

PRESS RELEASE

Venice, Island of San Giorgio Maggiore

Sala Piccolo Teatro, 18 – 22 novembre 2015

HANS-JOACHIM STAUDE

(Haiti 1904 – Florence 1973)

A EUROPEAN PAINTER IN ITALY'S NOVECENTO

*An exhibition and a conference in Venice
to commemorate the work of the German artist*

On **18th November 2015**, the island of San Giorgio Maggiore in Venice inaugurates **an event dedicated to the German painter Hans-Joachim Staude** (Haiti 1904 - Florence 1973), who distinguished himself in Florence in the 1900s, in the light of new interpretations and his unpublished writings. The exhibition has been organized by his son and daughter, Jakob Staude and Angela Staude Terzani, in collaboration with the Giorgio Cini Foundation and is **curated by Francesco Poli and Elena Pontiggia**.

For five days, the Sala Piccolo Teatro will be hosting the exhibition, consisting of **27 paintings – portraits, landscapes, still lifes – painted between 1929 and 1973**, and will also be running a **conference (18th and 19th November)** involving 11 art historians, Italian and other, who will present further research that helps rediscover the importance of this painter within the context of the art of the Italian Novecento.

Hans-Joachim Staude, was one of the most interesting painters of his generation, who is still little known in Italy. **27 paintings** carefully selected **by Francesco Poli and Elena Pontiggia**, document his personal artistic evolution amidst the many influences of Italian art of the 1900s, and reveal his precise stylistic currency and originality which make him one of the most "Italian" among German painters of the twentieth century.

Born in Haiti to German parents, Staude was educated in Hamburg, where in 1918 he saw the first major exhibition of Edvard Munch. After coming in contact with the German Expressionism of the 'Brücke', a time when his research was marked by a subtle introspective dimension and a strong philosophical inspiration.

In 1920 he decided to devote himself to painting. In 1929, after a year of studying in Munich, and several to Florence, Hamburg and Paris, where he was influenced by French Impressionisms, Staude settled in Florence, where he worked for the rest of his life, absorbing the "modern classicism" of Italian art between the wars, from the likes of Ardengo Soffici and Felice Carena.

*"A series of figures of intense plasticity, that appear almost sculpted rather than painted, belong to this period, and the following decade" – say **the curators Francesco Poli and Elena Pontiggia** – "Equally, there are landscapes that were painted in the classic manner, which transcend the sense of the moment of Impressionism and go beyond the passing of time; there is a series of still lifes, in which Staude's German culture resurfaces with the introduction of symbols of the ephemeral and death. The artist uses a distinctive introverted yet intense colour palette that is both elegiac and lyrical. His Expressionist training, though outgrown by him, lends his paintings something different and makes them in some ways unique in the period."*

In 1996 Palazzo Pitti dedicated a major retrospective to the work of Hans-Joachim Staude, which placed him in the panorama of Italian art of the twentieth century. What is missing, however, is a more accurate critical study of his close connection with twentieth-century Italian painting; the conference of art historians intends to address this omission. **On 18th and 19th November**, at the Sala Piccolo Teatro of the Cini Foundation, the following scholars and critics will be taking part in discussions: **Thomas Baumeister**, Radboud Universiteit, Nijmegen, Netherlands; **Nicoletta Colombo**, Studio D'Arte, Milan; **Lorella Giudici**, Accademia di Brera, Milan; **Francesco Poli**, Accademia di Brera, Milan; **Elena Pontiggia**, Accademia di Brera, Milan; **Susanna Ragionieri**, Accademia della Belle Arti, Florence; **Matteo Sapienza**, art historian, Milan; **Carlo Sisi**, former Director of the Galleria d'Arte Moderna at Palazzo Pitti, Florence; **Nico Stringa**, Università Ca 'Foscari, Venice; **Monica Vinardi**, art historian, Savona; **Reinhard Wegner**, Friedrich-Schiller- University, Jena, Germany.

The papers presented at the conference will be published in **an illustrated book** dedicated to the work of Hans-Joachim Staude, together with a wide range of reflections on art taken from diaries, letters, and unpublished notes of the artist himself.

CHRONOLOGY

1904 Born in Port-au-Prince, Haiti, the second son of German parents.

1909 The mother moves with her two boys to Hamburg.

1918 Begins to draw. Sees the first big exhibition of Edvard Munch in Hamburg. Inspired by German Expressionism, he joins the painter Schmidt-Rottluff of "Die Brücke."

1921 Rejects Expressionism. Begins his life-long observation of nature.

1923 Studies painting in Munich, then spends half a year with his father in Haiti.

1924 Hamburg. Studies with H.E. Schnegg, a late German impressionist painter.

1925 Painting trip to Italy with Schnegg and his students. In Florence, having seen the frescos by Giotto and Piero della Francesca, he decides to leave the group and remain in the city.

1927 Returns to Hamburg. Renewed attempt to paint in the North.

1928-29 Paris. Studies Cézanne and the French Impressionists. Meets the sculptor Ludwig Kasper, who becomes a decisive influence on his art.

1930-42 Becomes involved in the dazzling international life of the city. Belongs to the cultural circle of Maja Winteler-Einstein and Bernard Berenson. Maja Einstein, Albert's sister, and her husband Paul Winteler take him under their wings in their Tuscan farm near Florence named "Samos".

1935-38 Paints at the Accademia delle Belle Arti in Florence as a student of Felice Carena.

1938 Sposa l'architetto Renate Moenckeberg di Amburgo.

1938 Marries the architect Renate Moenckeberg from Hamburg.

1938-42 The first students come to his studio. Successful exhibitions in Florence, Milan and Rome until his conscription into the German army.

1942-45 Serves in the German Army in Italy, as a lance-corporal employed as an interpreter.

1945-73 Paints and teaches in Florence. In the summer he paints either in Venice or Rome, later in the Tuscan Apennines. Develops a personal pastel-technique. Almost yearly one-man shows in Florence, Venice, Rome or Milan. Also in Hamburg (1956, 1972) and Cologne (1957). European and American collectors visit his studio. Over the years, the Pitti Palace acquires five paintings, the Uffizi one drawing and a self portrait.

1963 The Accademia delle Belle Arti in Florence honours him with a retrospective.

1972 Last major exhibition in Hamburg.

1973 Dies in Florence on July 23 and is buried in the Cimitero degli Allori.

1996 The Palazzo Pitti in Florence organizes a major exhibition of his work

2001 Personal exhibition at the Spandauer Zitadelle in Berlin