



## A Meeting of Princes

Exhibition from 04.04.2009 until 05.07.2009

### Princes among artists: Liebermann, Lenbach, Stuck

From April 4 to July 5, 2009, the Foundation *Brandenburger Tor* in the Max Liebermann House shows for the first time together groups of works and artefacts by the three princes among artists, **Max Liebermann**, **Franz von Lenbach** and **Franz von Stuck**. The exhibition illuminates aspects of their artistic creativity as well as the social connections, similarities and differences between the three artists.



Max Liebermann, Self-portrait with palette  
oil on canvas, 1912, Berlinische Galerie

In spite of the diversity of their art, they have in common their professional success, the wide recognition enjoyed during their lifetime and their self-confident, thoroughly stage-managed demeanour. All three of them succeeded in combining their status of excellent artist personality with a high rank in society. The self-portraits and the commissions given to them - first of all the portraits - as well as their living quarters reflect the qualities which go to make up a prince among artists.

Echoing the series of exhibitions of the Staatliche Museen zu Berlin entitled »**Cult of the Artist**« shown since the autumn of 2008, the exhibition »**Princes among Artists**« will place special emphasis on the aspect of representation and stage-managing of artists. It also intends to examine to what extent the individual development of the three artists possibly depended

upon each other - since they all knew each other personally and, in particular, Lenbach, the oldest, had in a variety of ways the effect of both an element of emulation as well as of dissociation.

The **personal stage-managing of the artists in their living quarters** and in their self-portraits serves as starting-point. This includes photographs of themselves they allowed to be taken as well as depictions of members of their families, among them portraits of their wives Martha Liebermann, Mary Stuck - shown as Salomé - or Lolo von Lenbach as well as the famous family portrait by Stuck alluding to "Las Meniñas" by Velázquez.

In addition, it is especially the portraits of other people, mainly members of the higher social circles, which provide evidence of artistic recognition as well as social standing and connections of the artists and may thus serve as mirror of their respective status. The portraits on show include those of Emperor Wilhelm I., Otto Fürst von Bismarck, President Hindenburg, Gerhart Hauptmann, Richard Strauss, Carl Duisberg, Richard Wagner, Marie Countess Schleinitz, Klara Baroness von Leipzig or Tilla Durieux.



4. April bis 5. Juli 2009

**Stiftung Brandenburger Tor**  
Max Liebermann Haus  
Pariser Platz 7  
10117 Berlin-Mitte

[www.stiftung.brandenburgertor.de](http://www.stiftung.brandenburgertor.de)

#### Öffnungszeiten

Mo, Mi, Do, Fr 10 – 18 Uhr  
Sa, So 11 – 18 Uhr

#### Eintritt

6,- Euro, erm. 4,- Euro  
Sozialticket: 1,- Euro  
Schulklassen: 1,- Euro p/P

#### Führungen

Öffentliche Führungen:  
So 15 Uhr, 3,- Euro p/P zzgl. Eintritt  
Kinderführungen:  
(030) 22 63 30 17, 4,- Euro  
Gruppenführung nach Voranmeldung:  
(030) 22 63 30 16

Leiterin des Stiftungsbüros und  
Referentin für Kultur: Janet Alvarado

#### MEDIENARBEIT

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Franz von Lenbach, Mary Lindpaintner as Salomé  
oil on canvas, 1894, Bayerische  
Staatsgemäldesammlung  
Munich, bpk - Neue Pinakothek Munich



Franz von Stuck, Sin  
oil on canvas, around 1912, original at:  
National Gallery, Staatliche Museen zu Berlin /  
11403, Photo: Andres Kilger

Due to his relevance for Berlin, **Max Liebermann** is given a little more room than the two Munich "princes" whose stage-managing is also clearly evident in their living quarters, which have come down to us in black-and-white photographs. **Lenbach** lived in a villa built in the style of the Italian Renaissance in an excellent location in Munich's Maximilianvorstadt, which he wished to become "a centre of the Arts and their societal requirements". **Stuck** resided in his villa in Prinzregentenstrasse in Munich, which in shape and furnishings bears above all witness to Stuck's special liking of the ancient world. Compared to these opulently furnished "manor houses" the residences of Liebermann at the Brandenburg Gate and at Wannsee appear almost humble and unassuming. However, his home at the Pariser Platz no. 7 housed a legendary collection of nearly all famous French Impressionists. In contrast, Franz von Lenbach surrounded himself with small sculptures dating from antiquity to the Renaissance, some works by old masters and many of his own copies after the old masters. Franz von Stuck furnished his villa with copies of ancient, mainly Roman pictorial works of art, which in most cases directly relate to architecture.

Some works of art taken from the collections of the three painters will be shown in the **Max Liebermann House**. However, the exhibition does not intend to convey merely a chronological ranking of the degree of 'modernity' of the artists. It also wishes to emphasise to what extent the furnishings with pieces of art, i.e. within a private collection, could become a mirror image of the personal world view as well as of the owner's social standing. Moreover, the show demonstrates for all three princes among artists the characteristically inflated view of the individual as exemplary solo artist. In the case of Franz von Stuck this glorification is exemplified particularly in his design of an artist's altar, the central pieces of which are assembled in the exhibition.

Nicolai Verlag publishers will publish a catalogue with reproductions of all the works exhibited and in-depth contributions by reputed authors.

A programme accompanying the exhibition with readings and lectures is in preparation.



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