

**PRESSE RELEASE**

# **THE OPENING OF THE STÄDEL EXTENSION WITH THE CONTEMPORARY ART COLLECTION**

**THE NEW CONTEMPORARY ART GALLERIES ARE OPEN DOORS FOR THE FIRST TIME WITH 330 WORKS, ALTOGETHER APPROXIMATELY 1,200 NEW ACQUISITIONS IN THE AREA OF CONTEMPORARY ART, OPEN HOUSE ON 25 AND 26 FEBRUARY 2012, HIGH-CALIBRE SYMPOSIUM ON 2 AND 3 MARCH 2012**

**Frankfurt am Main, 22 February 2012.** With the opening of the extension for the presentation of contemporary art, the Städel Museum has carried the largest expansion of its nearly two-hundred-year history – with regard to its architecture and its collection alike – to completion. In the autumn of 2009, in conjunction with important additions to the museum's holdings, work commenced on the construction of an annex designed by the architectural firm schneider+schumacher of Frankfurt. Situated beneath the Städel garden, the new light-flooded halls provide some 3,000 square metres of additional exhibition space, thus doubling the area available for the presentation of the Städel's holdings. Thanks to the completion of the annex, from now on visitors will be able to experience 700 years of Occidental art under one roof in presentations of equally high quality: the Old Masters, Modern Art and Contemporary Art. The grand opening will be celebrated with an Open House and major public festivities on 25 and 26 February from 10 am to 8 pm each day.

"Together we have achieved so much", observes Max Hollein, Städel Museum director. "Thanks to the unparalleled dedication of many, with its new building and the substantial expansion of its contemporary art collection, the Städel has made yet another quantum leap in its history of nearly two hundred years. We interpret this splendid support as a mandate for the institution's future."

The financing of the overall project – which encompasses the refurbishment of the old building as well as the construction of the new – has already been concluded. Amounting to approximately 52 million euros in total (34 million euros for the annex and 18 million for the renovation measures), fifty per cent of the project costs have been funded with support from businesses, foundations and innumerable private citizens, and fifty per cent with public subsidies.

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As Prof Nikolaus Schweickart, Chairman of the Städel Foundation, emphasized, “the joint efforts of the public sector and a wide range of business, foundations and private individuals light an important beacon for the Städel Museum’s continued existence and represent a remarkable demonstration of cultural commitment in the twenty-first century. Museum work in this form would be unthinkable without the active involvement of numerous citizens, partners, patrons, sponsors and visitors.”

“For centuries, Frankfurt has been able to rely on its citizens’ unique sense of loyalty to their city”, Mayor Petra Roth proudly points out. “All the more does the city of Frankfurt feel an obligation to support the refurbishment of the Städel Museum’s old building and the construction of its new annex with the substantial sum of altogether 16.4 million euros.”

Prof Dr Felix Semmelroth, Deputy Mayor in Charge of Culture of the City of Frankfurt, sees in the Städel extension a case of “magnificent collaboration between the Städel Museum and the public sector. Together they have succeeded in enriching the Frankfurt Museum Bank with a veritable architectural jewel – the spectacular new building by the architects schneider+schumacher of Frankfurt”, Semmelroth adds.

Since its founding some two hundred years ago, the Städel Museum has been a unique art museum, and one which from the beginning acquired the art of each respective era of its history as an integral part of its collection – whether that of the Nazarenes in the early nineteenth century, or later that of the Impressionists and Expressionists. In the new annex, the contemporary art collection will find adequate accommodation in the Städel Museum for the first time. Building on a substantial basis, this collection has undergone significant structural expansion over the past few years. Through the transfer of 600 works from the Deutsche Bank collection and 220 photographs from that of the DZ Bank in 2008, as well as through numerous major donations and a stringent purchasing policy supported substantially by the Städelkomitee 21. Jahrhundert, altogether some 1,200 additional works of contemporary art have recently made their way into the Städel’s holdings.

As Dr Martin Engler, Head of the Contemporary Art Collection at the Städel, explains, “the presentation of contemporary art in the Städel brings out lines of connection that define the art of the post-war period as an art-historical entity in its own right, as well as one inextricably interlinked with early modern art.” With a selection of more than 330 works, this first presentation of the collection will devote itself to central themes of abstraction and figuration in painting and other media such as drawing, printmaking, photography and sculpture, as well as to the reciprocities between them. Individual areas of the collection have been completely reorganized. Now geometric-constructive abstraction has as much of a place of its own in the Städel as does

painting which has expanded within and beyond the boundaries set by the canvas stretcher – into new media and above all into the third dimension. Art Informel, traditionally already well represented in the holdings, has been further enhanced there in recent years by the addition of works by artists of various nationalities, while also being conceptualized historically into the past and future. Above all, however, deliberate emphasis has been placed on showing how the various areas of the collection interrelate. In that context, a special effort has been made to present artistic stances to which relatively little attention has been paid to date, for example geometric abstraction in European post-war art.

The new building designed by the architects schneider+schumacher of Frankfurt and situated beneath the Städel garden provides an optimal setting for the presentation of contemporary art at the Städel Museum. Reaching as much as eight metres in height, the new halls are supplied with light through 195 perfectly round skylights measuring 1.5 to 2.5 metres in diameter and forming a distinctive pattern on the garden lawn. “For us it was important to create a building which can assert itself as independent and prominent work of architecture while at the same time offering optimal space for the presentation of art”, Prof Michael Schumacher of schneider+schumacher explains. “Since the ceiling is supported by a mere twelve columns, the interior offers a high degree of flexibility, making an entirely new spatial structure possible for every new presentation of the collection on the 3,000-square-metre exhibition area”, Till Schneider of schneider+schumacher points out. The design of the first presentation was developed with the Kuehn Malvezzi architectural firm of Berlin; with a system of interlocking galleries it offers a flexible path through the contemporary art holdings. As Prof Wilfried Kuehn sums up the concept of the exhibition design, “the dynamic and intuitive visitor route in the Garden Halls forms a specific contrast to the axial structure of the presentations in the Main Wing”,

Founded in 1815 as a private foundation, the Städel Museum has meanwhile assembled a collection of some 3,000 paintings, 600 sculptures, 500 photographs and more than 100,000 drawings and prints. The Städel thus presents a survey of seven hundred years of European art history from the early fourteenth century, the Renaissance and the Baroque to the nineteenth century, early modern art and the present. Among the highlights of the internationally renowned holdings are works by Lucas Cranach, Albrecht Dürer, Sandro Botticelli, Rembrandt and Jan Vermeer, Claude Monet, Pablo Picasso, Ernst Ludwig Kirchner, Max Beckmann and Alberto Giacometti, Francis Bacon, Gerhard Richter, Wolfgang Tillmans and Isa Genzken.

## The Presentation of the Contemporary Art Collection

The “present” begins at the Städel Museum with such figures as Josef Albers, Jean Fautrier, Hermann Glöckner, Ernst Wilhelm Nay or Fritz Winter, since these artists – all born in the century before last – have served as important pioneers, players and teachers for art since 1945. They are thus paradigmatic of a historical continuity connecting the art of the European post-war period directly with that of the early modernist era while at the same time launching themes still relevant today. In keeping with this expansion of the art-historical framework, the art of the present day must likewise be viewed from a broader perspective in order to comprehend themes and developments which – apart from their dissociative tendencies – also shed light on the connective, affinity-endowing aspects.

Owing to its stylistic diversity as well as its longevity, the oeuvre of **Ernst Wilhelm Nay** – one of the most prominent artists of post-war Germany – is a particularly potent example of this outlook on European art history. Encompassing the figural painting of his early years and various stages of abstraction – first gestural, later organic-geometric –, this lifework tells a history of art that ranges from the waning of early modernism to the hard-edge painting of the sixties.

Yet the oeuvres of such widely differing artists as Fritz Winter and Josef Albers likewise reflect the great extent to which pre-war and post-war, the first and second modernist eras, avant-garde and neo-avant-garde are intertwined – formally and with regard to their protagonists. **Geometric-constructivist abstraction** – one of the chief focusses of the presentation of the contemporary art collection at the Städel – thus stands out as a formative narration. Launched by artists such as the Russian Suprematists and Piet Mondrian in the early twentieth century, a line of development wends its way to Lyonel Feininger, László Moholy-Nagy, Hermann Glöckner, Otto Freundlich, Josef Albers and Adolf Fleischmann, then carrying on with Ad Reinhardt, Kenneth Noland, Donald Judd, Blinky Palermo, Imi Knoebel, John M Armleder or Joseph Kosuth, interconnecting the entire century with regard to form and content alike.

A similar path was taken by **European Art Informel**, which already commenced prior to the war before coming into its own with all force later on, buttressed by the experiences of World War II. Beginning in the 1920s in the work of Jean Fautrier and continuing in the 1930s in that of Fritz Winter, it aids us in discerning post-war art's deep roots in the early modern period. At the same time, Informel becomes legible as a term of both historical and formal significance, possessing relevance far beyond the 1950s for the art of the present day, as exemplified by the works of such artists as Imi Knoebels, Per Kirkeby or Wolfgang Tilmans.

One of the most suspenseful aspects of modern art is its multifaceted endeavour to **broaden the concept of painting**. In the wake of Minimal Art, painting gave up the two-dimensionality which had been its essential distinguishing feature for centuries, left the wall and self-confidently entered the third dimension. From the 1960s onward, this “extended painting” repeatedly found itself infiltrated by reality – an infiltration which again and again inspired it with new life. This phenomenon is witnessed, for example, in the sewn canvases of Piero Manzoni and Yves Klein’s sponge reliefs, in Günther Uecker’s nail paintings and the use of everyday or industrial materials in the works of John M Armleder, Gerhard Hoehme, Isa Genzken, Imi Knoebel, Michael Beutler or Leni Hoffmann.

Yet however vehemently abstraction established itself in the twentieth century and reality entered painting in a wide variety of forms, the **figure and object** have by no means disappeared from the art of our own present. The juxtaposition of such widely different painterly concepts as those of Asger Jorn, Georg Baselitz, Leon Golub or Eugène Leroy exemplifies the degree to which figural painting survived on the brink of non-form, the dissolution of its integrity. In the works of other artists, for instance the sculptures of Otto Freundlich or the paintings of Gerhard Richter, Sigmar Polke, Neo Rauch or Corinne Wasmuht, the proportions of abstraction and figuration are balanced at the very most.

The interplay of **painting and photography** – an aspect of central importance for the new presentation at the Städel – was another characteristic manifestation of the process of expanding and redefining the concept of painting. A decisive factor in the discourse on painting was the ever-more-evident tendency to undermine photography’s claim to the immediate illustration of reality – initially the medium’s chief distinguishing feature. Photography now adamantly insisted on its own reality and its autonomy as a medium. In the age of digital imaging techniques – employed, for example, by Jörg Sasse and Andreas Gursky – as well as of photographs created in the darkroom entirely without a camera – as in various works by Wolfgang Tillmans – it becomes apparent how closely the two formerly so competitive media converge. In the case of an artist like Katharina Sieverding, photography is above all a neutral pictorial medium for which reality merely provides an occasion for independent pictorial intentions, or which reduces the real world to autonomous painterly pictorial structures. The concept of painting undergoes a surprising expansion even here – not into the third dimension or the world of real objects, but as an entirely different – and essentially competitive – method of pictorial production.

The presentation of the contemporary art collection at the Städel shows that the boundaries between the genres are permeable, and a general tendency towards hybrid pictorial techniques becomes apparent. Whereas formerly the finest distinctions had to be made in order to develop adequate definitions, now the concept of a history of art comprehensively interlinked before and after 1945 proves valid. Above all, however, it is important to fine-tune the definition of contemporary – or that of the contemporary art museum – used over the past decades to distinguish it paradigmatically from traditional art history. Contemporary art – long considered to have emerged from history following the paradigm shift in art around 1960 – could thus be newly incorporated into that history. This art and its history have not yet come to an end – nor has the demise of painting, so often pronounced in the past, ever actually occurred. What has changed, on the contrary, is the conception of what constitutes painterliness – and with it the definition of the painting museum.

### **The Expansion of the Collection**

The Städel set itself the aim of further developing its collection of art of the past decades as an integral component of its museum work, and of fundamentally expanding the outstanding but compact holdings through the acquisition of individual works and workgroups. The Städel collection has recently been enriched by two major additions:

In 2008, the **Deutsche Bank** permanently transferred to the Städel Museum 600 prominent works from its corporate collection. For the Städel, the Deutsche Bank works represent a major enhancement of its collection which reinforces its already existing holdings of German painting of the 1960s to the 1990s, closing gaps and introducing new accents in the process.

The selection made jointly by the Städel and the Deutsche Bank encompasses altogether 60 paintings and sculptures, 161 originals on paper and 379 prints by 46 artists. It includes outstanding paintings and sculptures by Hans Arp, Georg Baselitz, Joseph Beuys, Günther Förg, Karl Horst Hödicke, Anselm Kiefer, Konrad Klapheck, Martin Kippenberger, Konrad Lueg, Markus Lüpertz, Sigmar Polke, Gerhard Richter, Dieter Roth and Rosemarie Trockel, as well as important drawings and a wide spectrum of prints.

The Deutsche Bank placed the works at the Städel Museum's disposal in the form of a temporally unlimited loan agreement. Moreover, in the highly improbable event of the agreement's termination, the museum would have the option of acquiring the

respective works for one quarter of the value at that time, payable without interest in equal instalments over a period of twenty-five years. This arrangement guarantees that the works will remain in the Städel collection permanently.

The Deutsche Bank Collection was founded in 1979. Meanwhile comprising some 56,000 works, it is one of the internationally most significant collections of contemporary photography and works on paper. The works are on view in more than 900 of the bank's branches all over the world.

More than 220 superb works and workgroups of contemporary photography moreover made their way into the Städel from the art holdings of the **DZ Bank**. Photography – presumably the most important pictorial medium of the past decades – was thus integrated as a new major focus of our collection. Here as well, the works in question were selected jointly by the museum and the DZ Bank; together they form an impressive panorama of American and European photography since the 1960s. The works of many prominent artists are represented, among them Matthew Barney, Thomas Demand, Olafur Eliasson, Günther Förg, Nan Goldin, Rodney Graham, Andreas Gursky, Richard Prince, Robert Rauschenberg, Cindy Sherman, Katharina Sieverding, Hirosho Sugimoto and Jeff Wall.

The DZ Bank transferred the ownership of the selected works to a limited liability company in which the DZ Bank and the Städel hold equal shares and whose sole purpose is the permanent transfer of the works to the museum. Ordinary termination by the company is legally prohibited. In the event of termination without notice, which cannot be legally precluded, the museum would have the option of purchasing the works at book value (historical purchase value), likewise as a means of ensuring the Städel collection's continued possession of the works.

The DZ Bank has in its possession an art collection dedicated to the theme "Concept: Photography". Initiated in 1993 by the DG Bank – the predecessor institution to the present-day DZ Bank Deutsche Zentral-Genossenschaftsbank – it meanwhile encompasses some 6,500 works and is one of the largest of its kind in the world. From the beginning, the collection has directed its attention towards contemporary art's current and open perspective on photography.

New forms of cooperation between business and culture were thus established with the Deutsche Bank and the DZ Bank within the framework of the transfer of the works from their collections. The agreements in question not only take fiscal aspects into account but also guarantee that the works will remain a permanent part of the Städel collection.

Purchases made by the **Städelkomitee 21. Jahrhundert**, which has been in existence since 2007, constitute a further mainstay of the collection's current development. A body borne by highly dedicated members of the Städtischer Museums-Verein, the Städelkomitee provides a means of closing gaps in the collection with targeted purchases, and thus contributes substantially to the cohesion of the various collection areas to form a harmonious whole. Nearly 100 important works by Jean Fautrier, Isa Genzken, Gotthard Graubner, Per Kirkeby, Eugène Leroy, Tobias Rehberger, Michael Riedel, Günther Uecker, Daniel Richter, Corinne Wasmuth and many others have thus made their way into the holdings. This exceptional committee, to which the Städel owes fundamental impulses, will continue to accompany the development of the contemporary art collection in the future as well.

Thomas Demand, Michael Butler and Leni Hoffmann have executed new works especially for the Städel which are now permanent elements of the collection's presentation. Within the framework of the presentation of contemporary art in the new Garden Halls, Dan Flavin's work *Untitled (for Professor Klaus Gallwitz)* of 1993 will once again be placed on view in the Peichl Annex. A magnum opus of German art of the sixties, *Oberon* by Georg Baselitz, is on display along with Eugen Schönebeck's portrait of Leo Trotzky within the galleries of the Main Wing, and thus enters into dialogue with the Old Masters.

The holdings have moreover been enhanced over the past years by major **endowments** from artists and collectors who have thus shown the Städel exceptional generosity. These gestures of patronage have aided substantially in our efforts to enhance the collection through the strategic addition of important works. Chief pieces by such artists as Georg Baselitz, Rainer Fetting, Otto Freundlich, Rupprecht Geiger, Hermann Glöckner, K. O. Götz, Arnulf Rainer and Eugen Schönebeck thus now buttress the collection at particularly sensitive points. Approximately one third of the works in the Städel collection have entered it in the course of its nearly 200-year history in the form of gifts – a tradition which has been carried on with especial vitality in recent years.

Some 80 per cent of the works on display within the framework of the new presentation of the contemporary art collection have been acquired in the past six years. Of those 80 per cent, approximately one third are among the works placed at our disposal by the two corporate collections, and two thirds are the property of the Städel or the Städtischer Museums-Verein.



## **The Architecture of the Extension**

In the autumn of 2007 the Städel invited eight highly regarded German and international architectural firms to enter a competition to design an extension for the museum. The participants were Diller Scofidio + Renfro, New York; Gigon/Guyer Architekten, Zurich; Jabornegg & Pálffy, architects, Vienna; Kühn Malvezzi Architekten GmbH, Berlin; Sanaa Ltd. / Kazuyo Sejima, Ryue Nishizawa & Associates, Tokyo; schneider+schumacher Planungsgesellschaft mbH, Frankfurt am Main; UNStudio, architects, Amsterdam and Wandel Hoefer Lorch + Hirsch Müller, Frankfurt am Main. In February 2008 an international jury chaired by Louisa Hutton (architect and member of the BDA [German Architects' Association], Berlin) awarded first prize to the design by the Frankfurt architects schneider+schumacher.

The new building adjoins the early twentieth-century Garden Wing, the first extension to the museum building constructed on Schaumainkai in 1878. Unlike the previous extensions, the new museum annex has not been built above ground; instead, schneider+schumacher have placed the spacious new facility beneath the Städel garden. Grassed and accessible to visitors, the dome-like mound with its 195 perfectly round skylights measuring 1.5 to 2.5 metres in diameter redefine the garden and create an architectural trademark.

The building is accessed by following a central axis from the main entrance facing the river Main. The level of the Metzler Foyer is reached through the opening up of the areas behind the arches to the left and right of the staircase in the main entrance hall. From there a staircase leads to the 3,000-square-metre extension beneath the garden. The salient feature of the Garden Halls' interior is the elegantly curved ceiling resting on only twelve columns and spanning the space in virtual defiance of the law of gravity. The Garden Halls are supplied with natural light by skylights spreading out on the garden lawn in a striking pattern. These windows are equipped with a solar control system which prevents the penetration of direct sunlight, as well as darkening mechanisms making it possible to shut out the daylight altogether. Additional rings of warm and cold-white LED lamps moreover guarantee the even lighting of the paintings and other exhibition objects and permit the individual control of each of the 195 skylights. A modular wall system represents the prerequisite for completely flexible exhibition design within the Garden Halls.

## **The Presentation Design**

A free constellation of cubes forms the wall system designed in cooperation with Kuehn Malvezzi for the presentation of contemporary art in the Garden Halls. As spaces within a space, the cubes are situated in the extension like buildings in a city, and create an autonomous exhibition site within each of their interiors for the exploitation of the curators and artists as desired in each case. The intermediate spaces function like streets and squares, thus representing a further spatial typology which can likewise be used for display purposes. The connections between the spaces are not subject to any pre-determined choreography. On the contrary, visitors are free to move through the halls individually and intuitively. Through asymmetrical visual axes and directions of movement between the cubes, they experience the interior as a dynamic concatenation of spaces. The cube installation is reversible and lends each respective curatorial conception precise expression without being fixed for a particular length of time.

## **Financing**

The total cost of the Städel Museum extension and the renovation of the old building amounts to approximately 52 million euros. Fifty per cent of the project (34 million for the new construction, 18 million for the refurbishment of the old building) has been financed with the unprecedented aid of businesses, foundations and many private individuals; the remaining fifty per cent by the public sector. Numerous activities in support of the largest expansion in the nearly 200 years of the museum's history – with regard to its facilities and collection alike – were carried out within the framework of the campaign "Frankfurt is building the new Städel" initiated by the museum.

The Gemeinnützige Hertie-Stiftung's pledge to support the new building with a contribution of 7 million euros laid the financial cornerstone for the Städel Museum's expansion project in September 2007. In September 2008, the B. Metzler seel. Sohn & Co. bank and the Metzler family announced their support of the Städel Museum in its realization of the extension with a donation of 3 million euros. Further chief project funders include KPMG, die Stiftung Polytechnische Gesellschaft (1 million euros), PricewaterhouseCoopers (500,000 euros), the Deutsche Bank (500,000 euros), the real estate company Tishman Speyer (500,000 USD), the Fazit-Stiftung (250,000 euros) and the Royal Bank of Scotland (100,000 euros).

Likewise deserving of our deep appreciation are the private patrons who contributed substantially to carrying the project forward. The Erivan Haub family placed the generous sum of 500,000 euros at the Städel's disposal. Fritz and Waltraud Mayer

supported the museum with 400,000 euros and also donated important works from their private collection. Hilmar Kopper and Brigitte Seebacher each participated in the expansion project with a quarter of a million euros, and the couples Josef and Pirkko Ackermann, Carlos and Karin Giersch, Jochen and Brigitte Hückmann and the Merz family each with 100,000 euros. Several million euros were also contributed to the Städel extension cause from private donors who wish to remain anonymous.

The Städtischer Museums-Verein showed particularly great dedication by supporting the project with 3 million euros. This donation came about thanks to numerous contributions from members, benefit memberships, creative events and two major private donors, each in 7-digit amounts.

The financing of the overall project was also borne in part by the public sector. The city of Frankfurt participated in the amount of 16.4 million euros (11.4 million for the renovation of the old building and 5 million for the annex). An additional 5 million euros came to us from funds of the Hessische Sonderinvestitionsprogramm and 1 million from the budgetary resources of the State of Hesse. In June 2009 the town of Eschborn announced its decision to donate altogether 4 million euros for the new construction.

### **The Fundraising Campaign “Frankfurt is building the new Städel”**

In 2009, a major fundraising campaign was developed in the pursuit of two aims: to spark the interest and enthusiasm of the citizens of Frankfurt for the extension project and to contribute to the overall financing with many donations of all sizes. From September 2009 onwards, a wide variety of activities were carried out under the motto “Frankfurt is building the new Städel. You can join in the effort!”, designed to encourage involvement as well as to generate donations for the project. In addition to the numerous activities revolving around the yellow wellies – the campaign trademark –, there was an event within whose framework 1,200 school pupils of the Schillerschule became young art patrons by auctioning off paintings by their own hand, a benefit evening initiated by Mayor of Frankfurt Petra Roth and the Gemeinnützige Hertie-Stiftung, taking place at the Hotel Hessischer Hof and featuring a lecture by MoMA director Glenn D. Lowry, and a benefit concert with Diana Damrau, Andrea Marcon and members of the Frankfurt Opern- und Museumsorchester at the Frankfurt Cathedral.

### **Donors' Plaque and Sponsorships**

A large donors' plaque in the Metzler Foyer pays tribute to the Städel extension's numerous contributors. As a gesture of recognition of its supporters' great dedication, the Städel has moreover awarded numerous sponsorships. The stairway at the point of transition to the new annex has been furnished with the inscription "Hertie-Gartenhallen" as a token of appreciation for the start-up funding by the Gemeinnützige Hertie-Stiftung. The individual gallery rooms of the extension also bear sponsorships, e.g. the "Galerie Familie Erivan Haub", the "Galerie Stiftung Polytechnische Gesellschaft", or the "Galerie KPMG", just as the galleries featuring the "Old Masters" and "Modern Art" collections in the Main and Garden Wings have already been assigned sponsors for quite some time, such as the "Galerie Dagmar Westberg", the "Galerie Frankfurter Volksbank" or the "Galerie Karin und Michael Thoma". Sponsorships were likewise awarded to the skylights of the extension, as indicated by inscriptions readable from the outside. In a show of appreciation for the transfer of the two major additions to the collection, several galleries in the Garden Halls bear the names "Galerie Deutsche Bank" and "Galerie DZ Bank". The selected works from the bank collections are also shown in other galleries and other contexts, however, just as the rooms thus designated display works of other provenances.

### **Publications**

The new opening of the contemporary art department is being accompanied by the publication of a new collection survey „Gegenwartskunst. 1945–heute im Städel Museum“ by Hatje Cantz Verlag. Edited by Max Hollein and Dr Martin Engler, the volume is the first to present a selection of some 330 works from the museum's current contemporary art holdings, and on that basis to elucidate art-historical currents and individual approaches in the art of the present.

The commemorative publication „Die Erweiterung des Städel Museums 2007–2012“, published by the Städel Museum, has also just appeared. The book tells the story of the major construction project from the initial deliberations, the ground-breaking ceremony and the major fundraising campaign to the grand opening of the extension with the aid a detailed chronology, vividly illustrated facts and figures, interviews with and statements by important project protagonists

## **Education and Mediation**

The museum's education and mediation programme has also been expanded and modernized through the addition of numerous new offers. The spectrum of the new activities ranges from multimedia offers such as the audio-guide, a digital picture journey for kids and a multi touchscreen in the Riverside Gallery to the new library and media centre for research, indepth study and creative endeavours. Every new visit to the museum is accordingly a whole new experience. On 23 March 2012 the museum's new education and mediation programme will be presented in detail at a press conference to be held especially for that purpose.

## **Open House**

The Städel extension will open to the public for the first time on 25 and 26 February 2012 within the framework of an Open House and a major public celebration. From 10 am to 8 pm on both days, guided tours of the new annex and its collection of contemporary art will be offered for adults, families, teens and children. Numerous events will also be carried out in the "Old Masters" and "Modern Art" departments in the Main and Garden Wings, and in the exhibition "Claude Lorrain: The Enchanted Landscape" in the Peichl Annex. The Städel Department of Prints and Drawings will also present itself to the public under the motto "Open for Discoveries". Admission is free of charge on both days.

## **Symposium**

On the occasion of the grand opening of its contemporary art collection in the newly constructed Garden Halls, the Städel Museum has planned and organized an international two-day symposium entitled "Museum, Collection, Architecture – The Städel and the Present". On 2 and 3 March 2012, in lectures, talks and discussion rounds, the perspectives, parameters and traditions of collecting contemporary art will be investigated, taking the Städel collection and its architectural framework conditions as an example. The speakers will include international guests – art historians, artists and architects such as Sir Nicholas Serota, director of the Tate in London, the art historian Prof Dr Charlotte Klonk (Berlin/New York), the artist Georg Baselitz (Munich), the art historian Prof Dr Oskar Bätschmann (Bern) and others. The two-day symposium will begin on Friday evening in English and continue on Saturday in German. Attendance is free of charge; we request that you register in advance by calling +49 (0)69-605098-200 or writing to [info@staedelmuseum.de](mailto:info@staedelmuseum.de).

## FACTS AND FIGURES

### Architecture (extension)

<b>Principal:</b>	Städelsches Kunstinstitut
<b>Architecture:</b>	schneider+schumacher
<b>Planning period:</b>	03/2008–12/2009
<b>Construction period:</b>	09/2009–02/2012
<b>Dimensions:</b>	length of exhibition hall: 55 m width of exhibition hall: 47.6 m height of exhibition hall: variable, 6 to 8.2 m
<b>Illumination:</b>	195 skylights measuring 1.5 to 2.5 m in diameter
<b>Exhibition area:</b>	2,913.13 square metres (including lower stairway)
<b>Storage area:</b>	453.42 square metres

**Total costs (new construction):** 34 million euros

**Exhibition design:** Kuehn Malvezzi Architekten, Berlin

**Graphic design:** Peter Schmidt Group

**Number of exhibition galleries:** 25

**Number of works on exhibit:** 330

**Director:** Max Hollein

**Deputy Director for Financial Affairs:** Heinz-Jürgen Bokler

**Curator:** Dr Martin Engler (Städel Museum)

**Curatorial assistance:** Carolin Köchling and Anna Fricke (Städel Museum)

### Publications:

**Collection survey „Gegenwartskunst. 1945–heute im Städel Museum“,** ed. by Martin Engler and Max Hollein. With a foreword by Max Hollein, an introduction by Martin Engler and texts by Martin Engler, Anna Fricke, Carolin Köchling and Charlotte Klonk as well as conversations with Klaus Gallwitz, Friedhelm Hütte, Sylvia von Metzler and Luminita Sabau. 336 pages, 397 illustrations, Hatje Cantz Verlag, Ostfildern, 2012, ISBN 978-3-941399-04-04 (german Edition), 35.00 €

**Commemorative publication „Die Erweiterung des Städel Museums 2007–2012“,** publ. by Städel Museum. With a detailed chronology of the project, interviews with and statements by Dr Josef Ackermann, Dr Michael Endres, Max Hollein, Wolfgang Kirsch, Sylvia and Friedrich von Metzler, Dr h. c. Petra Roth, Prof Dr Felix Semmelroth, Till Schneider and Michael Schumacher, and numerous private individuals, as well as facts and figures on the project. 173 pages, 39.80 € (available exclusively at the Städel shop).

**Symposium:** "Museum, Collection, Architecture – The Städel and the Present", 2 March 2012: 6 to 8 pm; 3 March 2012: 10 am to 5 pm. The symposium is being carried out with support from the Gemeinnützige Hertie-Stiftung.

**Dan Flavin: *Untitled (for Professor Klaus Gallwitz)*,** 1993, February to June 2012, Peichl Annex. The presentation is being carried out with support from Škoda Auto Germany.

### The Städel Collection / Accommodation and Construction History

1782 to 1833: House "Zum Goldenen Bären" at Rossmarkt No. 18

1833 to 1878: "Haus Vrints-Treuenfeld" in Neue Mainzer Strasse No. 47–49

1878: New museum construction on Schaumainkai, Main Wing (architect: Oskar Sommer)

1921: Extension on Schaumainkai, Garden Wing (architects: Franz von Hoven and Franz Heberer)

1960s: Reconstruction of the building damaged during World War II (architect: Johannes Krahn;

Main Wing: 1963; Garden Wing: 1966)

1990: Addition of the exhibition annex in Holbeinstrasse (architect: Gustav Peichl)  
 1999: Alteration and renovation phase, new construction of museum restaurant and bookshop  
 (architect: Jochem Jourdan)  
 2011: Refurbishment of the Main and Garden Wings (architects: schneider+schumacher)  
 2012: New extension with the presentation of contemporary art (architects:  
 schneider+schumacher)

**Press preview:** Wednesday, 22 February 2012, 11 am

**Information:** [www.staedelmuseum.de](http://www.staedelmuseum.de), [info@staedelmuseum.de](mailto:info@staedelmuseum.de),  
 telephone +49(0)69-605098-0, fax +49(0)69-605098-111

**Open House:** 25 and 26 February 10 am – 8 pm, admission free of charge  
 The event is being carried out with support from Züblin.

**Opening hours:** Tuesday, Friday to Sunday 10 am – 6 pm, Wednesday and Thursday  
 10 am – 9 pm

**Special opening hours:** 22 February 2012: 10 am – 1 pm; 23 February 2012: 10 am – 5 pm  
 (Old Masters and Modern Art departments only);  
 6 to 9 April 2012: 10 am – 6 pm; 1 May 2012: 10 am – 6 pm

**Admission:** 12 €, reduced 10 €, family ticket 20 €, admission free for children to the age of 12;  
 groups (10 or more): 10 €/person

**Advance ticket sales at:** [www.staedelmuseum.de](http://www.staedelmuseum.de)

**Audio tour:** An audio guide of the contemporary art collection, created with support from the Fazit-  
 Stiftung, in German, 4 €

**General guided tours of the contemporary art collection:** Saturdays at 3 pm and Wednesdays  
 at 8 pm

**Special guided tours on request, please call:** +49(0)69-605098-200

Further events and activities are listed at [www.staedelmuseum.de](http://www.staedelmuseum.de).