

PRESS RELEASE

2024 EXHIBITION PREVIEW

ONE-OF-A-KIND WORKS BY HONORÉ DAUMIER FROM A PRIVATE COLLECTION, A MAJOR KOLLWITZ EXHIBITION STARTING IN MARCH, CONTEMPORARY ART BY MUNTEAN/ROSENBLUM, SUMMER WITH THE STÄDEL / WOMEN, EXCEPTIONAL PORTRAIT ART BY REMBRANDT AND HIS CONTEMPORARIES, ITALIAN BAROQUE DRAWINGS DURING THE BOOK FAIR

Honoré Daumier

The Hellwig Collection

24 January – 12 May 2024

Exhibition Hall, Department of Prints and Drawings

Press Preview: 23 January 2024, 11 am

Both loved and feared—the artist Honoré Daumier (1808–1879) was one of France's greatest draughtsmen. A keen observer and controversial contemporary critic, he made a name for himself in the political sphere in 19th-century Paris, primarily through his caricatures, which he produced for the illustrated periodicals *La Caricature* and *Le Charivari*. Daumier became the conscience of an epoch marked by radical social and political upheaval and profound change. His commitment to republican ideas, the press and freedom of speech, his fervent interest in modern innovations, and his critical but also profoundly human view of the circumstances of the times are impressively visualized in the artist's caricatures.

As of 24 January 2024, the Städel Museum presents 120 works by Honoré Daumier from an outstanding private collection, the Hellwig collection. The collection stands out for its exceptional quality. It spans the entire breadth of the artist's oeuvre with lithographs, drawings, sculptures, and two paintings—many of which have never been publicly shown. Of particular note among the Hellwig collection holdings are its unique prints. Accompanied by handwritten legends and printers' and censors' marks, they provide fascinating insights into the complex publishing process for illustrations. The Städel Museum exhibition features from the Hellwig collection Daumier's well-known lithographs, including *Le Passé – le présent – l'avenir* (1834) and *Rue Transnonain, le 15 avril 1834* (1834), in which the artist forcefully indicted the politics of King Louis-Philippe, as well as the artist's influential genre caricatures and his timeless allegories of diplomacy as a frail lady or a personification of Europe trying to maintain her balance.

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In addition to his graphic oeuvre, Daumier also made sculptures, and starting in the mid-1840s, an increasing number of independent drawings and paintings, which reveal the expressiveness, diversity and inventiveness of his art.

The artist shaped the public political discourse of his time through the fictive characters Robert Macaire and Ratapoil that he established in his caricatures. Robert Macaire embodies the ruthless pursuit of profit manifested by the economically liberal July Monarchy. Ratapoil stands for the infiltration of the Republic by Louis Napoléon Bonaparte, who, after the flight of King Louis-Philippe as a result of the February Revolution of 1848, first became president of the Second Republic and subsequently had himself crowned emperor in 1852. Napoleon III was an authoritarian ruler who increasingly limited fundamental rights like the right to vote. Peace in Europe was fragile during these decades, and the balance of power shifted. The conflicts between France and Prussia, in the Balkans, Italy and Crimea, as well as at many other locations in Europe, also became the subjects of numerous caricatures by Daumier. In his socially critical lithographs, he focused primarily on the impact of industrial and technological progress: the railroad, the invention of photography, the newspaper business, world fairs, urban development in Paris under Baron Haussmann and art debates that break with academic ideals. Following numerous political changes, the artist experienced the proclamation of the French Third Republic in 1870, which marked the definitive end of Napoleon III's reign. After more than 40 years of artistic activity for the press, Daumier bid the political stage adieu with his portrayal of the dying monarchy, once again living up to his reputation as a social critic on the pulse of the times.

Curator: Dr Astrid Reuter (Head of the Prints and Drawings before 1800, Städel Museum)

Sponsored by: Städtelscher Museums-Verein e. V.

KOLLWITZ

20 March – 9 June 2024

Exhibition Annex

Press Preview: 19 March 2024, 11 am

She is the most famous German woman artist of the 20th century and yet an exception: Käthe Kollwitz (1867–1945). The Städel Museum is devoting a comprehensive exhibition to Käthe Kollwitz, presenting her in all her diversity, expressive power, and modernity. She boldly chose prints and drawings as her essential media, finding in them an independent visual language of great immediacy.

From a new perspective, her art addressed existential human questions and was therefore politically appropriated by many attitudes and issues in post-war Germany. The Städel Museum has an extensive collection of works by Käthe Kollwitz, including almost all of the prints published in editions, as well as prints and drawings reworked by hand. The exhibition at the Städel Museum presents more than 110 impressive works on paper, sculptures, and early paintings by the artist from this remarkable collection as well as from leading museums and Kollwitz collections. Surprising, unconventional works such as *Self-Portrait with Head in Hand* (1889–91, Käthe Kollwitz Museum Köln), works unusually painterly for Kollwitz such as *Female Nude Seen from the Back with Green Shawl* (1903, Kupferstichkabinett, Berlin) and *Parisian Cellar Tavern* (1904, Sprengel Museum Hannover), and selected sculptures such as *Tower of Mothers* (1937–38, Museum Folkwang, Essen) will be presented together with other outstanding loans from, among others, the Berlin Kupferstichkabinett, the Käthe Kollwitz Museum Köln, the Neue Nationalgalerie, Berlin, and the Staatsgalerie Stuttgart, among others.

The exhibition at the Städel Museum allows visitors to experience Kollwitz's work in all its diversity and impressive quality through various chapters. The focus is on her choice of the graphic medium and on unusual themes that are both existential and topical. The memorable imagery, the dramaturgically pointed compositions, and the bodies grouped in expressive choreographies are explored through individual groups of works. The focus is on Kollwitz's experiments with colour and form, the processual nature of her work, and the tension between politics and aesthetics. Last but not least, the exhibition offers an overview of how the artist was interpreted in East and West Germany after 1945, a special history of reception that, in some cases, still has an impact today.

Curator: Dr Regina Freyberger (Head of Prints and Drawings after 1800, Städel Museum)

Sponsored by: DZ BANK, Kulturfonds Frankfurt RheinMain

Additional support: Georg und Franziska Speyer'sche Hochschulstiftung, Wolfgang Ratjen Stiftung

MUNTEAN/ROSENBLUM. Mirror of Thoughts

3 May – 1 December 2024

Collection of Contemporary Art

Press Preview: 3 May 2024, 11 am

The pictorial world of the artist duo Muntean/Rosenblum depicts shopping centres, airport terminals and offices in which young people come together and yet are nevertheless alone. Lost in their own thoughts, they concentratedly focus on their smartphones or stare off into the distance, are in motion or look at the viewer with boredom or irritation. Set amidst anonymous yet familiar urban backdrops, the dramatically staged young people look like isolated extras in a contemporary theatre performance.

The two artists, Markus Muntean (*1962, Graz, Austria) and Adi Rosenblum (*1962, Haifa, Israel), have collaborated since the 1990s. They impressively combine their identities into one artistic signature style in their mainly painted oeuvre. In a solo exhibition, the Städel Museum presents eleven large-scale paintings and a video work by the international artist duo. Their compositions are firmly established in art history, referring to famous masterpieces from the Renaissance to Modernism. Their figures, however, are taken entirely from the present. They stem from an image archive established over many years fed by photographs from lifestyle magazines, the internet or models. Collaged together from this rich picture collection, Muntean/Rosenblum create distinctive scenes using the painting medium. Strange and simultaneously familiar, the paintings reflect an atmosphere of lethargy and indifference. It is a painful but liberating moment that marks the transition from youth to adulthood—a state of limbo. As if looking through a magnifying glass, Muntean/Rosenblum address central topics of our time: the ambivalence of human existence, the growing uncertainty of the individual and a pervading feeling of transitoriness.

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

STÄDEL / WOMEN

Women Artists between Frankfurt and Paris around 1900

10 July – 27 October 2024

Exhibition Annex

Press Preview: 9 July 2024, 11 am

Modernism is unimaginable without the contribution of women artists. In addition to well-known women painters and sculptors such as Louise Breslau, Otilie W. Roederstein and Marg Moll, many others successfully established themselves in the art world during the period around 1900. Their names included Erna Auerbach, Mathilde Battenberg, Ida Gerhardi, Annie Hopf, Elizabeth Nourse and Louise Schmidt. Based in Paris and Frankfurt, they established international networks and

supported one another. As influential teachers and art agents, some of them also shaped the history of the Städel Museum and Städelschule. It's time to dedicate the first major exhibition to these women artists and to rediscover them. The Städel Museum presents more than 75 paintings and sculptures by 27 women artists, including Eugenie Bandell, Marie Bertuch, Dora Hitz, Inge Dinand and Marie-Louise von Motesiczky. Among them are significant artworks from renowned American and European museums and numerous works from private collections, which are exhibited for the first time. Previously unpublished archival materials accompany the works. Photographs and letters tell of international studio collectives, the strategic importance of professional artist associations, and successes, but also of continual efforts to gain recognition.

The exhibition turns the spotlight on women artists, who showed great independence by choosing art as a profession, as they were not unique exceptions in a cultural industry dominated by male "artistic geniuses". A complex picture of the training and working situation faced by women artists in the modern age emerges from the perspective of the networks, spanning from the struggles of the trailblazers in Paris in the 1880s, to the first women sculptors at the Städel art school around 1900, to a young, self-confident generation of women artists involved with the Neues Frankfurt during the 1920s and 1930s. The stylistically very different works show the diversity of women's positions in art and reflect the time's radical social and aesthetic upheavals. In their works, these women painters and sculptors deal with subjects like professionalism and friendship, the representation of the human nude and conventional gender roles while commenting on their own situations. They not only took advantage of painting and drawing for this purpose but also made increasing strides into the field of sculpture, reputedly considered the "most masculine" genre in art, due to the physical exertion required as well as its technical and material demands.

The exhibition is the outcome of a research project which ties in with the retrospective on the painter Otilie W. Roederstein (2022). The most important resources in the Roederstein-Jughenn Archive at the Städel Museum are currently being made accessible online.

Städel Museum curators: Dr Alexander Eiling (Head of Modern Art), Eva-Maria Höllerer (Research Associate, Modern Art), Aude-Line Schamschula (Research Associate, Modern Art)

Digital Roederstein-Jughenn Archive: Dr Iris Schmeisser (Head of Provenance Research and Archives), Alexandra Reißer (Digital Culture Project Manager), Ulrike

Fladerer (database management / Digital Collection), Gabi Schulte-Lünzum (Deputy Head of the Digital Collection)

Sponsored by: Kulturfonds Frankfurt RheinMain, Dr. Marschner Stiftung, Damengesellschaft des Städelschen Museums-Vereins e. V.

With additional support from: Ernst von Siemens Kunststiftung

FANTASY AND PASSION

Drawing from Carracci to Bernini

10 October 2024 – 12 January 2025

Exhibition Hall, Department of Prints and Drawings

Press Preview: 9 October 2024, 11 am

For the great masters of the Italian Baroque period, drawing was a central component of their art. In their drawings, the brothers Agostino and Annibale Carracci, Guercino, Stefano della Bella and Gian Lorenzo Bernini laid out the foundations not only for their paintings, sculptures and prints, but also demonstrated the independence of the medium. The works on paper carried out in pen-and-ink, brush, black chalk or red chalk pencil were sketches, studies or precisely executed individual works, which impress us with their sweeping lines, dramatic play of light and shadow and tremendous expressive power. The Städel Museum will show 90 of these remarkable Italian Baroque drawings in this exhibition—all from our own collection.

The drawings were created in a period of contrasts marked by a search for a new formal language. The artists studied individual motifs and figural groups, poses, draperies and sequences of movement, developed complex pictorial narratives and landscape compositions or defined their designs. The emotional range of their subjects varies from tender sensations to ecstatically moving, expressive and cruel. The fascination with the drawings lies in the diversity of their functions and the breadth of their artistic and stylistic spectrum. The works presented in the exhibition impressively reflect the artists' work and thought processes. They introduce us to their individual worlds of imagination while simultaneously referring to the exchange with patrons and collectors. The exhibition invites us to take part in an intimate encounter with the personal artistic styles of a past era.

A large number of Italian Baroque drawings at the Städel Museums can be traced back to the drawing collection of the founding benefactor Johann Friedrich Städel (1728–1816), which was later enhanced through further gifts and specific acquisitions. As part of a research project funded by the Stiftung Gabriele Busch-Hauck, a selection was made from the holdings that now comprise more than 700 works on paper, and these were subjected to scholarly analysis for the first time.

During this process, previous attributions were re-examined. Numerous new findings could be established on individual artists and their working methods, on the subjects presented and techniques used, and about contemporary and later collectors. These findings are published in the selected works collection catalogue by Stefania Girometti, with additional contributions by Sonja Brink and Carel van Tuyl van Serooskerken.

Curator: Dr Astrid Reuter (Head of Prints and Drawings before 1800, Städel Museum)

Made possible by: Stiftung Gabriele Busch-Hauck

Rembrandt's Amsterdam

Golden Times?

27 November 2024 – 23 March 2025

Exhibition Annex

Press Preview: 26 November 2024, 11 am

Amsterdam—one city with many faces. Amsterdam was *the* metropolis in Europe during the 17th century. The economy and trade were booming, the population rapidly increased, and the arts and sciences flourished. An influential civic society shaped the city's fortunes, captured in important paintings by the greatest Dutch masters. First and foremost was Rembrandt Harmensz. van Rijn, but the artists Jakob Backer, Ferdinand Bol, Govert Flinck, Bartholomeus van der Helst and Jan Victors also reflect urban society's self-image in Amsterdam group portraits. The Städel Museum presents the exceptional portrait art of Rembrandt and his contemporaries in a large exhibition, bringing together some 100 paintings, sculptures and prints, as well as cultural and historical objects from leading Dutch and international museums. The starting point is an impressive collection of group portraits from the Amsterdam Museum, enhanced by outstanding works from the Städel Museum and the Rijksmuseum in Amsterdam, as well as the Metropolitan Museum of Art in New York, the Art Gallery of Ontario in Toronto, the National Gallery of Art in Washington, D.C. and the National Museum in Warsaw. Paintings from the period known as "The Golden Age" in the Netherlands are critically questioned here because this economic and cultural flowering in the 17th century was based on an aggressive trade policy of the Dutch Republic, whose foundations were built on the establishment of colonies in Asia and South America and the enslavement and exploitation of people. Wars, poverty, and religious and political persecution in Europe provided a steadily growing migration to the Dutch Republic, particularly to Amsterdam. A strong job market and general religious tolerance gave many people hope for a better and freer life, which

many, but by no means everyone, succeeded in achieving. Above all, Amsterdam's urban elite has been intensively portrayed: Members of the marksmen's guilds and "regents", heads of social institutions supported by civil society. The exhibition shows these official and prestigious paintings while simultaneously casting its view onto how members of other social groups are represented. They are images and histories of a pluralistic Amsterdam society, which tell of wealth and inequality, fortune and ruin, power and powerlessness—narrated through an exhibition.

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

Sponsored by: ING Deutschland, Städtischer Museums-Verein e. V., Fontana Stiftung

With additional support from: Ernst von Siemens Kunststiftung

Titles and exhibition dates are subject to change.