

PRESS RELEASE

THE STÄDEL CELEBRATES ITS BICENTENNIAL WITH A SPECIAL EXHIBITION PROGRAM

JEAN-JACQUES DE BOISSIEU. A CONTEMPORARY OF STÄDEL'S

February 11 – May 10, 2015

Exhibition Hall of the Department of Prints and Drawings

Jean-Jacques de Boissieu (1736–1810) was already a highly acclaimed artist beyond France in his lifetime. Not only princes but also private collectors like Johann Friedrich Städel were fascinated with the landscapes, genre scenes, and portraits depicted in the artist's drawings and prints. The founder of the Städel'sches Kunstinstitut acquired over twenty drawings and far more than two hundred etchings by de Boissieu, which still rank among the central holdings of the Städel's Department of Prints and Drawings. Created in a period of historically revolutionary events, de Boissieu's oeuvre mirrors the landscape and life of the province around the artist's native city of Lyon with an almost irritatingly unexcited and serious steadiness. His etched landscapes and portraits as well as his subtly nuanced brush and chalk drawings reveal a progressive realism that hints at a bourgeois understanding of art independent of any academic norms.

Curator: Dr. Jutta Schütt

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MONET AND THE BIRTH OF IMPRESSIONISM

March 11 – June 21, 2015

Exhibition annex

With Claude Monet's painting *The Luncheon (Le déjeuner)* from 1868/69, the Städel Museum possesses one of the key works of early Impressionism. Starting from this work – and the institution's outstanding holdings of early Impressionist works by Auguste Renoir, Édouard Manet, Edgar Degas, Alfred Sisley, and Paul Cézanne – the show on display at the Städel will highlight the beginnings of the Impressionist movement from spring 2015 on. The comprehensive anniversary exhibition, with which the Städel celebrates its bicentennial, draws on the history of the institution's own collection: it was already in the first years of the twentieth century when Georg Swarzenski, then Director of the museum, passionately championed French art, which today constitutes an important focal point of the Städel's collection. The special

exhibition sheds light on how a contemporary experience of looking at things becomes manifest in the Impressionist artists' paintings and how the representation of this "modern gaze" in their pictures changed in the course of time. Based on a selection of more than ninety paintings including numerous world-renowned loans from museums abroad – such as Claude Monet's *La Grenouillère* (1869) from the Metropolitan Museum of Art, New York, *L'Étang à Montgeron* (*The Pond at Montgeron*) (1877) from the Hermitage Museum in St. Petersburg, or the monumental *Luncheon* (1874) from the collection of the Musée d'Orsay in Paris – the individual lines of development within Impressionism and the change in the relationship between content and form can be illustrated. The presentation of Impressionist painting is rounded off by photographs and cartoons dealing with the art movement.

Curator: Dr. Felix Krämer

Sponsored by: Commerzbank-Stiftung

200 YEARS STÄDEL: THE GRAND PUBLIC CELEBRATION

15 March 2015, 10 am – 8 pm, free admission

Städel Museum, Städel Garden

A gift for everyone: that is the motto for the grand public celebration of the Städel's 200th anniversary. Because it was with a gift that everything began: on 15 March 1815, Johann Friedrich Städel signed the third and last version of his will, in which he bequeathed his entire fortune and his art collection to the foundation that was to be named the "Städelsches Kunstinstitut". With this generous vision and gesture, the Frankfurt banker and businessman laid the cornerstone for Germany's oldest civic museum foundation: the Städel, which will celebrate its 200th birthday with a widely diverse programme of guided tours, workshops and other events, musical accompaniment by the hr-Sinfonieorchester, and free admission for everyone.

VICES OF LIFE: THE PRINTS OF WILLIAM HOGARTH

June 10 – September 6, 2015

Exhibition Hall of the Department of Prints and Drawings

Presenting works by the English painter, copperplate engraver, and etcher William Hogarth (1697–1764), the Städel Museum's Department of Prints and Drawings focuses on artworks from the days of its founder Johann Friedrich Städel. It was Hogarth who established the new genre of the "modern moral subject" with his series *A Harlot's Progress* (1732), *A Rake's Progress* (1735), and *Marriage à-la-mode* (1745). An attentive observer, the artist made the vices and seamy sides of modern life in the metropolis of London his subject. Hogarth regarded his works as a printed theater of his day and laid the foundations for sociocritical caricature in England. The Städel's Department of Prints and Drawings comprises a significant array of works by

Hogarth, including all the series in their entirety that gained the artist his international renown. The special quality of these works, which came to inform a whole era, lies in Hogarth's great interest in individual physiognomies, his keen powers of observation, and his mordant wit.

Curator: Annett Gerlach

THE 80S

FIGURATIVE PAINTING IN WEST-GERMANY

July 22 – October 18, 2015

Exhibition annex

Assembling works by Hans Peter Adamski, Ina Barfuss, Walter Dahn, Jiří Georg Dokoupil, Rainer Fetting, Martin Kippenberger, Helmut Middendorf, Albert Oehlen, Salomé, Andreas Schulze, a.o., the Städel Museum highlights the figurative painting of the eighties in Germany in a comprehensive special exhibition on display in the summer of 2015. Despite the repeatedly proclaimed “end of painting,” figurative forms of painting emerged almost parallel to each other in Hamburg, Berlin, and Cologne in the late 1970s. The works were characterized by an unbridled force and relentlessness. Young painters of quite different orientations created figurative pictures which were not geared to art-historical styles, isms, or groups. Combining border crossing, nihilism, and humor, they reveled in a rediscovery of painting and devoted themselves to their immediate present in a subjective and direct way. Within just a few years, this generation of painters received acclaim not only in Germany but on the international scene as well. Assembling around eighty works by just under twenty artists, the exhibition reveals the dynamics of this painting in all its complexity and diversity. This present-day view of an important period of German postwar art – which is still held in too little esteem – provides an opportunity for novel art-historical approaches and questions. The Städel Museum's Contemporary Art Department with its special focus on painting after 1945 offers an ideal context for the presentation of this eventful decade's achievements.

Curators: Dr. Martin Engler, Franziska Leuthäuser

Sponsored by: Deutsche Bank AG

MASTERWORKS IN DIALOGUE. EMINENT GUESTS FOR THE ANNIVERSARY

October 7, 2015 – January 24, 2016

**Presentations of the Old Masters, Modern Art and Contemporary Art,
Exhibition Hall of the Department of Prints and Drawings**

The Städel collection looks forward to welcoming a number of international visitors on the occasion of its bicentennial. A show that has been conceived by all the Städel's curators together will confront key works of the institution's own holdings with masterpieces from the most renowned museums over the world. The fascinating and inspiring comparisons will – both in terms of contents and space – encompass all collections of the Städel Museum: visitors will come upon temporary “partnerships” in about eighty selected places throughout the house to be explored for three and a half months. Jan van Eyck's *Annunciation* (c. 1434/36) will fly in from Washington, for example, and meet with the master's *Lucca Madonna* (1437) that resides in the Städel. The two paintings, which rank among the most beautiful and, as regards their contents, most complex Madonnas of the most famous Early Netherlandish artist, were part of the splendid old masters collection of William II, King of the Netherlands, until 1850. The confrontation of Edgar Degas's *Musicians in the Orchestra* (1872–1876) with his *Ballet Scene from Meyerbeer's Opera “Robert Le Diable”* (1876) reveals a common ground in terms of both contents and motifs, in particular in regards to the depicted relationship between orchestra and dancers. Bringing together loans such as *Geschlecht mit Klößen* (*Sex with Dumplings*, 1963) with paintings from the collection of the Städel Museum like *Acker* (*Field*, 1962) elucidates the painter Georg Baselitz's early work as a crucial position in the history of German twentieth-century painting. The Department of Prints and Drawings will also be visited by works of Elsheimer, Goltzius, Ernst Ludwig Kirchner, and others. The approximately eighty encounters of important anniversary guests with works from the Städel's collection will not only yield insights into exciting and sometimes surprising art-historical and historical connections but also unfold a background for reassessing the Städel's own holdings.

Opening speech: Daniel Kehlmann

Curators: Dr. Bastian Eclercy, Dr. Martin Engler, Dr. Felix Krämer, Dr. Eva Mongi-Vollmer, Prof. Dr. Jochen Sander, Dr. Jutta Schütt, Dr. Martin Sonnabend

Sponsored by: DZ BANK

JOHN BALDESSARI

November 5, 2015 – January 24, 2016

Exhibition annex

On the occasion of the Städel Museum's bicentennial, the American artist John Baldessari (b. in National City, California, in 1931) has, based on holdings from

the Städel's collection, created a new series of works, which will be presented there in winter 2015/16. Masterpieces by Lucas Cranach the Elder, Agnolo Bronzino, Dirck van Baburen, or Maria Lassnig provided the artist with the visual material for his large-format collages. Baldessari has ranked among the most influential figures of the international art scene since the late 1960s. An outstanding representative of Conceptual Art and Media Art, he developed an original and unmistakable understanding of the pictorial between painting and photography, text and image. In his work, he uses and explores pictorial strategies of Modernism, such as montage or the incorporation of everyday elements, and confronts these with approaches of the postwar avant-gardes like their discourses on consumerism and the media. Following in the tradition of his exploration of the complex relationship between painting and photography, Baldessari's new group of works reflects on a number of quite different exhibits from the Städel's collection, setting them off against text and monochromy, photography and concept. The result is an against- and with-each-other that questions old and more recent works alike, shedding new light on them.

Curator: Dr. Martin Engler

Titles and exhibition dates subject to change