first university to combine a military academy, art academy, and business school, attracting students from Germany and abroad (including Friedrich Schiller). In 1794, the school, infamous for its rigid and restrictive education, was closed. This resulted in “a serious turning point in the lives of the artists who had previously been tied to the court and its commissions” and “meant that the now ‘starving’ artists had to reorientate themselves towards the emerging bourgeoisie.” (from *Baden und Württemberg im Zeitalter Napoleons*, exhib. cat. 1987, vol. 1.2, p. 585)

Königlich Württembergische Hofbank (Royal Württemberg Court Bank), founded in 1805

The Military, Art and Trade Academy was established in 1770 at Schloss Solitude, initially as a school for the children of widowed soldiers to be trained as gardeners and plasterers. As a “militärische Pflanzschule” or military academy it shifted its focus from pure welfare to the selection of gifted students, which was usually done by the duke himself. Beginning in 1771, sons of cavaliers and officers were accepted to be trained for future ministerial, court, and military service. In 1773, art instruction was given its own status. The aim was to qualify local artists for royal projects. At the end of 1775, the academy moved to Schlossplatz and took up residence in the barracks behind the Neue Schloss (New Palace). In 1782, it became the first university to combine a military academy, and art academy, and business school, attracting students from Germany and abroad (including Friedrich Schiller). In 1794, the school, infamous for its rigid and restrictive education, was closed. This resulted in “a serious turning point in the lives of the artists who had previously been tied to the court and its commissions” and “meant that the now ‘starving’ artists had to reorientate themselves towards the emerging bourgeoisie.” (from *Baden und Württemberg im Zeitalter Napoleons*, exhib. cat. 1987, vol. 1.2, p. 585)

Mauser-Werke, 1913

In 1913, Paul Mauser, who had founded the Mauser arms manufacturing company in Oberndorf am Neckar together with his brother Wilhelm in 1871, was a member of the main committee of the Große Kunstausstellung (Great Art Exhibition) in Stuttgart. This exhibition marked the grand opening of the Kunstgebäude (Art Building) on Schlossplatz. The company supported the exhibition financially through purchases and placed an advertisement in the catalog. Mauser also sponsored the publication *Die Stuttgarter Kunst der Gegenwart* (Contemporary Art in Stuttgart), which was published for the opening.

With the Model 1871 rifle and later the famous Model 98, Mauser gained worldwide renown as a manufacturer of precision repeating rifles. During the violent suppression of the Boxer Rebellion (1899–1901) in China, which was directed against Western imperialism and Christian missionaries, the Model 98 rifle played a central role for the German troops involved in the suppression.

During World War I, Mauser was the main supplier to the German army. After the Treaty of Versailles, arms production was severely restricted and the company temporarily switched to manufacturing civilian products. In 1933, arms production was resumed. Mauser employed around 5,000 forced laborers for weapons production during World War II. After 1945, the

factory was dismantled and restructured several times in the following decades. In 2004, it was merged into Rheinmetall Waffe Munition GmbH.

Morgenblatt für gebildete Stände (Morning Journal for the Educated Classes), Stuttgart und Tübingen, 1807–1865

Twenty years before the WKV, the publisher Johann Friedrich Cotta and Gottlob Heinrich Rapp founded the *Morgenblatt für gebildete Stände* (Morning Journal for the Educated Classes, — renamed the *Morgenblatt für gebildete Leser* (Morning Journal for Educated Readers) in 1837—, which heralded a new type of journal. It served, also through the supplement “Kunst-Blatt,” as a central organ for imparting skills and standards for evaluating art and culture, aimed at the emerging bourgeoisie. The *Morgenblatt* appeared, alongside the political *Allgemeine Zeitung*, in the publishing house of Cotta’sche Verlagsbuchhandlung. Many of the editors-in-chief were founding members of the WKV.

1807–1808: Karl Christian Heinrich Grüneisen (father of Carl Grüneisen¹)

1808–1811: Georg Reinbeck²

1811–1817: Friedrich Haug³

from 1815: Friedrich Rückert

1817–1823: Therese Huber

from 1823: Georg Cotta

1824–1826: Johann Friedrich Cotta⁴

1827: Wilhelm Hauff (published here *Die Bettlerin vom Pont des Arts* and *Jud Süß*)

1827: Gustav Schwab⁵

1828–1865: Hermann Hauff

[1, 4, 5: founding member of the WKV; 2: founding committee and member; 1836–1842 chairman of the WKV; 3: founding member and society committee of the WKV]

Neue Deutsche Kunst (New German Art), 1924

Organizers: Verein Württembergischer Kunstfreunde, WKV, Stuttgarter Galerienverein

Venue: Kunstgebäude Stuttgart

In 1924, a summer of art was declared in Stuttgart. One of the highlights was the *Neue Deutsche Kunst* (New German Art) exhibition curated by the then director of the Staatsgalerie, Otto Fischer, which came about through a collaboration between the WKV, the Württembergischer Kunstverein, and the Stuttgarter Galerieverein. The focus was on works by expressionists such as Emil Nolde, Erich Heckel, Max Pechstein, Ernst Ludwig Kirchner, and Carl Hofer. It was hoped that this would be an “essential beginning of a renewal” (Lord Mayor Lautenschlager) for art in Stuttgart. While the exhibition was enthusiastically received by the art scene, it was met with scathing criticism from other circles, in particular from the confessional women’s associations, students, and the militant Nazi newspaper *Völkische Wacht*. The latter used the term “degenerate” for the first time. In 1962, art historian Bruno Bushart wrote “The renewal of artistic life had not survived the ‘essential beginning’ ... The ‘guardians of national art’, who had already announced themselves in 1924, took care of the rest ... Stuttgart was once again left in peace by Modern Art and, after the deadly winter of consequences in 1945, was allowed to start again where it had failed twenty years earlier.” (from Bruno Bushart, “Kurzer Stuttgart Kunstsommer,” in *Die Zwanziger Jahre in Stuttgart*, p. 35, no year given [1962])

The Pear, 1830s



„Les Paires“, in: *La Caricature*, 1830, *Le Charivari*, 27. 2. 1834

In France, the “citizen king” Louis-Philippe, who ruled after the July Revolution of 1830, had proclaimed freedom of speech. The resilience of this statement was immediately put to the test by the journalist and artist Charles Philipon and his colleagues at the weekly magazine *La Caricature*, which was founded in the same year. In the first trial, which concerned the limits of caricaturing the royal head, Philipon tried to convince the jury, with the help of a sketch, that the depiction of the king was not punishable just because it resembled a pear. Philipon was convicted and retaliated by publishing the same sketch in his magazine, in which the king’s head gradually becomes pear-like, landing him in court again. Nevertheless, the pear became a popular motif for making fun of the king, going viral, so to speak.

In 1832, Philipon published another satirical magazine, *Le Charivari*, which also became the subject of a court case. Philipon responded to the legal sanction—which demanded that he print the court ruling in the magazine itself—by printing the verdict in the form of a pear.

At the end of 1831, in an article written for his series “French Affairs”, published in the *Allgemeine Zeitung*, Heinrich Heine reported in detail on the Paris “Pear Affair.” In a subsequent article, he wrote “The *Temps* notes today that the *Allgemeine Zeitung* is now publishing articles that are hostile to the royal family, and that German censorship, which does not allow the slightest utterance against absolute kings, does not exercise the slightest restraint against a constitutional king. The *Temps* is the most intelligent magazine in the world! With a few mild words, it achieves its ends much more quickly than others with their loudest polemics. Its clever hint has been sufficiently understood, and I know at least one liberal writer who now, with the permission of the censor, does not consider it appropriate to his honor to use the hostile language against a citizen king that would not be allowed against an absolute king.” (in *Allgemeine Zeitung*, Cotta’sche Verlagsbuchhandlung, 1832)

Studio house Im Schellenkönig, since 1905

In 1905, Theodor Wanner—*Spiritus Rector* of the ethnographic Linden Museum and founder of what is now the Institute for Foreign Cultural Relations—and others founded the Verein Württembergischer Kunstfreunde (VWK), which began building a studio building at Im Schellenkönig that same year. In 1937, as with the WKV, many Jewish members of the VWK either resigned in protest at the associations’ all-too-rapid alignment with the regime or were forced to resign. According to the minutes of the WKV’s board of directors, the VWK, which had been reduced in size as a result, was in danger of being expropriated by the Reich Chamber of

Fine Arts. To prevent this, it was decided to incorporate it into the WKV. A deed of donation from 1938 stipulated that the property of the VWK, including that of a former member of its board of directors, be administered by the WKV in trust and that the studio building remain in existence. Tenants of the studio building at the time included the artists Gustav Adolf Bredow and Olga and Arnold Waldschmidt. In 1911, Bredow had created the racist architectural sculptures at the entrance to the Linden Museum. Arnold Waldschmidt, a confidant of Hitler and Himmler, was at that time the regional director of the Reich Chamber of Fine Arts in Stuttgart. He and Bredow were included in Hitler's "God-gifted list."

After the Second World War, Bredow and Wanner re-established the VWK and demanded its legal succession. Their aim was to rebuild the studio building destroyed during the Second World War. But their claim was rejected in court and the assets of the old VWK were ultimately awarded to the WKV. In the late 1960s the WKV finally built a new studio building, which it still operates today. The complex circumstances surrounding the studio building Im Schellenkönig will be examined as part of the research for the 200th anniversary of the WKV.

Die Wohnung (The Dwelling), 1927; Kolonialausstellung (Colonial Exhibition), 1928

In 1927, the Werkbund organized the project *Die Wohnung* (The Dwelling) in Stuttgart. The Weissenhof Estate built for the occasion attracted particular attention. The project also included a large exhibition in the Stuttgart Gewerbehalle (Trade Fair Hall), designed by Lilly Reich and Mies van der Rohe. In Hall 4, they presented modern living space concepts with abundant glass and reflective surfaces, in which the boundaries between inside and outside seemed to dissolve. The model living spaces contained only sparse furnishings. The middle-class home, already crossed out on one of the exhibition posters, had been thoroughly cleared out.

A year later, the Colonial Exhibition was shown in the same rooms on the occasion of the conference of the German Colonial Society in Stuttgart. The exhibition also addressed the topic of dwelling. But here the aim was to present the living environment and home decor of the colonized peoples as primitive and backward in racist and racializing scenarios, thus emphasizing all the more one's own supposed progressiveness and superiority.

In her text *Othering ausstellen* (2023) (Exhibiting Othering), Regine Heß points out that Theodor Wanner, the curator of the 1928 Colonial Exhibition, drew his spatial concept directly into Reich and Mies van der Rohe's plan. This gesture shows literally how strongly modernism and colonialism permeated each other.

Württembergischer Verein für Handelsgeographie und Förderung deutscher Interessen im Auslande (Württemberg Association for Commercial Geography and the Promotion of German Interests Abroad)

The Association for Commercial Geography was initially based at the Gewerbehalle Stuttgart, which also housed its collection of ethnological objects until 1911. When the rooms at the Gewerbehalle were no longer sufficient, the idea of constructing a separate building on the unused site of the burnt-down Hoftheater on Schloßplatz was considered. In 1911, the collection finally moved into its new home on Hegelplatz under the name Linden-Museum. Two years later, the Kunstgebäude on Schloßplatz was opened. Theodor Wanner was a member of the steering committee of the *Große Kunstausstellung* (Great Art Exhibition), which was held for the occasion. He was the driving force behind the Linden Museum and the Colonial Exhibition of

1928. Today, the collection of the Linden Museum is the subject of critical research and restitution demands because of its links to German colonialism.

The Württemberg Cape Regiment of the Dutch East India Company, 1787–1803

To finance his expensive lifestyle, Duke Carl Eugen von Württemberg (1728–1793), who was also the founder of the Hohe Karlsschule, hired out around 3,200 Württemberg soldiers to the Dutch East India Company (EIC, 1602–1798) beginning in 1787. The so-called Cape Regiment had the task of protecting the colonial trading company's bases in Cape Town and at the Cape of Good Hope: on the one hand from the uprisings of the indigenous population, and on the other from attacks by the rival colonial power Great Britain. In 1791, the regiment was transferred to Sri Lanka (then Ceylon) and Jakarta (then Batavia), two locations that had also been forcibly appropriated by the EIC. The Cape Regiment existed until 1803 and provided regular income for three other dukes, including the future first King of Württemberg, Friedrich. The latter mainly used it to fill his war chest, while Carl Eugen entered it in the books as private income. Thus, not least, the Hohe Karlsschule, which produced numerous artists who, like Johann Heinrich Dannecker and Eberhard von Wächter, were later associated with the WKV, was financed by a colonial enterprise.

Credits, Contact, Dates

200 Years of the Present. Constellation 2:

The Kunstverein and the Unresolved Problems of Bourgeois Society

May 24 – August 3, 2025

An exhibition by

Württembergischer Kunstverein Stuttgart

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OPENING WEEKEND

Opening

Friday, May 23, 2025, 7 p.m.

Tour with the curators

Saturday, May 24, 2025, 1 p.m.

GUIDED TOURS

Curators' tours

Saturday, May 24, 2025, 1 p.m.

Wednesday, June 4, 2025, 7 p.m.

Wednesday, July 9, 2025, 7 p.m.

Sunday, August 3, 2025, 4:30 p.m.

Sunday tours

German: Sundays, 3 p.m.

English: First Sunday of the month / June 1, July 6, August 3, 2 p.m.

Guided tours by appointment

One hour, €70, in German or English (contact: volk@wkv-stuttgart.de)

PROGRAM

see

www.wkv-stuttgart.de

ACCESS

Opening hours: Tue, Thu–Sun: 11 a.m.–6 p.m., Wed: 11 a.m.–8 p.m.

Admission

Regular €5 / €3 reduced

Free admission on Wednesdays for all

Free admission at all times

- for members of the WKV and other art associations affiliated with the ADKV (Arbeitsgemeinschaft Deutscher Art Associations)
- For schoolchildren and students from Stuttgart

Building

Barrier-low access.

Portable folding chairs, wheelchairs, wheelchair-accessible toilet, changing table, Wi-Fi, self-service bar

OVERVIEW

200 Years of the Present

The Kunstverein and the fictions of sovereignty, freedom, and nationhood

Viewing

March 1–20, 2025

Constellation 1

March 22–May 4, 2025

Constellation 2

May 24–August 3, 2025

Constellation 3: Exhibition of artist members

August 23–September 21, 2025

Constellation 4

October 17, 2026–January 17, 2027

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