

[Trockel at Sprüth Magers](#)

[Trockel at Gladstone Gallery](#)

[Trockel at MoMA](#)

[Trockel at the Tate](#)

Rosemarie Trockel (German, b. 1952)

In 1992, a [solo exhibition](#) at the Museo Nacional Centro de Arte Reina Sofia considered how Trockel makes use of irony and “the devaluation of signs” in her work.

[The Museum of Contemporary Art Australia](#) installed Trockel’s first major exhibition in Australia in 1994.

[Rosemarie Trockel: Spleen](#) was on display at Dia Chelsea in 2002, featuring video works on the multifarious meanings of “spleen.”

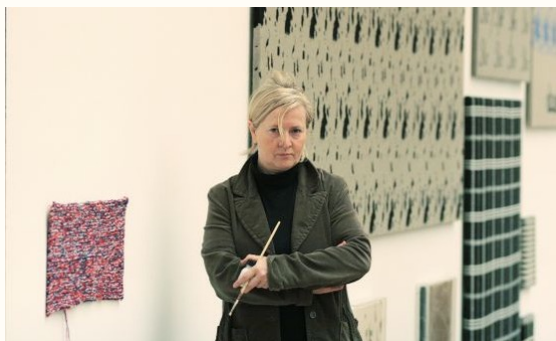
Read a rare [interview](#) with Trockel from 2003 that was published in Mutual Art as a conversation with Isabelle Graw.

In 2010, Kunsthalle Zürich installed the retrospective exhibition [Verflüssigung der Mutter](#) featuring “display cases” of knitted works, egg works, felted monsters, and “hot plate” works.

Rosemarie Trockel: A Cosmos was a major retrospective exhibition organized by the [Museo Nacional Centro de Arte Reina Sofia](#) and [Serpentine Galleries](#) in 2012. The exhibition combined thirty years of the artist’s work and objects spanning world art history that align with her interests. It then traveled to the [New Museum](#). Read reviews in the [Guardian](#), the [Londonist](#), the [New York Times](#), and [Hyperallergic](#).

A major [fire](#) at Trockel’s house destroyed millions of dollars of artwork in 2016.

In 2018, [Moderna Museet Malmö](#) launched a survey exhibition of Trockel’s work. Read a review of the exhibition in [Frieze](#).



Trockel, ca. 2016
Photograph: Museum Ludwig

[Structura Gallery](#) installed an exhibition of Trockel’s work in 2019. Watch a [lecture](#) by An Paenhuysen in the exhibition space about gender and art in 20th and 21st century Germany.

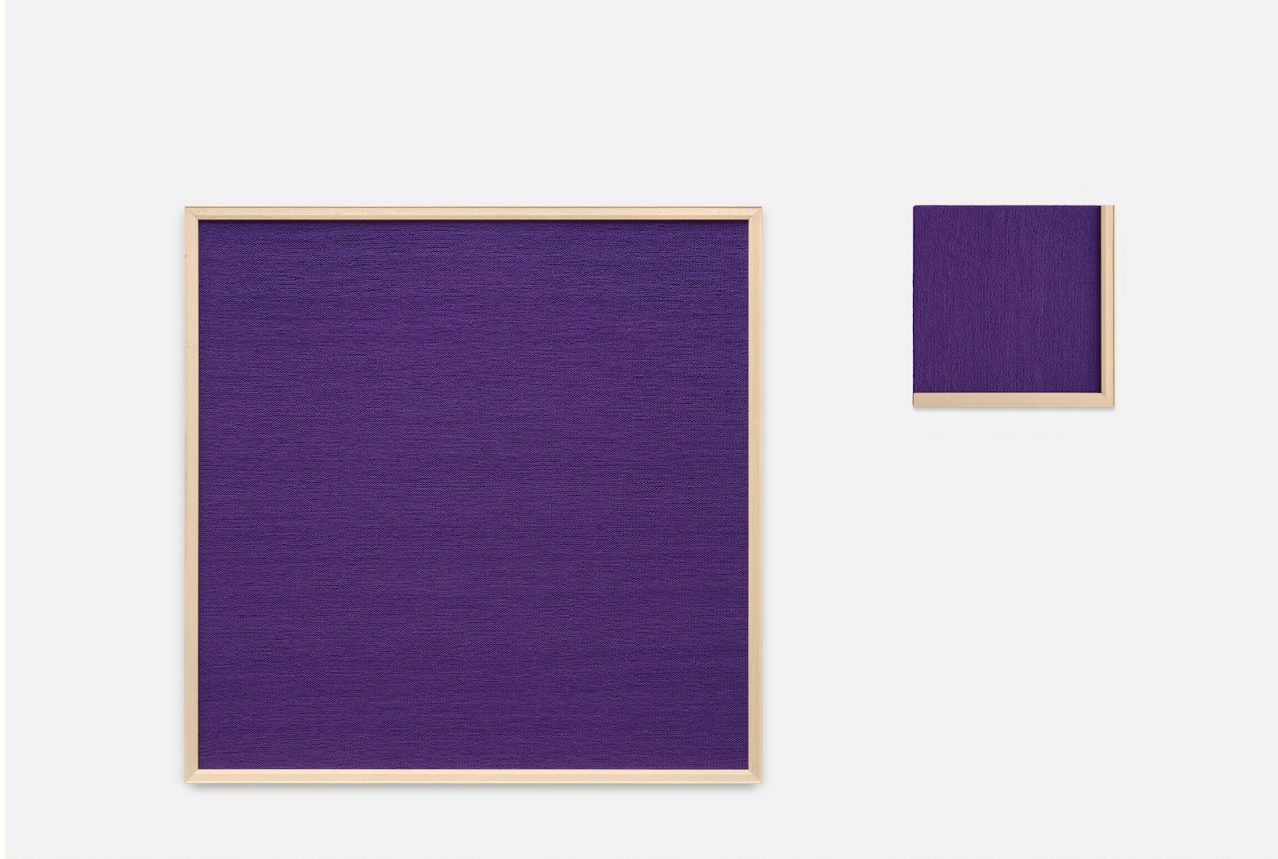
Trockel was included in the 2022 Venice Biennale international exhibition, [The Milk of Dreams](#).

Read an [article](#) in DW commemorating the artist on the occasion of her 70th birthday.

The 2022-2023 solo exhibition at Museum [MMK für Moderne Kunst](#) in Frankfurt was a comprehensive retrospective of Trockel’s work since the 1970s and included new works created especially for this display.



Trockel, ca. 2022
Photograph: Oliver Berg



Rosemarie Trockel (German, b. 1952)

Chamade, 2021

Wool (lilac) on canvas, wood

Study for Chamade, 2021

Wool (lilac) on canvas, wood

Private Collection; L2022:103.1-2

Mixed media artist Rosemarie Trockel has a wide practice of knitted or woven “paintings,” sculpture, films, ceramics, drawings, collages, and wool-based projects that subvert the notion of “women’s work” and conceptions of craft as “female.” In the early 1980s, the artist began making “knitting pictures” using computerized knitting machines to create large-scale works with complex patterns. **Chamade** and **Study for Chamade** are part of Trockel’s return to the handmade. Since the early 2000s, Trockel has partnered with her longtime collaborator, Helga Szentpétery, to knit the compositions by hand. The subtle imperfections and variations in the pattern bring the works back to the (female) hand behind this laborious process. Both works were recently on display in the 2022 Venice Biennale’s International Art Exhibition, *The Milk of Dreams*, which prominently featured women and gender non-conforming artists.

On view March 29 – July 2, 2023