

PRESS RELEASE

EXHIBITION PREVIEW 2022

**MAJOR RENOIR EXHIBITION STARTING IN MARCH / CONTEMPORARY ART BY
ANDREAS MÜHE / FINALLY ON VIEW IN FRANKFURT: THE OTTILIE W.
ROEDERSTEIN RETROSPECTIVE / EXHIBITIONS FROM THE RICH HOLDINGS
OF THE DEPARTMENT OF PRINTS AND DRAWINGS / THE BAROQUE STAR
PAINTER GUIDO RENI REDISCOVERED**

Andreas Mühe: Stories of Conflict

16 February to 19 June 2022

Contemporary Art Collection

Press preview: 15 February 2022, 11.00 am

Andreas Mühe (b. in Karl-Marx-Stadt, present-day Chemnitz, in 1979) is one of Germany's best-known photo artists. He addresses himself to sociological, historical, and political themes, which he stages in elaborately constructed, dramatically lit settings. His art revolves around breaks in society, violence, and German-German identity, but also interrogations of the self and his own complex family history. From 16 February to 19 June 2022, the Städel Museum is presenting better and lesser-known series from Mühe's oeuvre. In these works, numbering approximately 45 in all, he explores the formation of identity and the attribution of collective categories such as family, nationality, politics, or culture as constructs of a social order. His portraits of Angela Merkel are iconic: he accompanied the federal chancellor on many of her travels and undertook an in-depth analysis of her poses. The degree to which these shots are characterized by a political pictorial language is evident in other photographs of Merkel featuring the artist's mother as a deceptively real-looking double. The line between real and staged becomes blurred—in the official and the simulated photos alike. In the town of Wandlitz, Mühe also photographed the houses of the one-time leaders of East Germany's Socialist Unity Party (SED). Surrounded by darkness, they look like mock-ups and belie their historical role. Mühe's visual worlds are games of deception whose effect aesthetics are always ambiguous. He strives not for illustrations but for images that subject their contents—whether human beings, architecture, or landscapes—to new interpretation.

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Curator: Dr. des. Kristina Lemke (Head of Photography, Städel Museum) in close collaboration with Andreas Mühe

RENOIR. ROCOCO REVIVAL.

Impressionism and the French Art of the Eighteenth Century

2 March to 19 June 2022

Exhibition annex

Press preview: 1 March 2022, 11.00 am

Pierre-Auguste Renoir (1841–1919) is one of the outstanding painters of French Impressionism. Venturing beyond the bounds of that characterization, the Städel Museum is now staging a major special exhibition that takes the first-ever in-depth look at the surprising connections between Renoir's art and Rococo painting. Whereas the latter was considered frivolous and immoral after the French Revolution, it underwent a revival in the nineteenth century and was widely visible in Renoir's lifetime. He was also intimately acquainted with the imagery of artists such as Antoine Watteau, Baptiste Siméon Chardin, François Boucher, and Jean-Honoré Fragonard from his training as a porcelain painter. He shared the Rococo's predilection for certain themes, among them promenaders in the park and on the riverbank, moments of repose in the out of doors, and the garden party. Renoir also frequently devoted himself to the depiction of domestic scenes and family life as well as intimate moments such as bathing, reading, or making music. Yet he not only took orientation from the motifs of the Rococo, but also particularly admired its loose and sketchy manner of painting as well as its brilliant palette, aspects that would have a formative influence on him and many other artists of the Impressionist circle.

Taking highlights of the Städel collection such as Renoir's *After the Luncheon* (1879) and Antoine Watteau's *Embarkation for Cythera* (ca. 1709–10) as its point of departure, the exhibition will show altogether some 120 outstanding paintings, works on paper and craft objects from international museums such as the National Gallery in Washington, D.C., the Musée d'Orsay in Paris, the National Gallery in London, the Metropolitan Museum of Art in New York, and the J. Paul Getty Museum in Los Angeles, as well as private collections. "Renoir. Rococo Revival." will offer comprehensive insights into the complex history of the Rococo's reception in nineteenth-century France. And trenchant juxtapositions of Renoir's art with works of the eighteenth century as well as his own contemporaries—Edgar Degas, Édouard Manet, Claude Monet, and Berthe Morisot—will provide an overview of Impressionism's intense artistic preoccupation with the Rococo.

Curators: Dr. Alexander Eiling (Head of Modern Art, Städel Museum), Dr. Juliane Betz (Deputy Head of Modern Art, Städel Museum), Dr. Fabienne Ruppen (Research Assistant, Modern Art, Städel Museum)

Sponsored by: Savings Banks Finance Group with Deutsche Leasing AG, Frankfurter Sparkasse and Savings Banks Cultural Fund of the German Savings Banks Association; Städelischer Museums-Verein e.V. with the STÄELFREUNDE 1815

Into the New—Being Human: From Pollock to Bourgeois

6 April to 17 July 2022

Exhibition hall of the Department of Prints and Drawings

Press preview: 5 April 2022, 11.00 am

American post-1945 art is as unconventional as it is diverse. Starting in the 1960s, artists looked especially to printmaking in their search for new paths—a development that went down in history as the *Graphic Boom* or *Graphic Revolution*. The Städel Museum has been collecting contemporary American art on paper since that time. Thanks to ongoing support from the Heinz und Gisela Friederichs-Stiftung as well as the Städelischer Museums-Vereins e.V., the holdings today encompass outstanding works by well-known artists from Jackson Pollock to Louise Bourgeois. From 6 April to 17 July 2022, the Städel Museum is presenting a selection of some 50 prints, drawings, and multiples from this rich collection. They revolve around the state of being human, a theme as old as it is fundamental, and one that preoccupied many artists after World War II. In their art, mimetic representations of the human figure gave way to the abstract-symbolic, the fragment, the imprint, even the void. Human perception and experience seemed disjointed; language as an instrument for describing the world was called into question. The examples on view testify to how artists such as Louise Bourgeois, Chuck Close, Jim Dine, Jasper Johns, Bruce Nauman, Jackson Pollock, Larry Rivers, Kiki Smith, Kara Walker, and many others developed artistic strategies to negotiate human existence, also their own.

Curator: Dr. Regina Freyberger (Head of Prints and Drawings after 1750, Städel Museum)

The exhibition catalogue is being supported by the Georg und Franziska Speyersche Hochschulstiftung.

Ugo Rondinone

Postponed to Summer of 2023

Städel Garden

For technical reasons, we have decided, together with the artist, to postpone the exhibition of his sculptural group “sunrise. east”, originally planned to go on view from 24 June to 30 October 2022: The works will now be presented in the Städel Garden in the summer of 2023. The exhibition will be the first garden project after the redesign of the Städel Museum’s sculpture garden.

The exhibition “Ugo Rondinone. Life Time” at the Schirn Kunsthalle Frankfurt will take place as planned.

The prominent hill overarching the Städel Garden Halls will be transformed into a strange landscape where grotesque beings will welcome the public. In his workgroup *Sunrise: East*, the Swiss artist Ugo Rondinone (b. 1964) assigns every month a head with characteristic, but also strongly reduced facial features. Shaped in silvery-shiny aluminium, the clunky, over-life-sized sculptural heads are reduced to their facial expressions: their mouths agape, they gaze through tiny eyes with an air now friendly and naïve, now sceptical, now surprised, now ghoulish. Reminiscent of ritual masks and spirits, but also the pictorial language of comics, emoticons, and memes, they trigger a wide range of associations. The visitors to the Städel Garden are invited to encounter all twelve beings—and thus all twelve months—face to face, and to experience the joys, adversities, and emotions of an entire year. Concurrently with the intervention in the Städel Garden, the exhibition *Ugo Rondinone: Life Time* will be on view at the Schirn Kunsthalle Frankfurt.

Curator: Svenja Grosser, (Deputy Head of Contemporary Art, Städel Museum)

SELF. DETERMINED. The Painter Otilie W. Roederstein

20 July to 16 October 2022

Exhibition annex

Press preview: 19 July 2022, 11.00 am

The German-Swiss painter Otilie W. Roederstein (1859–1937) was one of the outstanding women artists of the period around 1900. After training in Zurich, Berlin, and Paris, she lived in Frankfurt am Main from 1891 to 1909, when she and her partner, the gynaecologist Elisabeth Winterhalter, settled in the neighbouring town of Hofheim am Taunus. As a freelance portraitist, Roederstein was a firmly established

name in the male-dominated world of art and self-confidently defied prevailing societal norms. Her multifaceted œuvre mirrors numerous modernist tendencies, from academic art and experiments with old-masterly tempera painting to stylistic devices of Impressionism, Symbolism, and New Objectivity. Despite her extensive exhibition activities and her onetime reputation, she is today virtually unknown. The Städel Museum is presenting a comprehensive retrospective that, comprising altogether 75 paintings and drawings, retraces the artistic development of this stylistically eclectic female painter. Roederstein's 28 works in the Städel collection form the core of the exhibition and constitute one of the most important holdings of her artworks, on a par with those of the Stadtmuseum Hofheim am Taunus and the Kunsthhaus Zürich. The artist's work is intimately interwoven with the history of the Städel Museum and the city of Frankfurt. Works by Roederstein already entered the Städel collection during her lifetime and her studio at the Städelschule was just steps away from the museum. With an abundance of historical photographs, documents, and letters, the exhibition sheds light on Roederstein's role as an influential networker and teacher.

The exhibition was realized in cooperation with the Kunsthhaus Zürich.

Curators: Dr. Alexander Eiling (Head of Modern Art, Städel Museum), Eva-Maria Höllerer (Research Assistant, Modern Art, Städel Museum)

Archive: Dr. Iris Schmeisser (Head of Provenance Research and the Historical Archive, Städel Museum)

Sponsored by: Kulturfonds Frankfurt RheinMain GmbH

With support from: Friede Springer Stiftung, Max Ernst von Grunelius Stiftung

BEFORE DÜRER: The Engraving Becomes Art

28 September 2022 to 22 January 2023

Exhibition hall of the Department of Prints and Drawings

Press preview: 27 September 2022, 11.00 am

In the fifteenth century, even before the invention of letterpress printing with movable type, the first techniques for printing images were developed. The woodcut led the way, with the technically more complex engraving following close on its heels. Emerging around 1430/40 from the gold engraving craft, the engraving not only provided a further method of reproducing religious and secular images, but also offered new artistic possibilities. Early on, for example, the Master E. S. (active 1440/50–1467) developed a systematic graphic language that would be capable of

competing with the quality of painting. Martin Schongauer (ca. 1445–1491) perfected the process to the point where it could produce masterworks of a high technical and artistic standard. Nineteenth-century art historians—influenced, as they were, by Romanticism—were enchanted by the beauty of early engravings, which they perceived as direct and pure. A case in point is the Städel director Johann David Passavant who, around mid-century, amassed an outstanding collection of these works, many of which had survived in only a few prints. From 28 September 2022 to 22 January 2023, the Städel Museum is presenting a selection of especially superb and rare works from its collection. Apart from the Master E. S. and Martin Schongauer, it will feature numerous other engravers such as the Master of the Banderoles, the Master bxx, the Master AG, Wenzel von Olmütz, the prolific Israhel van Meckenem, and others. Some of Albrecht Dürer's earliest engravings, dating from the final years of the fifteenth century, will round out the presentation.

Curator: Dr. Martin Sonnabend (Head of Prints and Drawings before 1750, Städel Museum)

GUIDO RENI. The Divine

23 November 2022 to 5 March 2023

Exhibition annex

Press preview: 22 November 2022, 11.00 am

Misunderstood, ignored, forgotten—in a large-scale exhibition to take place in the winter of 2022/23, the Städel Museum is rediscovering the onetime star painter of the Italian Baroque: Guido Reni (1575–1642). Despised in the nineteenth century on account of the aesthetic preferences of that era, later relegated to the sidelines by the one-sided concentration on his rival Caravaggio, Reni today no longer occupies the place he deserves in the public consciousness. In his own day, he was one of Europe's most successful and most celebrated painters, sought after by such prominent patrons as the Borghese Pope Paul V, the Duke of Mantua, and the Queen of England. A contemporary biography provides insights into his artistic activities in Bologna and Rome, but also his ambiguous personality: it portrays him as an artist both deeply religious and superstitious, both tremendously successful and hopelessly addicted to gambling.

Whether his subject matter was the Christian heaven or the world of classical mythology, Guido Reni was unmatched in his ability to translate the beauty of the divine into painting. In cooperation with the Museo Nacional del Prado in Madrid, the Städel Museum is bringing his fascinating paintings, drawings, and etchings together

in an exhibition for the first time in more than thirty years, and thus offering a new perspective on his art. In addition to outstanding loans from well-known collections such as the Pinacoteca Nazionale in Bologna, the Uffizi in Florence, the J. Paul Getty Museum and the LACMA in Los Angeles, the Metropolitan Museum of Art in New York, and the Louvre in Paris, the show will feature several recently discovered works by Reni that have never before been on view in an exhibition.

An exhibition of the Städel Museum in cooperation with the Museo Nacional del Prado, Madrid

Curator: Dr. Bastian Eclercy (Head Italian, French, and Spanish Paintings before 1800, Städel Museum)

Sponsored by: Kulturfonds Frankfurt RheinMain gGmbH

The titles and exhibition dates are subject to change.