

Rudolf Stingel

26 May – 6 October 2019

The Fondation Beyeler is devoting its summer exhibition 2019 to contemporary painter Rudolf Stingel (born in Merano in 1956, lives in New York and Merano). It will present Stingel's major series of works of the past three decades, providing a comprehensive overview of his versatile artistic practice.

The exhibition at the Fondation Beyeler is the first major presentation of Rudolf Stingel's work in Europe following his show at Palazzo Grassi in Venice (2013) and the first in Switzerland since the one staged by the Kunsthalle Zurich (1995). It stretches over the nine rooms of the Fondation Beyeler's south wing and will also temporarily include the two rooms of Restaurant Berower Park. Conceived room by room, the exhibition curated by Udo Kittelmann in close collaboration with the artist does not follow a chronological order, focussing instead on the specific confrontation of individual artworks, whose selection and display have been conceived in specific response to the spaces designed by Renzo Piano. Some of the works will be shown for the very first time and the show will also present new site-specific installations.

Few artists of his generation have expanded the notion of painting and what constitutes it to quite the same extent as Rudolf Stingel. From his very beginnings in the late 1980s, Stingel has explored its possibilities and media-specific limits through the interplay of artistic strategies, materials and shapes. Based on his confrontation with classic pictorial themes, he develops a wealth of motif variations. Alongside various series of abstract and photorealist paintings, he creates large-scale works made of Styrofoam, cast metals, as well as spaces covered in carpets or silver insulation boards that may be walked on or touched.

Stingel's first artist's book, published in 1989 under the title *Instructions*, provides early indication of his unconventional artistic attitude. In six languages and illustrated with black-and-white photographs, it describes every single step in the production process of his abstract paintings made using tulle and enamel. Oil paint must be blended using a conventional electric mixer and applied to the canvas. A layer of tulle is draped on top and sprayed with silver paint. When the tulle is removed, it leaves behind a seemingly three-dimensional colour field, reminiscent of a barren landscape permeated by prominent veins. The *Instructions* suggest that by following these apparently simple guidelines, one can create one's very own "Stingel".

Yet spinning this intellectual game further, it quickly appears that, while the precise observance of all instructions may yield a beautiful work, this is in no way independent or autonomous – for one always remains the artist's mere executor and part of a concept he devised. In a humorous and self-deprecating way, the *Instructions* therefore offer up a commentary on the art market and the art world.

In the early 1990s, Stingel expanded his repertoire and, next to abstract paintings, created his first site-specific works. In his first gallery exhibition, in 1991 at Daniel Newburg Gallery in New York, he showed a single work: the entire gallery floor was covered in bright orange carpeting, the walls remained empty. Soon after and elsewhere, he presented another variation of a monochrome carpet, this time covering one wall of the exhibition space. While visitors at Daniel Newburg Gallery had involuntarily left their footprints on the carpeted floor, this time they were invited to smooth down or roughen up the carpet with their hands, like many large brush strokes. The carpet became an image in which painterly gestures time and again became visible, were erased and then overwritten. In the late 1990s, Stingel began working on industrial Styrofoam boards. Hanging on the wall like paintings, they displayed all-over scratches and other shapes, or the artist's footprints.

Since the beginning of the 2000s, Stingel has been lining entire rooms with reflective silver insulation boards, whose malleable surface invites viewers to inscribe messages, initials or other signs. These installations aim at interaction, yet they are governed by the same immanent limitations as the works made

following his earlier *Instructions*: while visitors can take part in the process of creating the work and leaving their mark, this always only occurs as a random, uncontrollable instance within the framework set by the artist.

In a similar way, Stingel involves elements of chance and accident for some of his oil paintings. Finished canvases are laid down on his studio floor for prolonged periods of time for them to incorporate traces of the artist's everyday creative process. Little by little, paint splatters and footprints start to cover the abstract and photorealist paintings.

Stingel is never focussed on a single work as such; rather, he creates series of comparable and interlinked works around a specific motif. A motif can thus travel across images and materials, appearing in wholly different versions. The bright orange carpet once displayed horizontally at Daniel Newburg's gallery reappears as a new work on one wall of the Fondation Beyeler exhibition. The photograph of a hand holding a spray gun, commissioned by Stingel to illustrate his *Instructions*, has been translated into a large-scale photorealist painting. Details of the scratch marks that covered earlier Celotex board installations have been transposed into heavyweight cast metals using a complex and time-consuming process. One such work, twelve meters in length, will be on display at the Fondation Beyeler. Historical wallpaper or rug patterns as well as found photographic motifs have been scaled up and have found their way onto canvas as photorealist paintings, including traces of passing time such as dust and fingerprints. Various works of this type will also be on display.

Notwithstanding their material disparities, all of Stingel's works share the presence of random or deliberate painterly traces. Time and chance, change and destruction appear on their surface. Stingel's oeuvre thereby poses fundamental questions regarding the understanding and the perception of art as well as memory and the transience of things.

Some of the paintings were created only this year in Stingel's New York studio and will be shown for the very first time at the Fondation Beyeler. The large photorealist painting of a spray gun mentioned above provides a compelling and insightful introduction to the exhibition. From the very beginning, they highlight the highly unconventional means relied upon by Stingel to create his paintings: the abstract paintings are made using the spray gun as his tool, or so to speak as his paintbrush. Applying the very same technique described in his *Instructions*, Stingel created new abstract paintings specifically for the Fondation Beyeler exhibition. The result is a series of five works – filling one room of the exhibition – that shift chromatically between pink, darker shades of purple and silver.

Three new site-specific works are also part of the exhibition. A wall work of orange carpet will invite viewers to leave their mark with their hands, thereby temporarily intervening in the work's creation. Another wall carpet installation takes up the entire transverse wall of the museum and spreads across one of the exhibition rooms. Greatly blown up in black and white, it shows the motif of a Persian Sarouk rug. A work of Celotex insulation boards covers other walls of the exhibition and will for a while extend to the rooms of the Fondation Beyeler's Restaurant Berower Park.

The full range of Stingel's oeuvre and his firm examination of the medium of painting are also reflected in the exhibition catalogue: conceived as an artist's book and designed by renowned graphic designer Christoph Radl, its 475 illustrations on 380 pages provide a unique and comprehensive insight into Rudolf Stingel's artistic practice.

The exhibition is generously supported by:

Beyeler-Stiftung
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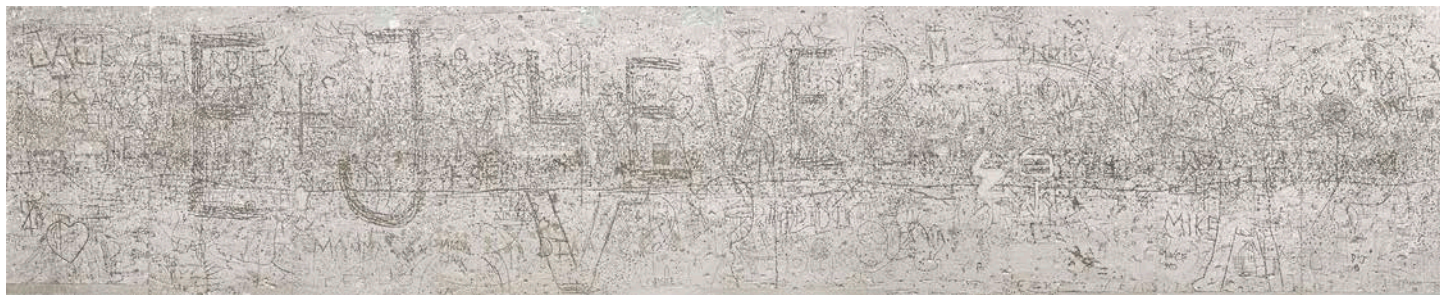
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Fondation Beyeler opening hours: 10:00 a.m. to 6:00 p.m. daily, Wednesday 10:00 a.m. to 8:00 p.m.



01 Rudolf Stingel
Untitled, 2014
 Electroformed copper, plated nickel, and stainless steel frame, 240 x 1200 x 4 cm
 © Rudolf Stingel
 Photo: Alessandro Zambianchi



02 Rudolf Stingel
Untitled, 2019
 Oil on canvas, 335.3 x 457.2 cm
 © Rudolf Stingel
 Photo: John Lehr



03 Rudolf Stingel
Untitled, 2013
 Oil on canvas, 127 x 127 cm
 © Rudolf Stingel
 Photo: Christopher Burke Studio



04 Rudolf Stingel
Untitled, 2015
 Oil on canvas, 241.3 x 165.7 cm
 © Rudolf Stingel
 Photo: John Lehr



05 Rudolf Stingel
Untitled, 2019
 Oil and enamel on canvas, 241.3 x 193 cm
 © Rudolf Stingel
 Photo: John Lehr



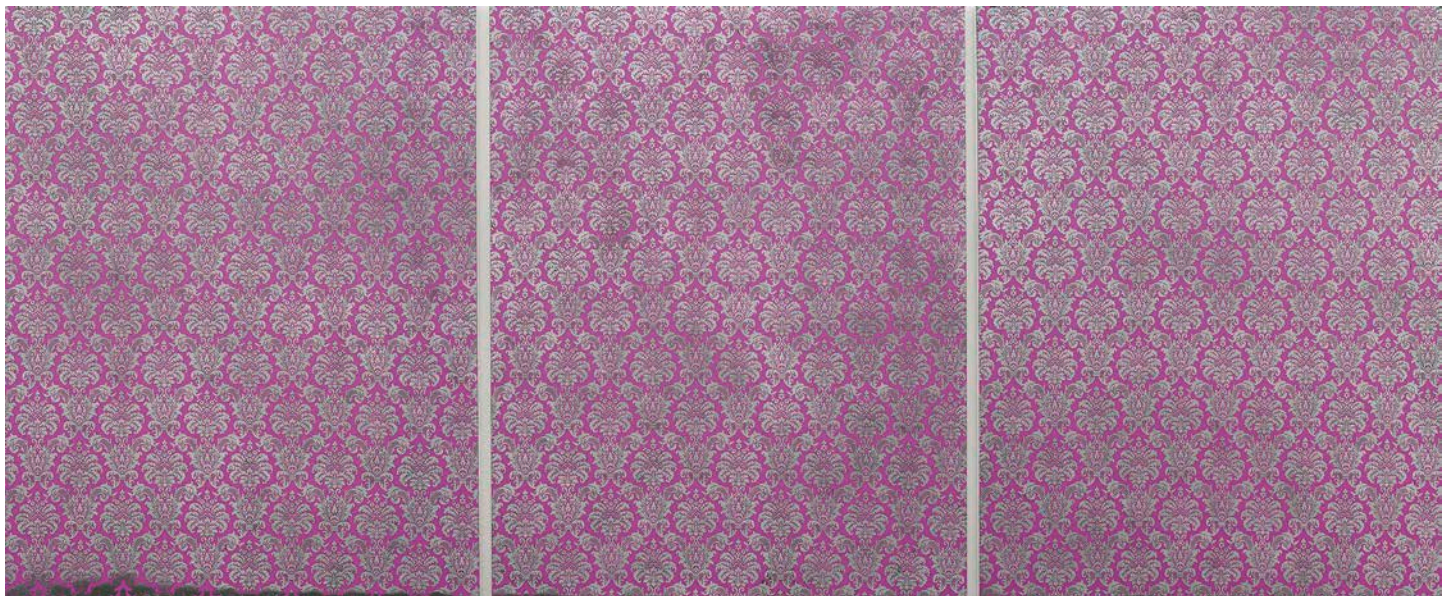
06 Rudolf Stingel
Untitled, 2019
 Oil and enamel on canvas, 241.3 x 193 cm
 © Rudolf Stingel
 Photo: John Lehr



07 Rudolf Stingel
Untitled, 2012
 Oil and enamel on canvas, 300 x 242 cm
 © Rudolf Stingel
 Photo: Alessandro Zambianchi



08 Rudolf Stingel
Untitled, 2018
 Oil on canvas, 241.3 x 589.3 cm; 241.3 x 589.3 cm ; 3 parts, each: 241.3 x 193 cm
 © Rudolf Stingel
 Photo: John Lehr



09 Rudolf Stingel
Untitled, 2018
 Oil and enamel on canvas, 241.3 x 589.3 cm; 3 parts, each: 241.3 x 193 cm
 Collection of He Juxing
 © Rudolf Stingel
 Photo: John Lehr

Press images: www.fondationbeyeler.ch/en/media/press-images

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10 Rudolf Stingel
Untitled, 2010
 Oil on canvas, 335.3 x 459 cm
 The Broad Art Foundation
 © Rudolf Stingel
 Photo: Christopher Burke Studio
 Courtesy Gagosian



11 Rudolf Stingel
Untitled, 2010
 Oil and enamel on canvas, 330.2 x 470 cm
 Pinault Collection
 © Rudolf Stingel
 Photo: Robert McKeever
 Courtesy Gagosian Gallery



12 Rudolf Stingel
Untitled, 2009
 Cast bronze and plated nickel, 304.8 x 243.8 cm
 © Rudolf Stingel
 Photo: Alessandro Zambianchi



13 Rudolf Stingel
Untitled (After Sam), 2006
 Oil on canvas, 335.3 x 457.2 cm
 © Rudolf Stingel
 Photo: Ellen Page Wilson

Rudolf Stingel

Born in 1956 in Merano, Italy, and based in New York since 1987, Rudolf Stingel is one of the most internationally-celebrated painters of his generation. From the onset, his way of working has been hallmarked by a substantive exploration of the medium of painting, and of the principles and forms of representation that constitute it.

He has exhibited internationally, with solo shows including those at Palazzo Grassi, Venice (2013); Secession, Vienna (2012); and LIVE at the Neue Nationalgalerie, Berlin (2010); and a major retrospective at the Museum of Contemporary Art, Chicago and the Whitney Museum of American Art, New York (2007). Other major solo shows include those at the Museum für Moderne Kunst, Frankfurt (2004) and the Museo d'Arte Moderna e Contemporanea, Trento, Italy (2001).

His work was included in the 2003, 1999 and 1993 Venice Biennales.

Udo Kittelmann

Udo Kittelmann (Düsseldorf, Germany, 1958) is director of the Neue Nationalgalerie Berlin, which includes the Alte Nationalgalerie, Neue Nationalgalerie, Hamburger Bahnhof – Museum für Gegenwart – Berlin, Museum Berggruen and Sammlung Scharf-Gerstenberg, among others.

Director of the Kölnischer Kunstverein from 1994 to 2001, Kittelmann went on to direct the Museum für Moderne Kunst (MMK) in Frankfurt from 2002 to 2008. In 2001 he was commissioner of the German Pavilion at the Venice Biennale and curated Gregor Schneider's solo exhibition "Totes Haus u r" which won the Golden Lion for the Best National Participation. In 2013 Kittelmann curated the Russian Pavilion at the Venice Biennale, where he presented Vadim Zakharov's "Danaë". Kittelmann has investigated curatorial practices and institutions' relationships with art over the course of his long career as a curator and museum director.

He focuses on the processes of art, and therefore its implicit laws and potential display configurations. He has based his curatorial approach on close collaboration with artists, setting up their works, moving beyond the aesthetic dimension and focusing on the artwork's specific socio-political context. In 2017 he curated the exhibition "The Boat is Leaking. The Captain Lied", a result of a dialogue with Thomas Demand, Alexander Kluge and Anna Viebrock, on view at Fondazione Prada in Venice. Past projects further include "George Condo – Confrontation", Museum Berggruen (2017), as well as Anne Imhof's opera "Angst II" (2016), and Adrian Piper's project "The Probable Trust Registry: The Rules of the Game #1—3" (2017), both at Hamburger Bahnhof Berlin. In 2018 he worked on the exhibition project "HELLO WORLD. Revising a Collection", Hamburger Bahnhof Berlin. One of his recent projects is a show with the Chinese painter Liu Ye in Shanghai, and currently, he is working on a show on the US-American artist Jack Whitten in Berlin.

Biography

1956

Born in Merano, Italy
Lives and works in New York and Merano.

Solo Exhibitions

2019

Fondation Beyeler, Basel

2017

Casa Malaparte, Capri
Gagosian Gallery, New York

2016

Part II-VIII, Gagosian Gallery, Park & 75, New York
Palazzo Belgioioso, Massimo De Carlo, Milan

2015

Sadie Coles HQ, London
Part I, Gagosian Gallery, Park & 75, New York
Karma, New York (with Marianne Vitale)
Gagosian Gallery, Hong Kong

2014

Paula Cooper Gallery, New York
Massimo De Carlo, Milan
Gagosian Gallery, New York

2013

Palazzo Grassi, Venice

2012

Gagosian Gallery, Paris
Sadie Coles HQ (off-site), London
Wiener Secession, Vienna

2011

Gagosian Gallery, New York

2010

Rudolf Stingel. Live, Neue Nationalgalerie, Berlin

2009

Sadie Coles HQ, London
Paula Cooper Gallery, New York

2008

Paula Cooper Gallery, New York

2007

Sadie Coles HQ, London
Rudolf Stingel: Paintings 1987–2007, curated by Francesco Bonami, Museum of Contemporary Art, Chicago;
Whitney Museum of American Art, New York

2006

Rudolf Stingel/Urs Fischer, Galleria Massimo De Carlo, Milan
Inverleith House, Royal Botanical Garden, Edinburgh, United Kingdom

2005

EURAC Tower, Bolzano, Italy
Paula Cooper Gallery, New York

2004

Sadie Coles HQ, London
Plan B, Walker Art Center, Minneapolis, MN;
Grand Central Terminal, New York
Galleria Massimo De Carlo, Milan
Home Depot, Museum für Moderne Kunst, Frankfurt, Germany

2003

Galerie Schmela, Düsseldorf, Germany

2002

Galerie Georg Kargl, Vienna
Paula Cooper Gallery, New York

2001

Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Palazzo delle Albere, Trento
Stephen Friedman Gallery, London

2000

Paula Cooper Gallery, New York
Margo Leavin Gallery, Los Angeles

1999

Galleria Massimo De Carlo, Milan
Rudolf Stingel: New Work, Paula Cooper Gallery, New York

1998

Galerie Georg Kargl, Vienna
Margo Leavin Gallery, Los Angeles

1997

Galleria Massimo De Carlo, Milan
Paula Cooper Gallery, New York

1996

Margo Leavin Gallery, Los Angeles
SCAI The Bathhouse, Tokyo

1995

Kunsthalle, Zurich, Switzerland
Art & Public, Geneva, Switzerland
Galerie Metropol, Vienna

1994

Paula Cooper Gallery, New York
Felix Gonzalez-Torres / Rudolf Stingel, Neue Galerie am Landesmuseum Joanneum, Graz, Austria

1992

Galleria Massimo De Carlo, Milan
Galerie Metropol, Vienna

1991

Galerie Claire Burrus, Paris
Daniel Newburg Gallery, New York

1990

Interim Art, London
Richard Kuhlenschmidt Gallery, Los Angeles

1989

Galleria Massimo De Carlo, Milan
Galerie Tanja Grunert, Cologne, Germany

1986

Galleria A, Lugano, Switzerland

1984

Galleria Luigi De Ambrogi, Milan

Group Exhibitions

2019

MCMXXXIV, Massimo De Carlo, Milan
Luogo e Segni, Punta Della Dogana, Venice
Visions of the Self: Rembrandt and Now, Gagosian, London

2018

Dancing with Myself, Punta Della Dogana, Venice
The World on Paper – Deutsche Bank Collection, Palais Populaire, Berlin
The Explorers. Part One. Masterpieces from the V-A-C Collection, Palazzo Delle Zattere, Venice
The Marciano Collection, Marciano Art Foundation, Los Angeles

2017

Wild West, Austrian Cultural Forum, New York
Ernst Ludwig Kirchner: Hieroglyphics, Hamburger Bahnhof, Berlin
EuroVisions: Contemporary Art from the Goldberg Collection, National Art School Gallery, Sidney, Australia
We Are Here: I am You, Museum of Contemporary Art, Chicago

2016

Fine Young Cannibals, Petzel Gallery, New York
Pièces-Meublées, curated by Bob Nickas, Galerie Patrick Seguin, Paris
Human Interest: Portraits from the Whitney's Collection, Whitney Museum of American Art, New York
L'Image Volée, curated by Thomas Demand, Prada Foundation, Milan
A Material Legacy: the Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art, Nasher Museum of Art at the Duke University, Durham, NC
Prototypology: An Index of Process and Mutation, Gagosian Gallery, Rome
Before Midnight, KARMA, Amagansett, NY

2015

Ennesima, curated by Vincenzo De Bellis, Triennale di Milano, Milan
Beverly Hills 20-Year Anniversary Invitational Exhibition, 1995–2015, Gagosian Gallery, Beverly Hills
Picasso Mania, Le Grand Palais, Paris
Flirting with Strangers, 21er House, Vienna
Sprayed. Works from 1929 to 2015, Gagosian Gallery, London
Dissolving Margins, Paula Cooper Gallery, New York
The Noing Uv It, curated by Martin Clark and Steven Claydon, Bergen Kunsthall, Bergen

2014

Stamp Out Photographie, Fiona Banner's selections from the V-A-C Collection, Whitechapel Gallery, London
One Way: Peter Marino, Bass Museum of Art, Miami
GOLD, Bass Museum of Art, Miami
Art Lovers, Histories d'art dans la collection Pinault, Grimaldi Forum, Monaco
Love Story – A Collection of Anne & Wolfgang Titze, Winter Palace and the 21ster House, Belvedere Museum, Vienna
Somos Libres II – Works from the Mario Testino Collection, curated by Neville Wakefield, Pinacoteca Giovanni e Marella Agnelli, Torino
Pliage/Fold, Gagosian Gallery, Paris

2013

The Show is Over, Gagosian Gallery, London
Collection Sandretto Re Rebaudengo: Have You Seen Me Before?, Whitechapel Gallery, London
Pattern: Follow The Rules, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, MI; Museum of Contemporary Art, Denver, CO
NYC 1993: Experimental Jet Set, Trash and No Star, curated by Massimiliano Gioni, Gary Carrion-Murayari and Jenny Moore, New Museum, New York

2012

Lifelike, curated by Siri Engberg, Walker Art Centre, Minneapolis; New Orleans Museum of Art, New Orleans; Museum of Contemporary Art, San Diego; Blanton Museum of Art, University of Texas, Austin
Self-Portrait, curated by Helle Crenzien, Louisiana Museum of Modern Art, Humlebæk, Denmark
The Painting Factory: Abstraction After Warhol, curated by Jeffrey Detitch, The Museum Of Contemporary Art, Los Angeles

2011

The World Belongs to You, Palazzo Grassi, Venice
Grisaille, curated by Alison Gingeras, Luxembourg and Dayan, New York
Themes and Variations. Script and Space. Gastone Novelli and Venice, curated by Luca Massimo Barbero, Peggy Guggenheim Collection, Venice
Off the Wall/Fora De Parede, curated by Chrissie Iles, Serralves Foundation, Porto, Portugal
Espirito y Espacio, Colección Sandretto Re Rebaudengo, Santander Art Gallery, Boadilla del Monte, Spain

2010

Fresh Hell, curated by Adam McEwen, Palais de Tokyo, Paris
Fade Into You, Herald Street, London
Sol LeWitt presented by Rudolf Stingel, Galleria Massimo De Carlo, Milan
High Ideals & Crazy Dreams, curated by Gerwald Rockenschaub, Galerie Vera Munro, Hamburg

2009

Where Do We Go From Here? Selections from La Colección Jumex, The Bass Museum of Art, Miami and Contemporary Arts Center, Cincinnati
Les Enfants Terribles, curated by Michel Blancsubé, Fundación/Colección Jumex, Ecatepec de Morelos
Something About Mary, organized by Dodie Kazanjian, Arnold and Marie Schwartz Gallery Met, The Metropolitan Opera, New York
Self-Portraits, Skarstedt Gallery, New York
Mapping the Studio: Artists from the François Pinault Collection, Palazzo Grassi and Punta della Dogana, Venice
Black & White, Stellan Holm Gallery, New York
After Images, Paula Cooper Gallery, New York

2008

Now You See It, Aspen Art Museum, Aspen, Colorado
No Information Available, curated by Francesco Bonami, Gladstone Gallery, Brussels
Excerpt: Selections from the Jeanne Greenberg Rohatyn Collection, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Who's Afraid of Jasper Johns, conceived by Urs Fischer & Gavin Brown, Tony Shafrazi Gallery, New York
Life on Mars 55th Carnegie International, curated by Douglas Fogle, Carnegie Museum of Art, Pittsburgh, PA
God is Design, curated by Neville Wakefield, Galpão FORTES Vilaça, São Paulo
Prefab, Gagosian Gallery, New York
Accidental Modernism, curated by Christopher Eamon, Leslie Tonkonow, Artworks + Projects, New York

2007

The Complexity of the Simple, L&M Arts, New York
Grotjahn, Hirst, Parrino, Reyle, Richter, Stingel, Warhol, Gagosian Gallery, New York
Sequence 1: Painting and Sculpture from the François Pinault Collection, Palazzo Grassi, Venice
Painting as Fact – Fact as Fiction, organized by Bob Nickas, de Pury & Luxembourg, Zurich
White, Van de Weghe Fine Art, New York

2006

CON/SENS: Rudolf Stingel and Franz West, Public Art Project curated by Catherine Grout, ar/ge Kunst Museum Galerie, Bolzano, Italy
Where Are We Going? Selections from the François Pinault Collection, curated by Alison Gingeras, Palazzo Grassi, Venice
Infinite Painting: Contemporary Painting and Global Realism, curated by Francesco Bonami and Sarah Cosulich Canarutto, Villa Manin Centro d'Arte Contemporanea, Passariano, Udine, Italy

Day for Night: Whitney Biennial 2006, curated by Chrissie Iles and Philippe Vergne, Whitney Museum of American Art, New York
Figures in the Field: Figurative Sculpture and Abstract Painting from Chicago Collections, curated by Francesco Bonami and Julie Rodrigues, Widholm, Museum of Contemporary Art, Chicago, IL
Hiding in the Light, curated by Neville Wakefield, Mary Boone Gallery, New York

2005

Visionary Collection Vol. I, Haus Konstruktiv, Zurich
Bidibodibiboo: Works from the Sandretto Re Rebaudengo Collection, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin
Good Timing, Galerie Georg Kargl Fine Arts, Vienna
The Nature of Things, Waterhall Gallery, Birmingham Museum and Art Gallery, Birmingham, UK
The Red Thread, Howard House Contemporary, Seattle, WA
Universal Experience: Art, Life and the Tourist's Eye, Museum of Contemporary Art Chicago IL; Hayward Gallery, London; MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy

2004

None of the Above, curated by Cesar Marzetti, Museum of New Art, Detroit, MI
None of the Above, curated by John Armleder, Swiss Institute, New York
About Painting, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Spring, NY
Power, Corruption and Lies, Roth Horowitz, New York
Love/Hate: from Magritte to Cattelan, Masterpieces from the Museum of Contemporary Art, Chicago, Villa Manin Centro d'Arte Contemporanea, Passariano, Udine, Italy
Singular Forms (Sometimes Repeated): Art from 1951 to the Present, curated by Nancy Spector and Lisa Dennison, Solomon R. Guggenheim Museum, New York
Moving Outlines, curated by Leslie Shaffer, Contemporary Arts Museum, Baltimore, MD
Walk Ways, curated by Stuart Horodner and organized by Independent Curators International; Western Gallery, Western Washington University, Bellingham, WA; Dalhousie University Art Gallery, Halifax, Nova Scotia; Oakville Galleries in Gairloch Gardens, Oakville, Ontario; Arthouse at the Jones Freedman Gallery, Austin, TX; Albright College, Center for the Arts, Reading, PA

2003

Dreams and Conflicts: The Viewer's Dictatorship, curated by Francesco Bonami, 50th International Art Exhibition, Venice Biennale, Venice
Forever, curated by Adam McEwen and Neville Wakefield, Andrea Rosen Gallery, New York
Commodification of Buddhism, The Bronx Museum of the Arts, New York

2002

Shimmering Substance / View Finder, Arnolfini Gallery, Bristol; Cornerhouse, Manchester
Penetration, curated by Mark Fletcher, Friedrich Petzel Gallery and Marianne Boesky Gallery, New York

Franz West, Rudolf Stingel. *Lemurenheim*, Museum der Moderne Salzburg Rupertinum, Salzburg, Austria
Chapter V, curated by Julie Barnes & Alejandro Cesarco, Art Resources Transfer, New York
Walk Ways, curated by Stuart Horodner and organized by Independent Curators International, Portland Institute of Contemporary Art, Portland, OR
International Landscape, Galerie Rodolphe Janssen, Brussels

2001

Group Show, Paula Cooper Gallery, New York
Painting at the Edge of the World, Walker Art Center, Minneapolis, MN
The Apartment, with Franz West, Deichtorhallen, Hamburg, Germany
Monochrome/Monochrome? Florence Lynch Gallery, New York
Camera Works: The Photographic Impulse in Contemporary Art, Marianne Boesky Gallery, New York
EU, Stephen Friedman Gallery, London
Extreme Connoisseurship, Fogg Art Museum, Harvard University, Cambridge, MA

2000

Century of Innocence: The History of the White Monochrome, Rooseum Centre for Contemporary Art, Malmö, Sweden; Liljevalchs Konsthall, Stockholm
Painting Zero Degree, organized by Independent Curators International, Cranbrook Museum of Art, Bloomfield Hills, MI; Fred Jones Jr. Art Museum, University of Oklahoma, Norman, OK; Cleveland Center for Contemporary Art, Cleveland, OH
Examining Pictures: Exhibiting Paintings, UCLA Hammer Museum, Los Angeles
Age of Influence: Reflections in the Mirror of American Culture, Museum of Contemporary Art, Chicago, IL
pittura austriaca. Positionen aus Österreich I/III, Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria
Blurry Lines, John Michael Kohler Arts Center, Sheboygan, WI
Walking, University Galleries, Illinois State University, Normal, IL; Bucknell University Art Gallery, Bucknell University, Lewisburg, PA
The Message is the Medium, Teachers Insurance and Annuity Association/ College Retirement Equities Fund, New York
Stanze. Opere dalla collezione del Museo d'Arte Moderna di Bolzano, Museo d'Arte Moderna, Bolzano

1999

A Continued Investigation of the Relevance of Abstraction, Andrea Rosen Gallery, New York
Wall Works in collaboration with Edition Schellmann, Paula Cooper Gallery, New York
Examining Pictures: Exhibiting Paintings, Whitechapel Art Gallery, London; Museum of Contemporary Art, Chicago, IL
Weg aus dem Bild, curated by Martin Prinzhorn, Galerie Georg Kargl, Vienna
Overflow, Anton Kern Gallery; Marianne Boesky Gallery; D'Amelio Terras, New York
Prepared, Galerie Georg Kargl, Vienna

1998

Due o tre cose che so di loro... curated by Marco Meneguzzo, PAC Padiglione d'Arte Contemporanea, Milan
Double Trouble: The Patchett Collection, Museum of Contemporary Art, San Diego, CA
Drawings & Prints from the Paula Cooper Gallery, Visual Arts Gallery, University of Alabama at Birmingham, AL

1997

Truce: Echoes of Art in an Age of Endless Conclusions, curated by Francesco Bonami, SITE Santa Fe, NM
Heaven curated by Joshua Decker, PS1 Contemporary Art Center, Long Island City, NY

1996

Screen curated by Joshua Decker, Friedrich Petzel Gallery, New York
Model Home, The Institute for Contemporary Art, Clocktower Gallery, New York
Lee Inhyon, Byron Kim, Rudolf Stingel, Kukje Gallery, Seoul
Art at Home: Ideal Standard Life, Spiral Garden, Tokyo
Dead Pan, Kunstverein Munich
Lynda Benglis, John Chamberlain, Rudolf Stingel, James Welling, Margo Leavin Gallery, Los Angeles
Inside, California Center for the Arts Museum, Escondido, CA
Painting – The Extended Field, Rooseum Center for Contemporary Art, Malmö, Sweden and Magasin 3, Stockholm

1995

Pittura – Immedia: Malerei in der 90er Jahren, curated by Peter Weibel, Neue Galerie und Künstlerhaus am Landesmuseum Joanneum, Graz, Austria
Altered States: American Art in the 90s, curated by Jeanne Greenberg and Robert Nickas, Forum for Contemporary Art, St. Louis, MO
Pièces – Meublés, curated by Robert Nickas, Galerie Jousse Seguin, Paris
Estate 1995, Galleria Massimo De Carlo, Milan
Space Odyssey curated by Helena Papadopoulous, Eleni Koroneou Gallery, Athens

1994

Papierarbeiten & einige Skulpturen, Galerie Six Friedrich, Munich
Holiday Exhibition, Paula Cooper Gallery, New York
Artists' Books, Paula Cooper Gallery, New York
Teppiche (Carpets), Galerie Susanna Kulli, St. Gallen, Switzerland
Charlotte Jackson Fine Art, Santa Fe, NM

1993

Aperto '93: Emergency/Emergenza, curated by Achille Bonito Oliva and Helena Kontova, 45th International Art Exhibition, Venice Biennale, Venice
Live In Your Head, curated by Robert Nickas, Heiligenkreuzerhof, Vienna
Kontext Kunst, Neue Galerie und Künstlerhaus am Landesmuseum Joanneum, Graz, Austria
Travelogue/Reisetagebuch, Heiligenkreuzerhof, Vienna

Works on Paper, Paula Cooper Gallery, New York
Suzanne McClelland, Rudolf Stingel, Dan Walsh,
Paula Cooper Gallery, New York
The Nightshade Family, curated by Veit Loers,
Museum Friedericianum, Kassel, Germany

1992

Greenberg Van Doren Gallery, St. Louis, MO
Galerie Claire Burrus, Paris
Robert Gober, Donald Judd, Cady Noland, Rudolf Stingel,
Paula Cooper Gallery, New York

1991

Daniel Buren, Ken Lum, Stephen Prina, Rudolf Stingel,
organized by Colin de Land, HOME for Contemporary Art and
Theatre, New York
The Painted Desert, curated by Bob Nickas, Galerie Renos
Xippas, Paris
Gullivers Reisen, curated by Heimo Zobering, Galerie Sophia
Ungers, Cologne
Peer Barclay, Suzanne Etkin, Robin Kahn, Rudolf Stingel,
Massimo Audiello Gallery, New York

1990

Common Market, Richard Kuhlenschmidt Gallery, Los Angeles
Köln Show, diverse locations, Cologne
David Dupuis, Carl Ostendarp, Rudolf Stingel, Andrea Rosen
Gallery, New York
Stendhal Syndrome: The Cure, Andrea Rosen Gallery,
New York

1989

P.S.1 Contemporary Art Center, Project Room,
Long Island City, NY
Galerie Tanja Grunert, Cologne, Germany

1988

Galerie Ralph Wernicke, Stuttgart, Germany

1986

Giuste Distanze, Espace d'Art de Mendrisio, Mendrisio,
Switzerland
Dopo il Concettuale, Museo d'Arte Moderna e Contemporanea
di Trento e Rovereto, Palazzo delle Albere, Trento, Italy
Matière Première, Centre d'Art Contemporaine, Calais

1985

Nuovi Argomenti, PAC Padiglione d'Arte Contemporanea, Milan
Itinéraires du Versant Sud, FRAC, Midi-Pyrénées, Toulouse,
France
Galleria Ferrari, Verona, Italy

Awards/Honors

2008

Second Place for Best Monographic Museum Show Nationally by
the U.S. Art
Critics Association for the 2006-2007 season. "Rudolf Stingel"
organized by the Museum of Contemporary Art, Chicago.
Curator: Francesco Bonami

Special Projects

2003

Art Drive In, Parking Thermae, Merano, Italy
(permanent installation)

2002

Spazio, Fondazione Sandretto Re Rebudengo, Turin, Italy
(permanent installation)

Associated events “Rudolf Stingel”

The Fondation Beyeler is devoting its summer exhibition 2019 to contemporary painter Rudolf Stingel. Stingel was born in 1956 in Merano (Italy) and in 1987 moved to New York, where he has mainly been living and working since.

The exhibition at the Fondation Beyeler is the first major presentation of Rudolf Stingel's paintings in Europe following his show at Palazzo Grassi in Venice (2013) and the first in Switzerland since the one staged by the Kunsthalle Zurich (1995). It presents Rudolf Stingel's major series of works of the past 20 years, providing a comprehensive overview of his versatile artistic practice.

Sunday, 26 May
6.30pm

Artist Talk: Rudolf Stingel

On the opening day of the exhibition, guest curator Udo Kittelmann and Rudolf Stingel discuss the artist's show and his work. Hosted by the Fondation Beyeler and UBS. The event is included in the museum admission price. The number of participants is limited.

Tuesday, 18 June
6.00pm

Reflecting on materials with Jan Eugster, art producer

For the past 10 years, qualified art caster Jan Eugster has been producing metal works for Rudolf Stingel using the complex process of galvanoplasty (also called electroforming). Two of these pieces are on display in the exhibition. During this event, Jan Eugster shares exclusive insights into his work. Followed by a drink at the museum's restaurant. The event is included in the museum admission price. The exhibition can be viewed beforehand.

Friday, 9 August / Saturday, 10 August
/ Sunday, 11 August
10.00am - 6.00pm

Open Studio “Stingel”

On the last weekend of the summer holidays, Open Studio invites you to come explore Stingel's works and his creative process in various experimental and experiential ways. Attendance is free and suitable for all ages (children up to the age of 12 must be accompanied by an adult).

Saturday, 10 August
10.00am - 10.00pm

Summer Party

For one long summer day, workshops are organised in Berower Park and short guided tours of the “Rudolf Stingel” exhibition are on offer for families, children and youngsters.

Saturday, 7 September and
Sunday, 8 September
3.00pm, 5.00pm and 7.00pm

Sound Intervention by Antony Genn, Martin Slattery and Johnny Tomlinson

The British musicians and composers create an electronic soundscape, which unfolds by degrees in relation to Rudolf Stingel's works. Genn, a former “Pulp” bass player, formed the rock band “The Hours” with Slattery in 2004. Their latest project is the soundtrack for the British series “Peaky Blinders”. The event is included in the museum admission price.

Rudolf Stingel



Rudolf Stingel

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/ What can painting be today?

Starting with his exploration of classic visual themes, Rudolf Stingel has developed a wealth of motifs. Besides various series of abstract and photo-realist paintings, he makes large-format works out of Styrofoam, paintings cast in metal, and spaces covered in carpeting or acoustic tiles that viewers can touch or walk through. In his first European museum exhibition, the Fondation Beyeler is presenting Stingel's most important series of works from all phases of his career. The companion catalogue has been conceived as an artist's book and unfolds the visual variety and diversity of Stingel's art. Contrasting photographs of individual works and views of exhibitions point out new associations, allowing a completely refreshing perspective of his oeuvre.

The contemporary painter Rudolf Stingel was born in Merano, Italy, in 1956. Since the late 1980s he has lived in New York. From the start of his career, his art has dealt with the possibilities and limitations of painting.

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