

Hans
Joachim
Staude

Giorgio Cini Foundation
Venice, Isola di San Giorgio Maggiore

Exhibition (18. – 22. November 2015)
and Conference (18. – 19. November 2015)

A project in collaboration with:



The generous support of the following Institutions is gratefully acknowledged:
Consulate General of Germany, Milan
Ernst von Siemens Art Foundation, Rudolf Augstein Foundation,
Martha Pulvermacher Foundation and Fondazione Zoé (Zambon Open Education)



RUDOLF AUGSTEIN STIFTUNG



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HANS-JOACHIM STAUDE

AND THE ART OF THE ITALIAN NOVECENTO

Hans-Joachim Staude (Port-au-Prince 1904 – Florence 1973) is one of the most interesting (and in some ways most “eccentric”) German painters of his generation.

Yet his oeuvre is still not sufficiently known, especially in Italy where he lived and worked almost his entire life in the city of Florence. What is lacking is a more detailed critical analysis of his close relation with Italian Novecento painting, from Ardengo Soffici to Felice Carena, in the context of modern classicism in European art between the wars. A connection that makes the artist one of the “most Italian” of 20th-century German painters.

The artist has not been included in the recent revival of the Return to order, an art movement in which we can place Staude, albeit remaining independent and with his own specific approach. This surely implies a loss, not just in terms of an adequate recognition of the artist’s oeuvre, but also with regards to a complete panorama of the period.

With the retrospective in the rooms of the Giorgio Cini Foundation we intend also to investigate this aspect, placing Staude firmly in his period. Around twenty-six paintings chosen from the most significant stages of his work will be exhibited. There will be reference to earlier exhibitions – in particular to the important one in the Palazzo Pitti in Florence (1996) – with an in-depth analysis of his artistic expression. His hitherto unpublished writings and documents will illustrate his theoretical and cultural background.

A key element of the exhibition will be the conference in the presence of the pictures on display with the participation of the most well known experts on the period, often unfamiliar with the artist’s work.

Born in 1904 to German parents in Port-au-Prince (Haiti), Staude is educated in Hamburg, where he attends the first big Munch exhibition in 1918.

He immediately connects with the German Expressionism of the “Die Brücke” group, and especially with Karl Schmidt-Rottluff. During these years, his development is underscored by introspection and a philosophical perspective.

In 1920 he resolves to dedicate himself entirely to painting and in 1922 he abandons Expressionism. In 1925 he moves from Hamburg to Florence and spends the following years in the Tuscan capital, in Hamburg and in Paris. In 1929 he finally settles in Florence, where his work is influenced by the “modern classicism” of Italian art in the 20’s and 30’s, and where he dies in 1973.

During his early Florentine period Staude produces a series of figures of intense plasticity that seem more sculpted than painted. He also paints a sequence of traditional landscapes, going beyond the momentary effect of Impressionism and almost stepping out of time. His series of still life paintings reveal his German cultural influence with symbols of the ephemeral and of death. What sets the artist apart is his introverted but intense colour with ele-

giac and lyric allusions. His Expressionist formation renders his paintings different and even unique in a period, which focused on drawing rather than on colour.

After the war Staude remains consistent in his development. He is still firmly anchored to his peculiar figurative language, eluding the new informal and abstract tendencies. Yet his compositions reveal a continuous desire for the essential with colour becoming increasingly effusive.

Francesco Poli, Elena Pontiggia

Here we present the pictures shown in the exhibition.
The conference proceedings will be published in a book.
The project is led by Francesco Poli and Elena Pontiggia.
About the exhibition and conference, see www.cini.it
About the Artists life and work, see www.staude.it.

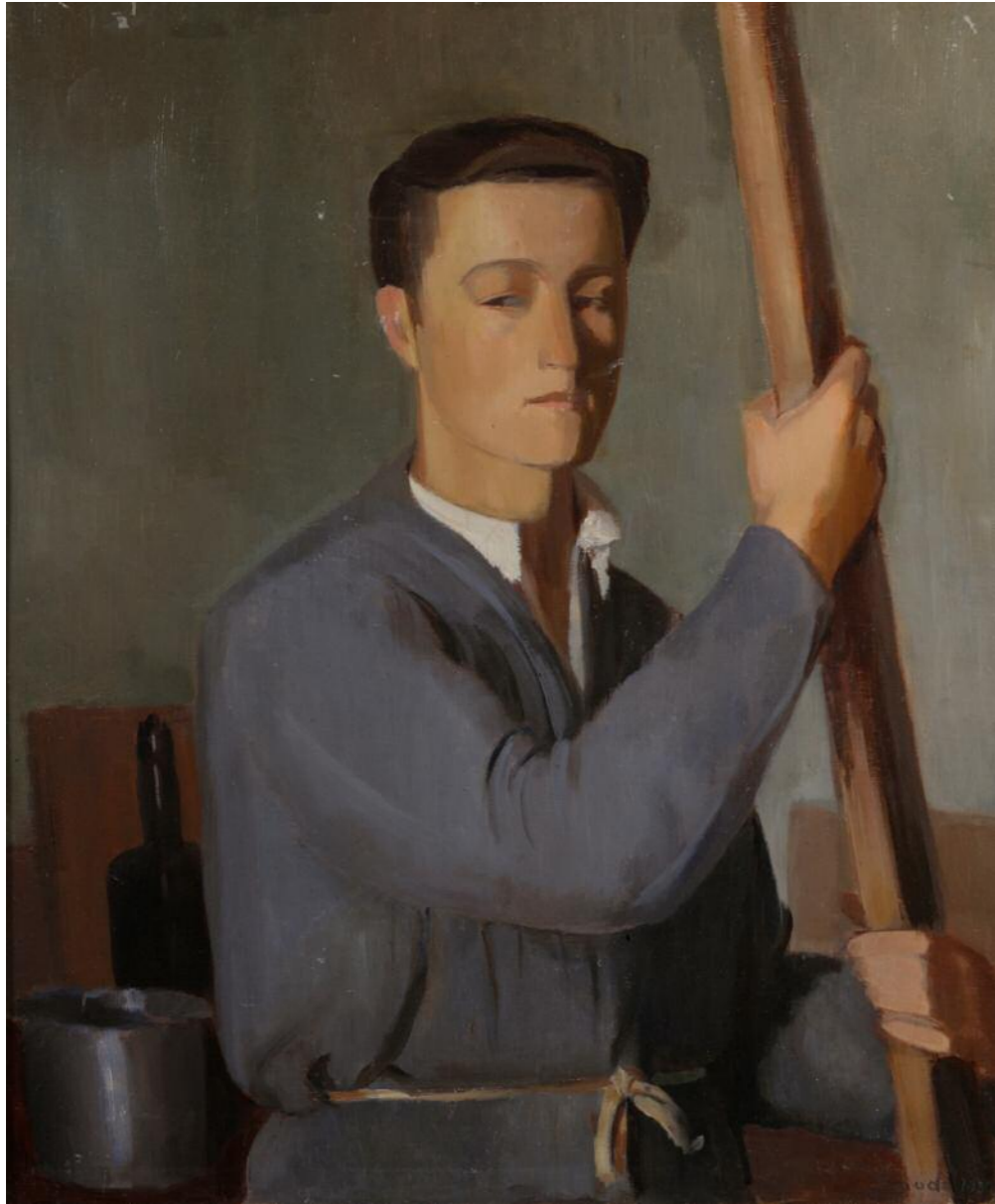
The pictures of the exhibition



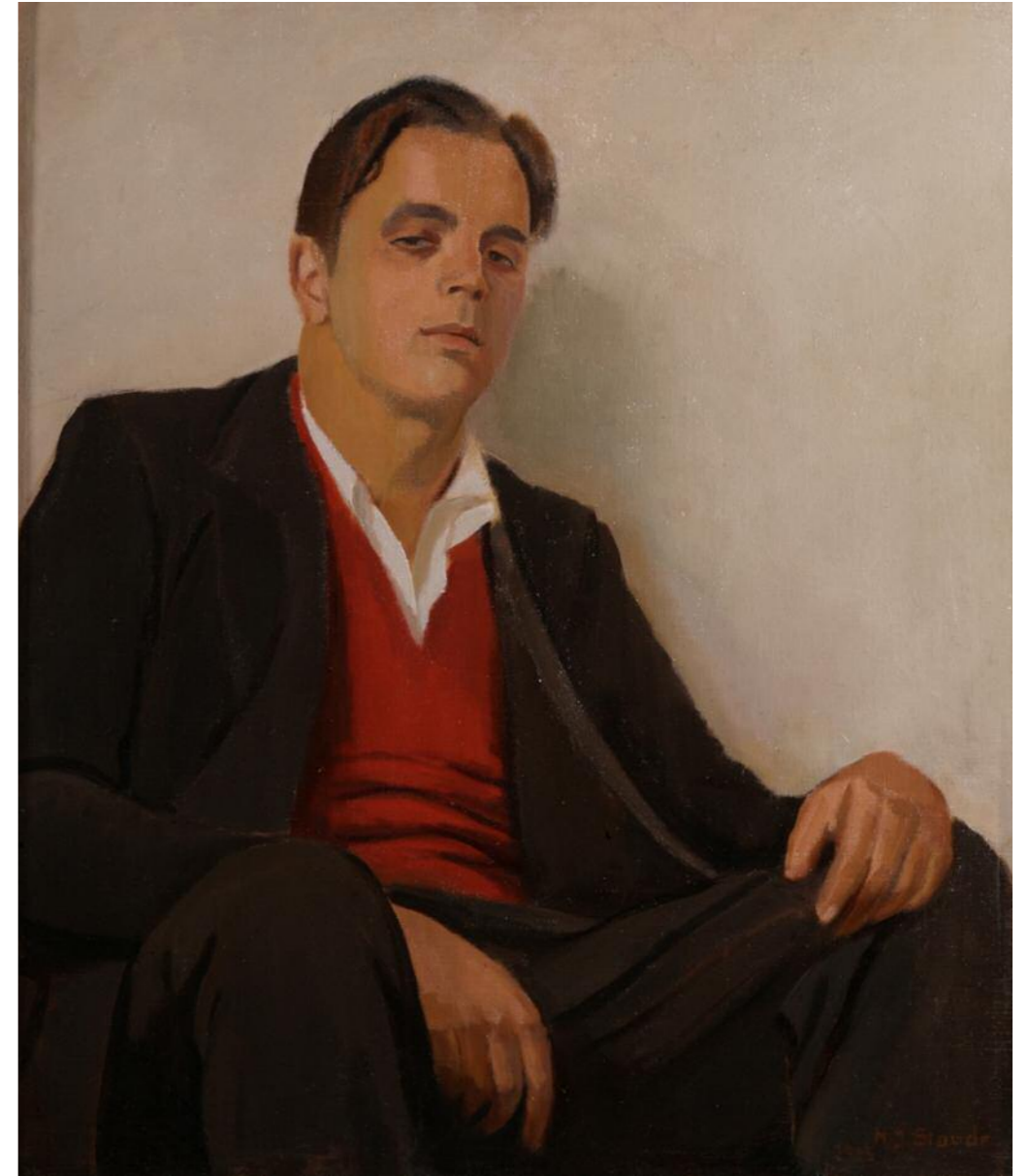
Young lady with a guitar, 1929
Oil on wood, 90 x 74 cm



Woman and girl with a flower, 1931
Oil on canvas, 90 x 74 cm



Young man with a pole, 1931
Oil on wood, 81 x 64 cm



Young man sitting, 1934
Oil on canvas, 53 x 31 cm



Young man at a table with eggs, 1936
Oil on canvas, 56 x 70 cm



Female nude, 1935
Oil on canvas, 69 x 141 cm



Venus in the wood, 1937
Oil on canvas, 93 x 124 cm



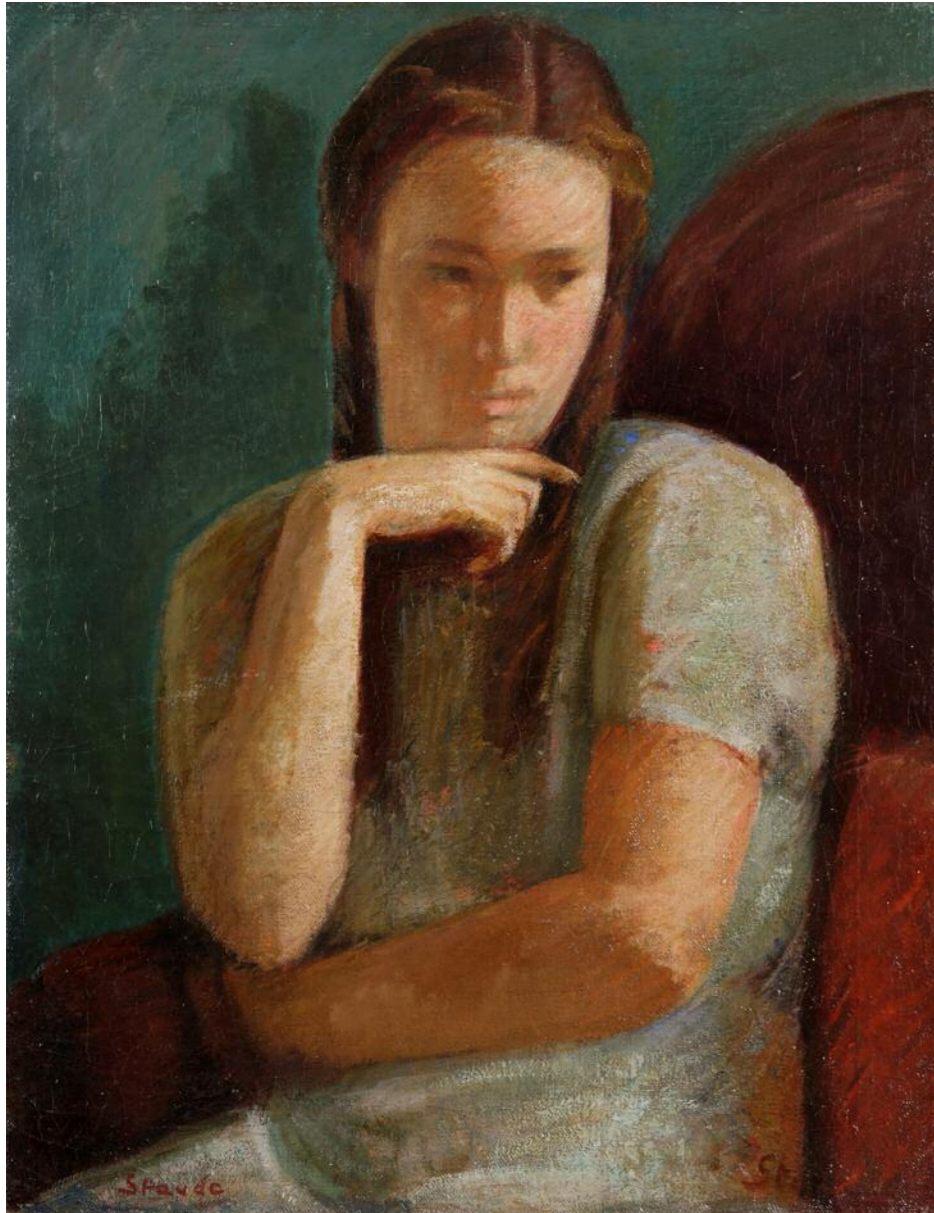
Double portrait with Giuseppina, 1938
Oil on canvas, 72 x 85 cm



Still life with coloured vase, 1938
Oil on canvas, 40 x 50 cm



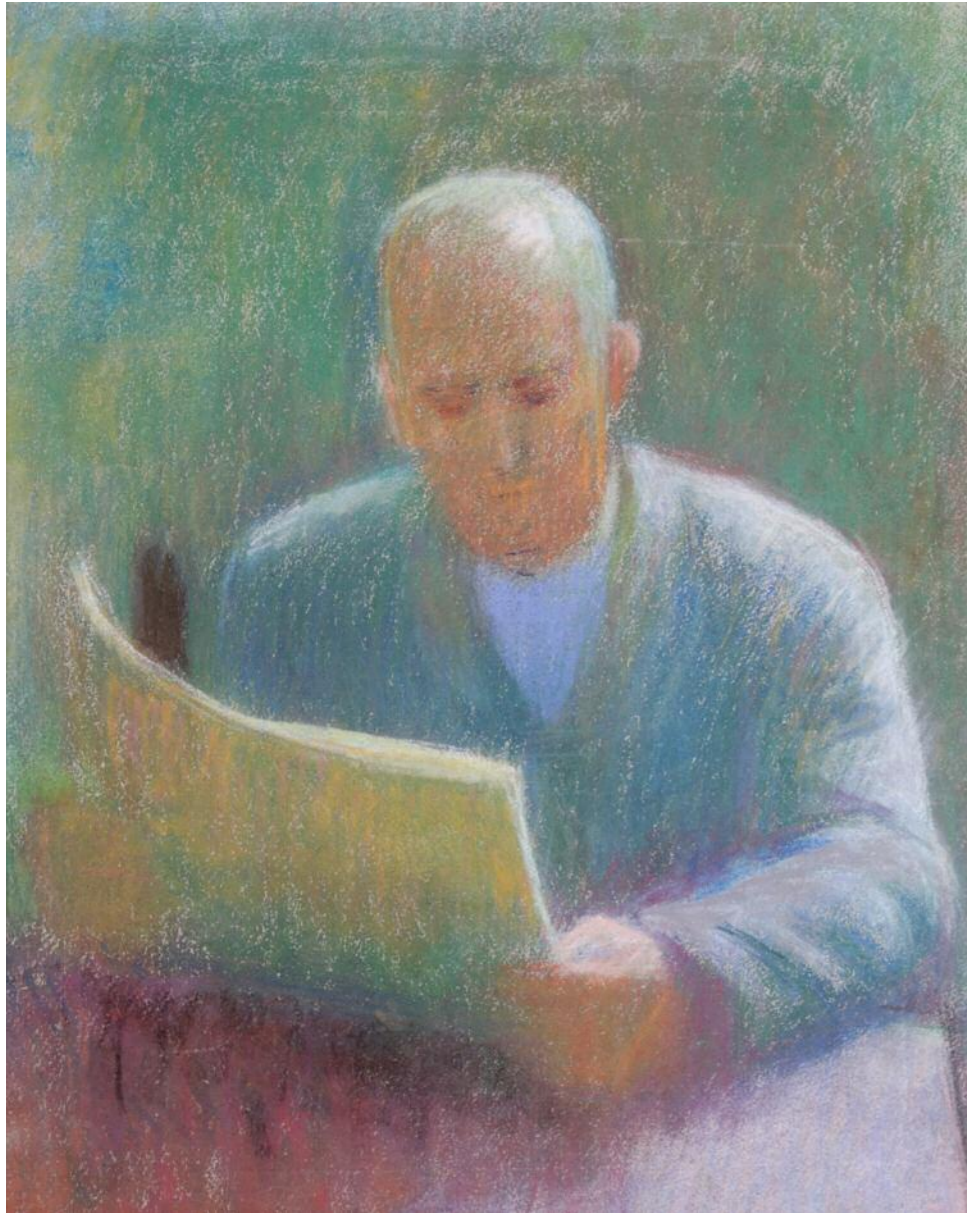
Basket, skull, and mask, 1939
Oil on canvas, 43 x 57 cm



Anita, 1940
Oil on canvas, 62 x 52 cm



Self-portrait, 1951
Oil on cardboard, 43 x 48 cm



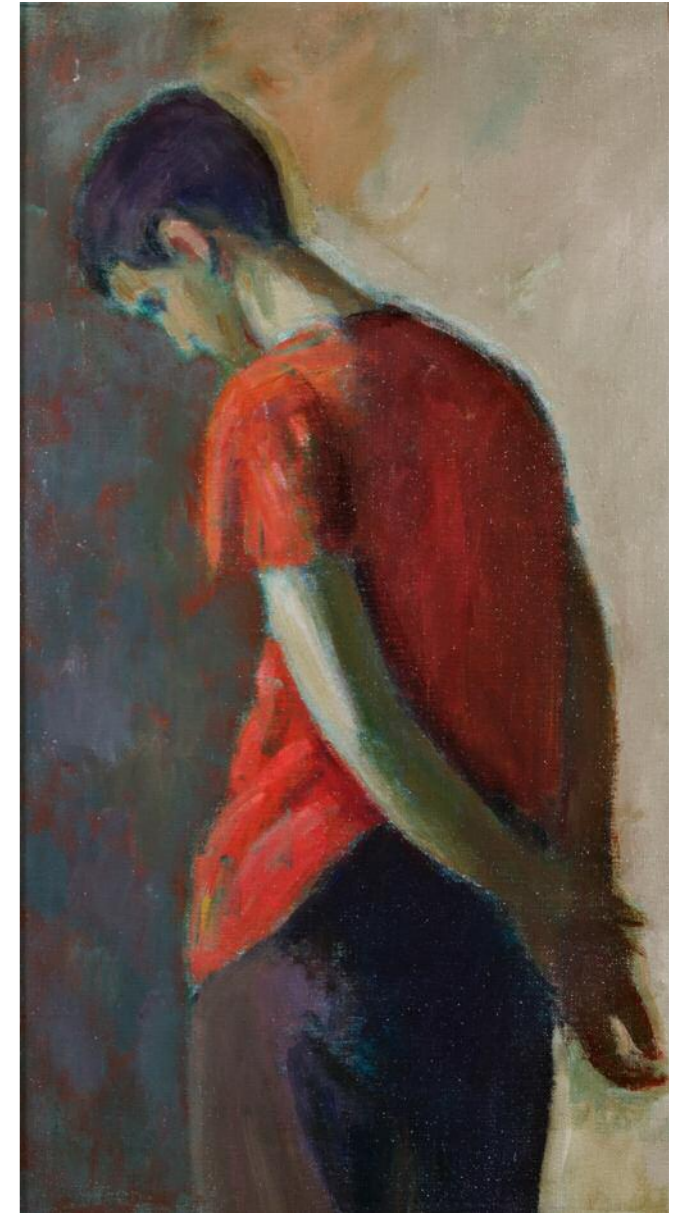
Man reading the newspaper, 1956
Pastel on paper, 57 x 47 cm



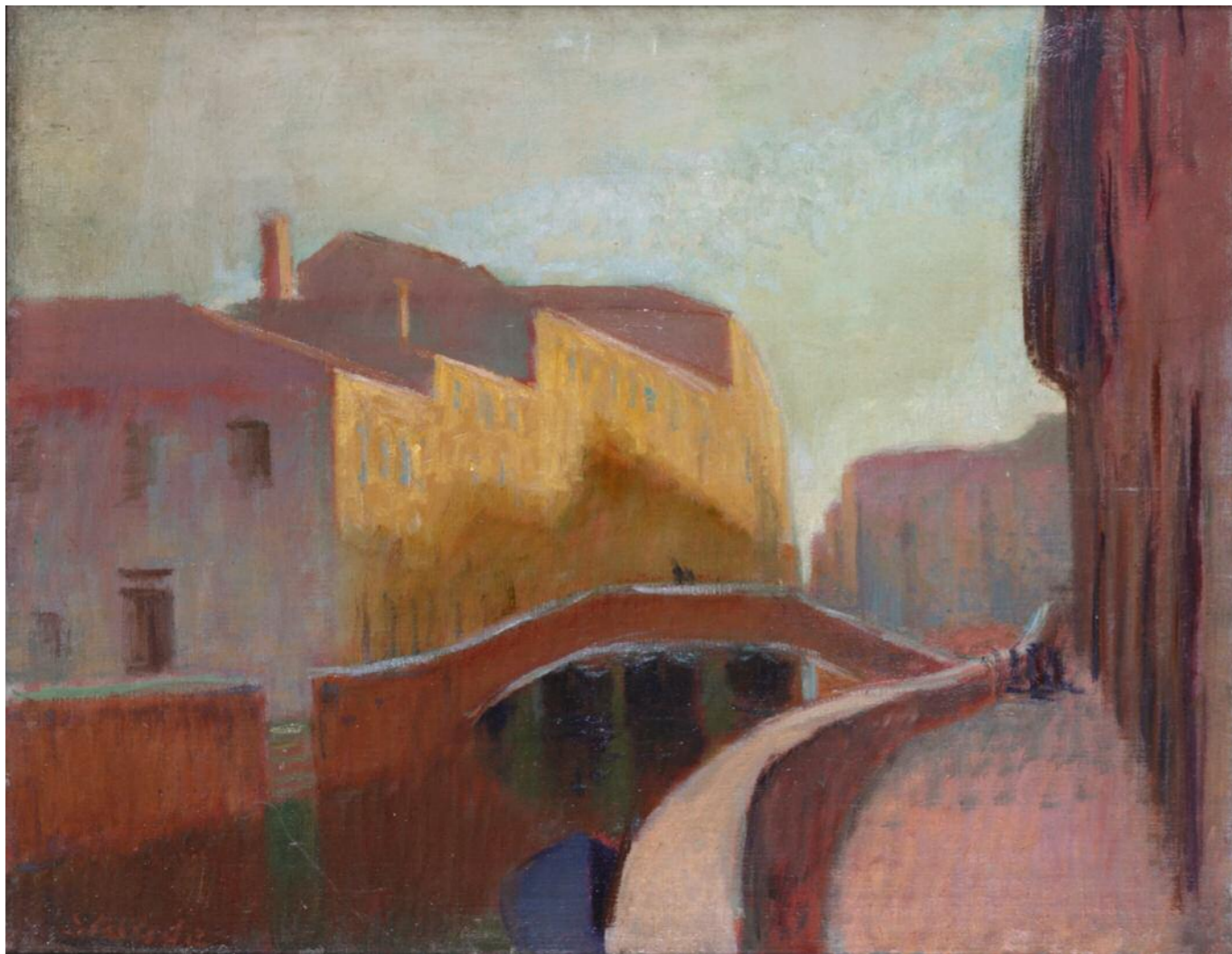
Ponte alla Carraia, 1956
Pastel on paper, 41 x 58 cm



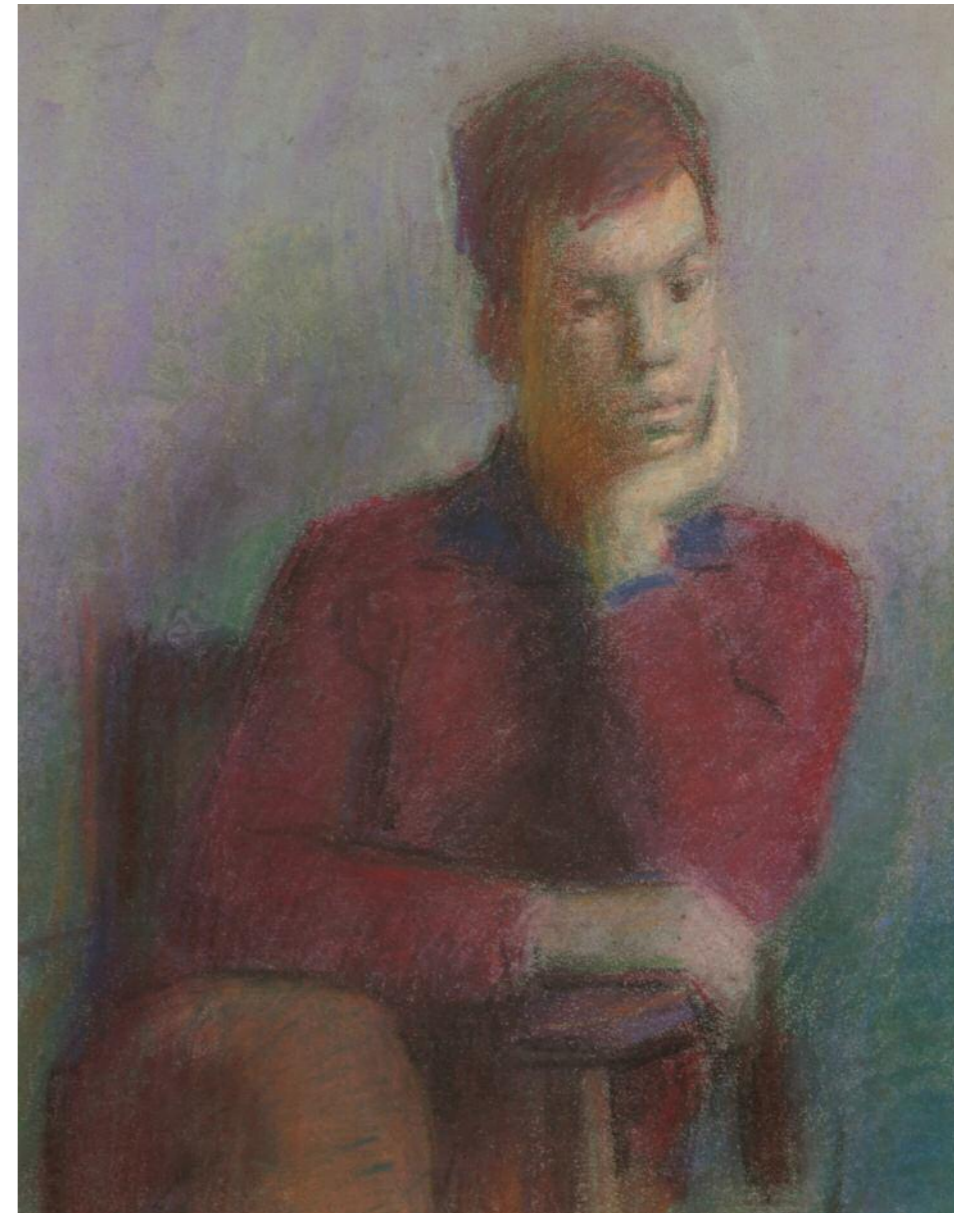
The temporary bridge on the Arno, 1957
Oil on canvas, 50 x 70 cm



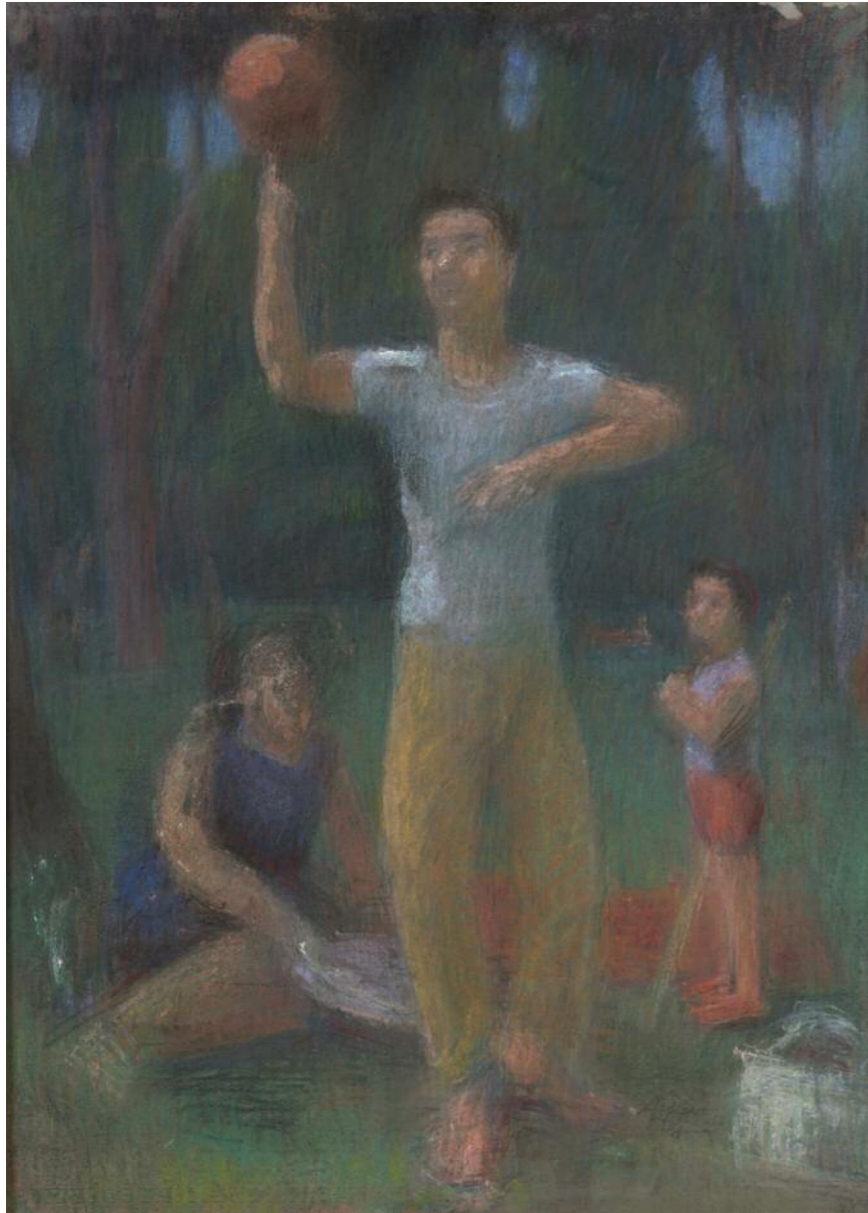
Young man in a red shirt, 1959
Oil on canvas, 53 x 31 cm



Ponte dei Carmini in the afternoon, 1961
Oil on cardboard, 50 x 70 cm



Jakob, 1961
Pastel on paper, 70 x 50 cm



The juggler, 1963
Pastel on paper, 66 x 50 cm



Football play in the city park, 1963
Pastel on paper, 46 x 69 cm



Two cyclists, 1963
Pastel on paper, 64 x 50 cm



Two couples at a table, 1963
Pastel on paper, 48 x 63 cm



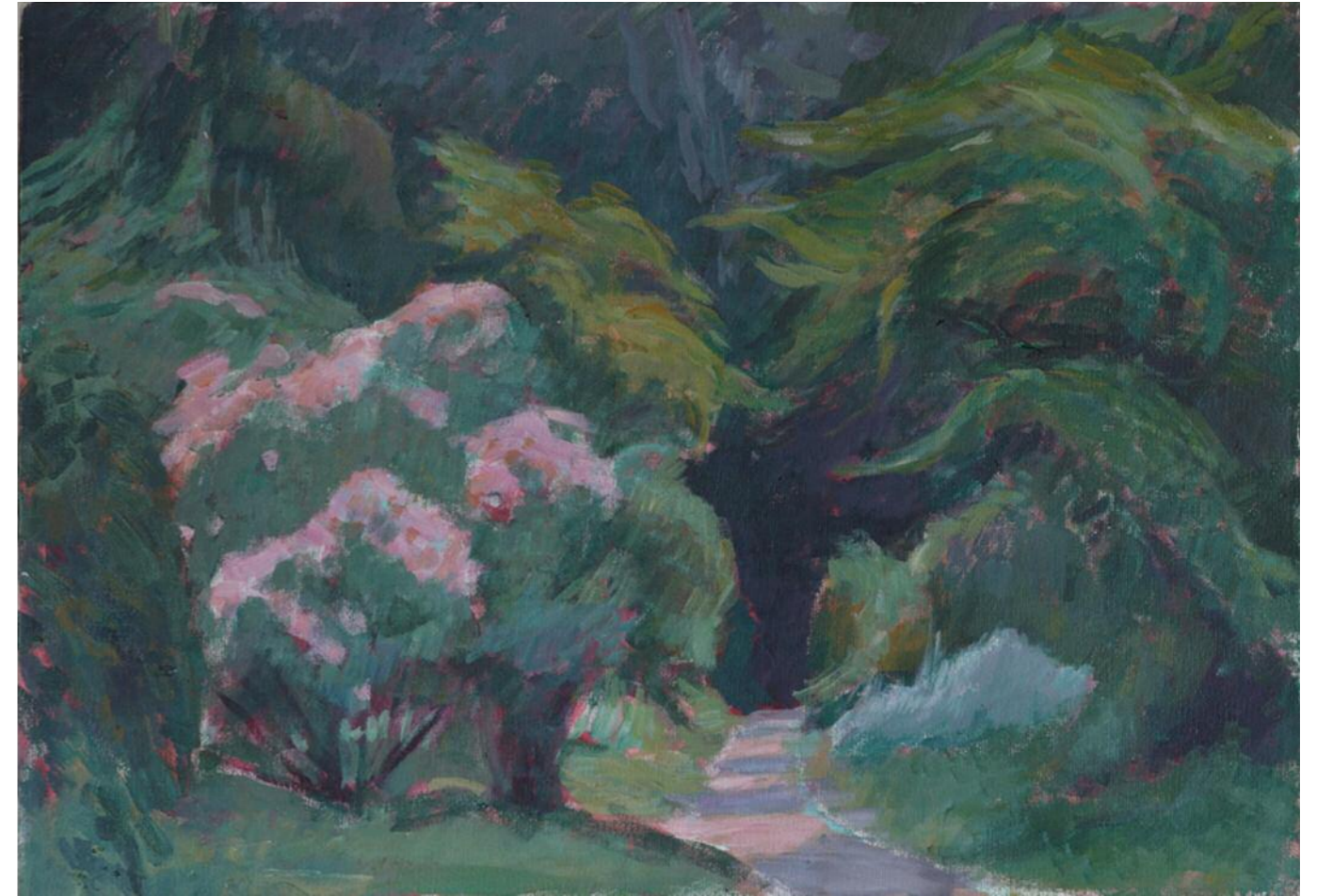
Villa near Florence, 1969
Acrylic on canvas, 50 x 70 cm



Chiesa dei Gesuati, 1970
Pastel on paper, 50 x 70 cm



Wall and oleander, 1971
Acrylic on canvas, 70 x 50 cm



The studio's garden, 1972
Acrylic on canvas, 35 x 50 cm



H.-J. Staude painting in his studio's garden, 1972

Staude