

PRESS RELEASE

STÄDEL MUSEUM EXHIBITION PROGRAMME 2020

EN PASSANT. Impressionism in Sculpture

19 March to 28 June 2020

Exhibition Building

Press Preview: 18 March 2020, 11:00 am

One and a half centuries after its emergence, Impressionism continues to fascinate the world. Especially painting, with its loose, sketchy brush flow, the rich and bright palette of colours, and everyday subjects, conveys a feeling of a new awakening and modernity. To this day, however, the diversity of Impressionism in the field of sculpture remains less explored and relatively unknown to a broad public. It is nevertheless historically proven that the discussion about Impressionism in sculpture began already with the presentation of Edgar Degas' work *Little Fourteen-Year-Old Dancer* (1878/81) at the sixth Impressionist exhibition in Paris in 1881.

From 19 March to 28 June 2020, the Städel Museum is devoting a major exhibition to the question of what it means in concrete terms to translate the qualities of Impressionist painting such as light, colour, mood, movement – even transience – into solid materials. The presentation focuses on five artists: Edgar Degas (1834–1917), Auguste Rodin (1840–1917), Medardo Rosso (1858–1928), Paolo Troubetzkoy (1866–1936) and Rembrandt Bugatti (1884–1916). With their works, they are representative for the fundamental question of the existence of an Impressionist style of sculpture and, at the same time, serve as prototypes for a cross-media artistic work in painting and sculpture. The exhibition brings together outstanding sculptures by the five artists and places them in dialogue with Impressionist paintings, pastels, drawings, prints and photographs from public and private collections – including impressive works from the collection of the Städel Museum. Works by leading artists such as Pierre Bonnard, Antoine Bourdelle, Mary Cassatt, Camille Claudel, Max Liebermann, Henri Matisse, Claude Monet, Auguste Renoir, Giovanni Segantini and John Singer Sargent will be on view. With more than 160 works, the exhibition provides a comprehensive overview of the possibilities and challenges of Impressionism in sculpture.

**Städelsches Kunstinstitut
und Städtische Galerie**

Dürerstraße 2
60596 Frankfurt am Main
Phone +49(0)69-605098-234
Fax +49(0)69-605098-111
presse@staedelmuseum.de
www.staedelmuseum.de

PRESS DOWNLOADS
newsroom.staedelmuseum.de/en

PRESS AND PUBLIC RELATIONS
Pamela Rohde
Phone +49(0)69-605098-195
rohde@staedelmuseum.de

Franziska von Plocki
Phone +49(0)69-605098-268
plocki@staedelmuseum.de

Susanne Hafner
Phone +49(0)69-605098-212
hafner@staedelmuseum.de

Curators: Alexander Eiling (Head of Modern Art, Städel Museum) and Eva Mongi-Vollmer (Curator for Special Projects, Städel Museum)

With support from: DZ BANK AG, Kulturfonds Frankfurt RheinMain gGmbH, Art Mentor Foundation Lucerne

With additional support from: Stadt Frankfurt

Back to the Present: New Perspectives, New Works – The Collection from 1945 to Today

New presentation of the Collection of Contemporary Art as of 2 April 2020

Garden Halls

Press Preview: 31 March 2020, 11:00 am

Almost a decade after the opening of the Garden Halls, the Collection of Contemporary Art in the Städel Museum is being presented in a completely new way for the first time. Starting from the central space of the Garden Halls and beginning with major works by the younger and youngest generation of contemporary artists, a history of art after 1945 will be unfolded. Works from various schools, styles and groups facilitate surprising comparisons, perspectives and visual axes between the immediate present and its roots in past decades. Through several narrative strands, the new presentation provides a refreshing access to art after 1945 which consciously enables an experience of the collection based not on chronology but rather on specific themes. The dissolution of the depicted object into abstract, formless paintings is conveyed across several decades, as is the simultaneous entry of gestural painting and its effects on the following decades. The aesthetics of geometry and objects of everyday life, which are repeatedly charged with new meanings and references, are also presented in their various forms and thematic points of reference. On their tour through the open spaces of the Garden Halls, visitors can retrace how the figure finds its way back into the picture, how painting conquers – real – space or how the seemingly competing media of painting and photography find a mutual exchange.

In the newly conceived arrangement, the main narrative strands of the Collection of Contemporary Art in the Städel are continued and linked in a new and more complex way. Wolfgang Tillmans' formless, gestural photography thus hangs next to works by K. O. Götz and Raymond Hains, while the sculptures by Jessica Stockholder and Isa Genzken are juxtaposed with a fabric painting by Blinky Palermo and a sponge relief by Yves Klein. Daniel Richter's abstract-figurative painting is interlinked with a portrait by Francis Bacon and Carsten Nicolai with Victor Vasarely's op art. Dirk Skreber's seemingly photorealistic painting meets Thomas Demand's constructed,

photographically captured spaces. Beyond the seemingly familiar paths of post-1945 art, various presents become visible: the most diverse readings and approaches to the art of this period, which occasionally run parallel, overlap or complement each another, contradict and comment on one another. The result is a journey through seven decades of contemporary art which enables visitors to understand their own art history in an individual way and according to their own interests. In total, the new presentation comprises roughly 250 works by 170 artists on nearly 3,000 square metres of exhibition space. The presentation includes recent acquisitions and donations, such as works by Victor Vasarely and Miriam Cahn. Most of them were acquired for the Collection of Contemporary Art by the Städelkomitee 21. Jahrhundert in 2007.

The Garden Halls were opened in February 2012 for the presentation of the Städel's Collection of Contemporary Art. This extension was made possible by the support of the citizens of Frankfurt and the commitment of the Städel Museums-Verein, the cities of Frankfurt and Eschborn, the State of Hesse, the Hertie Foundation, as well as other foundations and numerous companies. The Städel Museum's Collection of Contemporary Art is continuously expanded through generous donations from private patrons and acquisitions by the Städel Committee for the 21st Century and has received important works as loans from the corporate collections of Deutsche Bank and DZ BANK.

Curator: Martin Engler (Head of the Contemporary Art Collection, Städel Museum)

Project Management: Svenja Grosser (Graduate Trainee, Städel Museum)

Städel's Legacy: Master Drawings from the Founder's Collection

13 May to 16 August 2020 (dates may vary)

Exhibition Hall of the Collection of Prints and Drawings

Press Preview: 12 May 2020, 11:00 am

The Frankfurt-based merchant and banker Johann Friedrich Städel (1728–1816) bequeathed a large art collection to the Städel Museum, which, in addition to paintings and prints, also included over 4,600 drawings. For a long time, it was not possible to trace which drawings of today's museum holdings originally came from his collection. At the time of the donation, no complete index was compiled; and, in the course of an inventory-taking in the 1860s, a large number of drawings were sorted out and sold. The Städel Museum has now succeeded for the first time in largely reconstructing the founder's collection of drawings and in identifying roughly 3,000

works that are still in the collection today. From 13 May to 16 August 2020, the Städel Museum will be presenting a selection of ninety-five master drawings which will give an exemplary impression of the character, order and artistic significance of the former drawing collection of Johann Friedrich Städel. Outstanding works by Raphael, Correggio and Primaticcio, Watteau, Boucher and Fragonard, Dürer, Roos and Reinhart, as well as Goltzius, Rembrandt and De Wit, are presented – following the tradition of the founder’s collection – according to ‘European schools’ and discussed in detail in an accompanying catalogue. A portion of these drawings are already known among scholars, while others will be published for the first time. The reconstruction of the former drawing collection of Johann Friedrich Städel provides insights into the collection activities and concepts of the founder, as well as into the collecting of drawings in the eighteenth century in general. The trade routes of the drawings to Frankfurt and Johann Friedrich Städel’s lively exchange with the major European art trading centres of Paris, Amsterdam and London are just as evident as the art-historical, encyclopaedic claim of his collecting activity. The relationships of the art-loving citizens of Frankfurt with each other and their collections at the time when the museum was founded also becomes partially apparent. The exhibition also provides important insights into collecting at the Städel Museum in the nineteenth century and how it was decided at the time what was ‘museum-worthy’ and what was not.

Curator: Joachim Jacoby

With support from: Stiftung Gabriele Busch-Hauck, Wolfgang Ratjen Stiftung, Tavolozza Foundation, Georg und Franziska Speyer’sche Hochschulstiftung

Dutch Drawings of the Eighteenth Century (working title)

1 October 2020 to 10 January 2021

Exhibition Hall of the Collection of Prints and Drawings

Press Preview: 30 September 2020, 11:00 am

With nearly 600 works, the Städel Museum has one of the most extensive and artistically significant collections of eighteenth-century Dutch drawings outside the Netherlands. From 1 October 2020 to 10 January 2021, the Städel is for the first time dedicating an exhibition to this valuable collection. On display will be eighty representative drawings by artists who are hardly known today, but who were often very successful in their time, as well as by art-loving amateurs who drew at a high level. The exhibition will bring together preparatory drawings for large-format wall and ceiling decorations by Jacob de Wit, book illustrations by Bernard Picart, Dutch

topographies by Cornelis Pronk, Paulus Constantijn la Fargue and Hendrik Schepper and atmospheric landscape drawings by Jacob Cats, the brothers Jacob and Abraham van Strij and Franciscus Andreas Milatz, decorative floral and fruit still lifes by Jan van Huysum and his numerous successors, as well as depictions of exotic animals by Aert Schouman and satirical genre scenes by Cornelis Troost and Jacobus Buys. The selected works impressively illustrate the revaluation and emancipation of the drawing in the Netherlands in the eighteenth century, as well as the preference for picturesquely executed, coloured drawings and the repeatedly sought-after examination of the art of the seventeenth century, the Netherlands' Golden Age.

Outside its country of origin, Dutch art of the eighteenth century is far less well known and famous than the art of the Golden Age. Nevertheless, there was a flourishing production of art in the century of the Enlightenment, particularly in centres such as Amsterdam, Haarlem, The Hague and Dordrecht. There, in addition to paintings and prints, drawings were produced on a large scale and at a high level, many of which were made for sale as works of art and collected throughout Europe. The founder of the Städel Museum, Johann Friedrich Städel (1728–1816), and his friend Johann Georg Grambs (1756–1817) were also collectors of eighteenth-century Dutch drawings. With these, they acquired works of their present or recent past and thus at the same time an art that corresponded particularly to the bourgeois taste of the time. With his death in 1816, Städel's collection became the property of his foundation; the works of art from the estate of Grambs, a member of the first Städel Board of Trustees, were added only one year later. The exhibition and accompanying catalogue of holdings impressively illustrate the spectrum and quality of the collection of eighteenth-century Dutch drawings in the Städel Museum.

Curator: Annett Sandfort (Curator, Collection of Prints and Drawings, Städel Museum)

With support from: Stiftung Gabriele Busch-Hauck

Becoming Rembrandt: Creativity and Competition in Amsterdam, ca. 1630-1655

9 December 2020 to 5 April 2021

Exhibition Building

Press Preview: 8 December 2020, 11:00 am

It is hard to imagine today, but when the young painter Rembrandt Harmenszoon van Rijn (1606–1669) began moving from Leiden to Amsterdam in 1631, he was just one of many artists who wanted to make a name for himself in the metropolis, a

flourishing center of art, culture, and commerce. In a few short years, he succeeded: Rembrandt gained extensive acclaim, trained dozens of aspiring artists, and engaged in the art trade, including active distribution of his own paintings and prints. At the same time, his style changed radically from the small, precisely executed paintings of his early days in

Leiden, to the large, dramatically lit narrative canvases of the Amsterdam period. In a major exhibition, the Städel Museum, together with the National Gallery of Canada, will for the first time address Rembrandt's rise to international fame during his formative years in Amsterdam, between 1630 and 1655. The presentation combines the Städel's collection of works by Rembrandt, including *The Blinding of Samson* (1636), with outstanding loans from international collections, such as the Rijksmuseum in Amsterdam, the Gemäldegalerie in Berlin, the Gemäldegalerie Alte Meister in Dresden, the National Gallery in London, the Museo del Prado in Madrid, and the National Gallery of Art in Washington, D.C. In this exhibition, Rembrandt's art enters into dialogue with masterpieces by older and younger artists of his time, such as Nicolas Elias Pickenoy and Bartholomeus van der Helst, and with brilliant works by his own former students, such as Govaert Flinck and Ferdinand Bol. Rembrandt's pictorial production, and his impact, were surprisingly broad, encompassing landscapes, genre scenes, and still life as well as history paintings and portraits. Groupings of closely related paintings will illuminate Rembrandt's place in Amsterdam's creative network and show how the confrontation with his competitors influenced his artistic development and entrepreneurial ambitions. In Amsterdam, an exceptional number of talented artists competed for the attention and patronage of the wealthy and art-loving middle classes. It was precisely this exciting and stimulating atmosphere that challenged the young artist from Leiden to become the world-famous master still known today as Rembrandt.

The exhibition is organised by the Städel Museum, Frankfurt am Main and the National Gallery of Canada, Ottawa.

Curators: Jochen Sander (Vice Director and Head of the Collection of Dutch, Flemish and German Painting before 1800, Städel Museum) and Stephanie Dickey (Guest Curator at the National Gallery of Canada, Ottawa)

With support from: ING AG, Dagmar-Westberg-Stiftung

Exhibition titles and dates subject to change



The current programme of the Städel Museum, featuring the special exhibitions *MAKING VAN GOGH. A German Love Story* and *“Great Realism & Great Abstraction” – Drawings from Max Beckmann to Gerhard Richter* (both through 16 February 2020), can be found at: www.staedelmuseum.de/en.