

PRESS RELEASE

## 2023 EXHIBITION PREVIEW

**EARLY PHOTOGRAPHS OF ITALY / FROM RODIN TO PICASSO – THE RELIEF  
IN ART / HOLBEIN AND THE RENAISSANCE IN THE NORTH / CONTEMPORARY  
ART BY PHILIPP FÜRHOFFER, UGO RONDINONE, VICTOR MAN, AND MIRON  
SCHMÜCKLE**

**Images of Italy.**

**Places of Longing in Early Photography**

**23 February – 3 September 2023**

**Exhibition Hall, Department of Prints and Drawings**

**Press Preview: 22 February 2023, 11:00 am**

Gondoliers on the Grand Canal, the Leaning Tower of Pisa, and the antiquities of Rome: Numerous photographs by Giorgio Sommer (1834–1914), the company of the Alinari brothers (founded in 1854), Carlo Naya (1816–1882), and Robert Macpherson (1814–1872), among others, shaped the image of Italy as a place of longing. In an exhibition comprising 90 works, the Städel Museum will present a selection of early photographs of Italy from the years 1850 to 1880 from its collection. For generations, people have been dreaming of the Mediterranean south. A lively tourist trade developed in the nineteenth century when railroads made the country more accessible. For travellers, photographs of the main places of attraction became popular souvenirs even before the invention of the picture postcard and were distributed internationally by mail order. With photographic reproductions of artworks, the medium also opened up new possibilities for the discipline of art history, which was firmly establishing itself in those years. In the 1850s, Johann David Passavant, then director of the Städelches Kunstinstitut, acquired photographs for the museum's collection. From these prints, both the art-interested public and students of the affiliated art academy were able to get an idea of southern Europe and its artistic and natural treasures. This brought distant countries closer while, simultaneously, the motifs in circulation determined what was considered worth seeing. To this day, the sceneries captured in photographs at that time continue to have an impact.

**Curator:** Dr Kristina Lemke (Head of Photography, Städel Museum)

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**Philipp Fürhofer: Phantom Islands**

**12 May – 5 November 2023**

**Collection of Contemporary Art**

**Press Preview: 12 May 2023, 9:30 am**

Palm leaves, sunsets, forests – at the interface between installation and painting, tropical landscapes by the artist Philipp Fürhofer (b. 1982) radiate towards the viewer in light boxes and paintings. However, the romanticism of nature is deceptive: Beneath layers of paint bursts, questions regarding the existential, reciprocal influence of humans and nature, of capitalist civilisation, and the constant destruction of our living environment are revealed. With references from pop culture, Fürhofer highlights humankind's ever-growing desire, in times of upheaval and uncertainty, for control over our immediate environment and ourselves – consumption, the body. The Städel Museum presents the artist's latest works in a focused solo exhibition. Its centrepiece is a wall-filling, site-specific work, with which Fürhofer enters into a dialogue with the architectural and artistic elements of the space. The result is a mystical jungle landscape in which not everything is as it seems.

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

**Outstanding!**

**The Relief from Rodin to Picasso**

**24 May – 17 September 2023**

**Exhibition Annex**

**Press Preview: 23 May 2023, 11:00 am**

Is it painting, or is it sculpture? No other artistic medium transcends the boundaries of our vision like a relief. This ambiguity has always made reliefs appealing to the most famous artists. In the spring of 2023, the Städel Museum will present a major survey exhibition on the possibilities explored in reliefs from 1800 to the 1960s. Literally *outstanding* works will be on display, spanning some 150 years, by artists that include Bertel Thorvaldsen, Jules Dalou, Auguste Rodin, Medardo Rosso, Paul Gauguin, Henri Matisse, Pablo Picasso, and Alexander Archipenko, as well as Hans Arp, Kurt Schwitters, Sophie Taeuber-Arp, Yves Klein, Louise Nevelson, and Lee Bontecou. To this end, the Städel Museum – in cooperation with the Hamburger Kunsthalle – is bringing together important works of art from European museums, including the Petit Palais and the Centre Pompidou in Paris, the Museum Boijmans Van Beuningen in Rotterdam, the Kunstmuseum Basel, and the Musée des Beaux-Arts Lyon, as well as

rarely seen works from various private collections. The exhibition begins with works of Classicism, which draw on prominent reliefs from antiquity. The increasingly intense dialogue between relief art and painting during the nineteenth century ultimately led to a final breaking away from the genre scheme in the early twentieth century. As a result, the aesthetics of reliefs also changed. Innovation and experimentation became increasingly important for their production: While the artists of the nineteenth century still worked in marble or bronze in a more classical sculptural style, the artistic-technical spectrum fundamentally expanded. Impressive reliefs were created from everyday materials and found objects, which – assembled into collages and assemblages – became an outlet for a new understanding of space. With this unique exhibition, the Städel Museum sheds light on the little-known discourse surrounding this fascinating artistic medium.

An exhibition of the Städel Museum, Frankfurt am Main, and the Hamburger Kunsthalle, Hamburg

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

**Project coordinator:** Dr. Friederike Schütt

**Curator, Hamburger Kunsthalle:** Dr Karin Schick (Head of the Classical Modernism Collection)

**Supported by:** Kulturfonds Frankfurt RheinMain gGmbH, StädelFreunde 1815 – Städelischer Museums-Verein e.V.

Title and duration of the exhibition at the Hamburger Kunsthalle: *OUTSTANDING: The Relief between Painting and Sculpture*, 13 October 2023 – 24 February 2024

**Ugo Rondinone. sunrise. east.**

**28 June – 5 November 2023**

**Städel Garden**

**Press Preview: 28 June 2023, 11:00 am**

Grotesque creatures welcome the public to the Städel Garden. The Swiss artist Ugo Rondinone (b. 1964) will transform the prominent hill above the Garden Halls into a strange landscape. For his group of works *sunrise. east.*, Rondinone assigned a head with characteristic, highly reduced facial features to represent each calendar month. Larger than life and cast in shiny silver aluminium, the massive sculptural heads are reduced to their facial expressions: With mouths agape, they gaze from small eyes, from friendly and naïve to sceptical, from surprised to eerie. They trigger the most

diverse associations, evoking ritual masks and ghosts, as well as the visual language of comics, emoticons, and memes. Visitors to the Städel Garden are invited to come face-to-face with all twelve creatures – and thus every month of the year – and experience the various joys, adversities, and emotions of an entire year in fast forward.

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

**Supported by:** Freunde der Tat – Städelscher Museums-Verein e.V.

### **Victor Man. The Lines of Life**

**14 October – 4 February 2024**

**Old Masters Collection**

**Press Preview: 13 October 2023, 11:00 am**

Intimate, predominantly small-format paintings seemingly lost in time characterise the work of Romanian artist Victor Man (b. 1974, Cluj). Subtle influences of the pre-Renaissance period and echoes of Symbolism can be discerned in his melancholic imagery. Amid the Old Masters Collection, the Städel Museum will present an exhibition of works from the last ten years dedicated to the painter's artistic focus: self-portraits and portraits. In deep dark green, blue, and black, Man creates works as sensitive as they are enigmatic, dominated by an existentialist, sombre, introspective tone. Stylistically complex and difficult to categorise, yet unmistakable, the Cluj-born painter has for years been considered one of the most sought-after and, at the same time, rarest protagonists of contemporary art. His oeuvre reveals numerous art historical references but also represents a unique position in contemporary painting. A fascinating dialogue between history and the present emerges.

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

### **Holbein and the Renaissance in the North**

**2 November 2023 – 18 February 2024**

**Exhibition Annex**

**Press Preview: 31 October 2023, 11:00 am**

Along with Albrecht Dürer, the painters Hans Holbein the Elder and Hans Burgkmair the Elder are regarded as pioneers of a new art: Renaissance painting. The centre of

this art was the imperial and commercial metropolis of Augsburg, which developed into the capital of both the German and international Renaissance in just a few decades. In the autumn of 2023, the Städel Museum – together with the Kunsthistorisches Museum, Vienna – will dedicate a major special exhibition to this art historical turning point. For the first time, a significant number of the most important paintings, drawings, and prints by Hans Holbein the Elder (c. 1460/70–1524) and Hans Burgkmair the Elder (1473–1531) will be brought together in one exhibition, including Holbein’s monumental *Frankfurt Dominican Altarpiece* (1501) from the Städel Museum’s collection, *Saint Catherine* (c. 1509/10, Friedenstein Castle Foundation, Gotha), and Burgkmair’s *Christ on the Mount of Olives* (1505, Hamburger Kunsthalle), as well as his paintings *Portrait of Hans Schellenberger* (1505) and *Portrait of Barbara Schellenberger* (1507, Wallraf-Richartz-Museum & Fondation Corboud, Cologne). Works by other Augsburg-based artists from the period, dating from 1480/90 to around 1530, as well as selected German, Italian, and Dutch artworks by Albrecht Dürer, Andrea Solario, and Hugo van der Goes, among others, will augment the selection. These works were created either for municipal patrons or had an exemplary influence on the work of Holbein and Burgkmair. More than almost any other city north of the Alps, Augsburg was influenced early and lastingly by the humanist culture of Italy, promoted by its Roman past and its geographical proximity to the most important Alpine passes. Due to the art appreciation of internationally active banking and trading families such as the Fuggers and the Welsers, the many stays of Emperor Maximilian I, and the frequently convening Imperial Diets, Augsburg became a cultural centre where Holbein and Burgkmair were able to test and develop new artistic positions in Renaissance painting. While Holbein primarily focused on the novelties of Dutch painting since Jan van Eyck and incorporated these into his art, Burgkmair brought the innovations of Italian Renaissance art to Augsburg, especially in the wake of Albrecht Dürer. The extent to which the art of the two painters also influenced subsequent generations of artists becomes impressively visible in the works of Hans Holbein the Younger. The exhibition presents a comprehensive overview of the development of Northern European art from the late Gothic period to the beginning of the modern age.

An exhibition of the Städel Museum, Frankfurt am Main, and the Kunsthistorisches Museum, Vienna

**Curator, Städel Museum:** Prof Dr Jochen Sander (Deputy Director and Head of German, Dutch and Flemish Paintings before 1800)

**Curator, Kunsthistorisches Museum, Vienna:** Dr Guido Messling (Curator for German Painting at the Picture Gallery)

**Supported by:** Sparkassen-Finanzgruppe with Deutsche Leasing AG,  
Frankfurter Sparkasse & Sparkassen-Kulturfonds des Deutschen Sparkassen- &  
Giroverbandes; Städtischer Museums-Verein e.V.

**Miron Schmückle. Flesh for Fantasy**

**1 December 2023 – 14 April 2024**

**Contemporary Art Collection**

**Press Preview: 1 December 2023, 9:30 am**

The Romanian-German artist Miron Schmückle (b. 1966, Sibiu) is a very unique protagonist of contemporary art. Growing up in Romania under Nicolae Ceausescu, as a child, the artist had dreamed of other worlds which seemed forever inaccessible due to the Iron Curtain. His early engagement with art history on the one hand and with flora and fauna of distant countries on the other resulted in a uniquely coherent artistic oeuvre. From the beginning, Schmückle's pictorial cosmos was linked to the idea of the primaeval forest and jungle, oscillating between finely painted hyperrealism and undisguised escapism, precise observation of nature and exuberant imagination. The almost scientific, botanical approach of his plant depictions belies the fact that his complex creations have not sprung from nature but rather from his imagination. Schmückle's fascinating hybrid creatures from the plant and animal kingdoms amalgamate scent and poison, beauty and transience, anatomy and sexuality into an oeuvre between truth and invention, life and death – a life's work that is both timeless and ostensibly fallen out of time.

**Curator:** Dr Philipp Demandt (Director, Städel Museum)

**Titles and exhibition durations are subject to change.**