

## Thinking About Things – Art Interventions

Three artists – the ceramicist Stephanie Borchardt (Garmisch-Partenkirchen), the designer and master carpenter Christoph Leuner (Garmisch-Partenkirchen), and the painter and poet Günter Nosch (Weilheim) – enter into an engaging dialogue with the museum’s collection. Their shared theme is a reflection on the meaning and form of objects.

Günter Nosch calls his project “Duden dichten” (“Poetising the Duden”). Around 50 permanently exhibited objects from the collection are given new, playful titles and are seemingly explained in the concise tone and appearance of the Duden dictionary. Alongside the joy of wordplay, the aim is to turn our perspective upside down. Selected works on glass, wood, and cardboard are simultaneously placed in the context of the collection.

Christoph Leuner’s sculptural vessels—he himself refers to them as hollow bodies—enter into a dialogue of form and function with the permanent collection. His work centres on a reflection on volume, form, materiality, craftsmanship, and, not least, the meaning of objects. For 35 years, he has explored the boundaries between the obvious and the hidden, making the juxtaposition with historical objects particularly compelling.

The ceramicist Stephanie Borchardt expands and mirrors the museum’s historical collection of utilitarian vessels through her stoneware tableware. In her works, she adopts historical forms and craft techniques while shaping them in a clearly recognisable, individual, and contemporary manner. For this exhibition, she developed a dedicated series incorporating photographic elements fired into clay.

These interventions disrupt habitual ways of seeing things and open up new associations—offering, as it were, a fresh perspective on historical objects and enabling a museum experience as dialogue throughout the year.

1 Stephanie Borchardt, *Portrait*, stoneware, thrown, engobed, 2026

2 Christoph Leuner, three *HOHL-KÖRPER* (“Hollow Bodies”), various

3 materials, 2022/23

Günter Nosch, *Fernwebteppich* (“Distant web carpet”) in the historical collection, 2026



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## Gusti Knight-Stinnes

1912 Mühlheim a. d. Ruhr – 1978 Garmisch-Partenkirchen

came from the famous Stinnes entrepreneurial family. Her father, Gustav Stinnes, died when she was only eleven years old, leaving behind a considerable fortune. Her artistic development was strongly encouraged by her mother, which enabled her, at the age of sixteen in the late 1920s, to study sculpture as a private student in the studio of Kurt Schmid-Ehmen in Munich. As early as 1930, she realized her first exhibition featuring over life-sized sculptures at the *Folkwang Museum* in Essen. In the same year, she moved to Paris to continue her education at the art schools there. In 1932, she exhibited at the *Salon des Indépendants*—early major successes for the young sculptor.

In 1936, she married the British biologist Eric Knight and moved with him to Great Britain. There, she shifted her focus from sculpture to painting. From 1948 onward, she held solo and group exhibitions in renowned galleries in London. In 1953, she returned with her husband to the former country house of the Stinnes family in Garmisch-Partenkirchen. In the quiet of the mountain landscape, she created an impressively independent body of work over 25 years, influenced by Surrealist painting. Masks, crowds, hands and gloves, distorted still lifes, and the connection between the human body and inanimate nature are recurring themes. Her paintings evoke dream sequences and depth-psychological symbols. Through them, the sensitive and introverted artist processed traumatic experiences from her own life.

In 1956, she exhibited paintings in a group show at the *Lenbachhaus*. This was followed – again in Munich – by a solo exhibition at *Galerie Schumacher* (1961), participation in group exhibitions at the *Haus der Kunst* (1972–1974), and an exhibition at *Galerie Eichinger* (1974), four years before her early death in 1978.

1 Hermine Biedermann-Arendts, *Donkey*, oil on canvas, around 1900

2 Anna von Schubert, *Mahjong Players*, oil on panel, 1964

3 Gusti Knight-Stinnes, *Moon Rock*, oil on panel, 1972



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Information and details about events can be found at:  
[www.museum-werdenfels.de](http://www.museum-werdenfels.de)  
and on instagram: [@museum\\_werdenfels](https://www.instagram.com/museum_werdenfels)

Museum Werdenfels

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Opening times: Tuesday–Sunday, 10 am–5 pm

Parking is available in the underground car park in Badgasse.



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DAS LANDKREISMUSEUM  
GARMISCH PARTENKIRCHEN

# Forgotten Female Artists

Biedermann-Arendts

(1855–1916)

Von Schubert

(1884–1964)

Knight-Stinnes

(1912–1978)

19.6.2026 – 14.2.2027

## Three Female Artists – Three Generations

Three generations of female painters, completely different life paths and artistic views—but also shared qualities: all three devoted themselves to painting with great talent, enthusiasm, perseverance, and seriousness. All three created independent and compelling bodies of work and exhibited in established museums and galleries, yet they did not receive sufficient recognition within the art world. After their deaths, they fell into complete obscurity. This exhibition presents their stylistically contrasting life works for the first time as part of a comprehensive search for their sources.

### Women in the Art World

What characterizes all three artists is their strong determination to develop their own artistic talent and become professional artists. At a time when women were far from equal in the art world and were not taken seriously, this was a courageous step. More than half a century separates Hermine Biedermann-Arendts and Gusti Knight-Stinnes, and much had changed in terms of training opportunities during that period. Nevertheless, it is striking that even into the second half of the 20th century, women were not perceived in the art world as equally talented, innovative, and artistically independent as men.

Until well into the 20th century, it was much more difficult for women than for men to pursue an artistic profession. Access to state academies was denied to them. The path to a professional art education was difficult and expensive: the only options were private lessons with well-known artists or attendance at a private art school. Munich and Paris offered the widest range of private academies.

Around 1900, Munich—alongside Paris—was one of Europe’s leading art centers and also a hub of the women’s movement. In addition to the primary goal of securing civil and social rights for women, one of the most important demands was improved access to education, for example through admission to universities.

In the Kingdom of Bavaria, universities were finally opened to women in 1903. However, female artists had to fight longer for admission to the *Royal Academy of Fine Arts*, which had been founded in 1852 and only granted them access from 1919 onward.

As early as 1882, women had taken the initiative themselves by founding the *Munich Women Artists’ Association* to enable professional artistic training. Two years later, they opened the *Ladies’ Academy* in Schwabing, organized along the lines of the *Royal Academy of Fine Arts*. The *Ladies’ Academy* soon became widely known and attracted numerous young women from Germany and abroad.

### Hermine Biedermann-Arendts

1855 Munich – 1916 Garmisch-Partenkirchen

She began systematically teaching herself to paint at the age of fifteen, encouraged by the Munich historical painter August von Heckel. After marrying the grammar school professor Georg Biedermann in 1874, she took private lessons for several years with Heinrich von Zügel, the then famous animal painter and later a professor at the *Munich Academy of Fine Arts*.

With her technically excellent, often humorous animal paintings in the style of the Munich School she had found her subject and style. She regularly participated successfully in exhibitions in Berlin, London, Nuremberg, and Munich. She also established herself on the art market; her buyers included Empress Elisabeth of Austria, Prince Regent Luitpold, and Prince Leopold of Bavaria. Around 1880, she founded a painting school for women in Munich, which she continued to run after moving to Landshut in 1901.

After her husband’s retirement, the couple moved with their two daughters to Garmisch-Partenkirchen, where they built the Villa Biedermann—here, too, the artist opened another painting school for women.



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**„If my strength holds out,  
I’ll show people what women can do  
in painting”**

Anna von Schubert

### Anna von Schubert

1884 Riga – 1964 Munich

She came from a Baltic German family and grew up in Hamburg. From the summer of 1904 to mid-1906, she studied at a private studio for drawing and painting founded for women in 1891. She then spent a year studying art at the Ladies’ Academy in Munich.

Afterward, she was drawn to Paris—the undisputed leading art metropolis and her lifelong place of longing. There, she immersed herself in the art scene, engaged intensively with Impressionism, and attended various private academies, such as the *Académie Matisse* and the *Académie Vassiliev*, to further her artistic training.

In January 1914, she married Paul von Schubert, a member of the Baltic German nobility. After stays in St. Petersburg, Estonia, South Africa, and Japan, she spent nearly 20 years in Shanghai with her husband, interrupted by long trips to Europe. Her life of travel and migration, the resulting rapid perception, drawing, and painting of foreign cultures, and finally her immersion in Asian art led, from the late 1920s onward, to the development of a distinctive artistic style. She increasingly reduced her motifs to essential hints and preserved the sketch-like quality of her drawings in her paintings. Both her works on paper and her paintings are characterized by an almost fleeting lightness.

In 1934, she had her first successful exhibition of East Asian motifs at the Galerie de Paris.

In the early 1950s, Anna and Paul von Schubert settled in Garmisch-Partenkirchen. After her husband’s death in 1959, the artist moved to Munich, where she experienced a final moment of great recognition: in 1962, she participated in a group exhibition at the *Municipal Gallery in the Lenbachhaus* with 40 paintings and watercolors. She was celebrated as a discovery not only in the catalogue text but also in press reviews. However, shortly after her death in 1964, she fell completely into obscurity.

