

Art chamber Rau:

Golden Times of Dutch Painting
Kremer Collection meets Rau Collection

April 16 – August 20, 2023



Rembrandt van Rijn | Bust of an old men with turban | 1627–28

© and photo: The Kremer Collection

Press release

Remagen-Rolandseck, April 17, 2023

Golden Times of Dutch Painting Kremer Collection meets Rau Collection *April 16, 2023 – August 20, 2023*

*»That time was the Golden Age of Art,
and the golden apples fell into the mouths of the artists by themselves.«
Arnold Houbraken, 1718–21*

This year, two high-ranking international collections - the Kremer Collection and the Rau Collection for UNICEF, which has been entrusted to the Arp Museum for many years - enter into a lively dialogue at the *Kunstkammer Rau*. Like Gustav Rau, George and Ilone Kremer are inspired by the narrative joy of Dutch art. The who's who of Dutch Baroque painting, from Rembrandt van Rijn, Hendrick ter Brugghen, Frans Hals, Judith Leyster to Gerrit Dou, gathers in Rolandseck: in portraits full of character, atmospheric landscapes, religious altarpieces, humorous everyday scenes and masterful still lifes.

Fascinated by the painting of this period, the couple Ilone and George Kremer acquired an early Rembrandt masterpiece in 1995, which the two recognized under a thick layer of patina even before it was actually attributed to the master by the leading experts. Equally enthusiastic, Gustav Rau bought Gerrit Dou's *Portrait of a Cook* as early as 1958. This was the start of two great collections of Dutch art. All three collectors are united by their passion for unraveling the content and underlying messages of the often complex paintings.

The exhibition is divided into three sections. The chapter **»Of Artists and Collectors«** provides an introductory account of the most important artists of the Golden Age. Here, intimate insights are offered into Rembrandt's studio, one gets to know the precise painting technique of a Gerrit Dou up close or is an exclusive guest in the art chamber of a collector couple. The economic upswing boosted the demand for art, which resulted in numerous commissions for Dutch painters. The desire to buy and the passion for collecting were so pronounced that in 1650 there was a painter for every thousandth Amsterdammer, and more than a million pictures were created, of which some 200,000 are still preserved in museums around the world today. Art fever - not just tulip fever - gripped large sections of the Dutch population. And art ownership was not only a privilege of the upper ten thousand. From shoemakers to merchants, the Dutch identified with their artists.

Many collectors celebrated the newly won freedoms of the commercial republic of Holland by commissioning paintings of the beauty of local nature. Landscape painting developed into a popular genre, to which the second section »On the Beauty of Nature« is devoted. In times of advancing urbanization, country life became more attractive, especially in densely populated Holland, where half the population lived in the city. Atmospherically dense, Jan van Goyen and Salomon van Ruysdael captured the dunes and misty river valleys of Holland. In the still lifes of the Golden Age, one discovers, as it were under the magnifying glass, the diversity of nature in pocket format: the eye gropes over freshly picked late summer flowers by Dirck de Braij or over the just abandoned tablecape by Judith Leyster - the only surviving work of this genre by this artist.

»It is not enough for a painting to be beautiful. It must move so that it gains power over the viewer,« demanded the painter and art critic Samuel van Hoogstraten, a student of Rembrandt in 1678. The chapter »The Power of History. Histories from Everyday Life, the Bible, and Antiquity« addresses the importance of history painting in the 17th century. Stories from the Bible, from mythology, and from everyday life were highly valued by broad sections of the Dutch population. It was considered the highest art if they knew how to move and captivate the audience emotionally. To those who knew how to unravel them, the seemingly everyday scenes revealed Old Testament content or moral messages. Particularly impressive are the contrasting works of the Utrecht Caravaggists, Gerrit van Honthorst, Dirck van Baburen or Hendrick ter Brugghen. Large formats designed for close-up view made it possible to immerse oneself in the picture. Often, one of the figures in the picture even turned directly to the viewer and, as in ter Brugghen's Tricktrackspieler, invited him to occupy a vacant seat at the gaming table. Others, like Gerrit van Honthorst's Old Woman Examining a Coin in Front of a Lantern, reveal all too human. Often, images like these illustrate human vices - such as avarice - or the five senses, and combine this with humorous wordplay.

To many of us, the Dutch paintings of the Baroque period seem enigmatic at first. But when we intuitively engage with the young peasant woman of Everdingen or the cook of Dou, we sense that beneath their ancient costumes the vast world of human feelings and passions lies open before us: unadorned, clear, and highly entertaining. This is the great skill of Dutch painting.

The Kremer Museum | Virtual-Reality Museum

The exhibition is complemented by the Kremer Museum - the first virtual reality museum worldwide. Designed by Dutch architect Johan van Lierop and digitally realized by the agency Moyosa Media, the museum has offered the opportunity to virtually experience 74 works from the collection since 2017. Each work was photographed around 3,000 times in order to be experienced as a high-resolution 3-D model in virtual space using photogrammetry. From the surface texture to the color palette to the provenance information on the back of a work, much can be discovered.

Exhibition catalog

The exhibition is accompanied by a catalog in German (hardcover, 128 pages, 35 euros), edited by Susanne Blöcker and Julia Wallner. It contains forewords by George and Ilone Kremer and Christian Schneider as well as an introduction by Julia Wallner; furthermore texts by Martin Bijl, Susanne Blöcker, Quentin Buvelot, Wayne Frantis, Gisela Götz, Anna Heldmann, Wouter Kloek, Helga Kuhn, Peter van der Ploeg, Hans-Joachim Raupp, Epcó Runia, Christian Tico Seifert, Claudia Seiffert, Wolfger Stumpfe, Ariane van Suchtelen, Eddy Schavemaker and Lea van der Vinde.

Artworks of the exhibition

34 works from The Kremer Collection
16 works from the Collection Rau for UNICEF

Artists represented in the exhibition:

Willem van Aelst, Dirck van Baburen, Abraham Bloemaert, Ferdinand Bol, Dirck de Braij, Bartholomäus Breenbergh, Hendrick ter Brugghen, Adriaen Coorte, Aelbert Jacobsz. Cuyp, Benjamin Gerritsz. Cuyp, Gerrit Dou, Caesar Boetius van Everdingen, Govaert Flinck, Jan van Goyen, Frans Hals, Cornelis de Heem, Jan Davidsz. de Heem, Melchior d'Hondecoeter, Gerrit van Honthorst, Abraham Janssens, Pieter Lastman, Judith Leyster, Jan Lievens, Jacob van Loo, Jan Miense Molenaer, Paulus Moreelse, Frans Post, Rembrandt Harmensz. van Rijn, Salomon van Ruysdael, Jan Siberechts, Matthias Stom, Michiel Sweerts, David Teniers II., Willem van de Velde II, Jan Baptist Weenix, Peter Wtewael

We thank the partners and sponsors of the exhibition:

Partner

The exhibition is organized by the Arp Museum Bahnhof Rolandseck in cooperation with The Kremer Collection.



Sponsors



arp museum Bahnhof Rolandseck

General Information

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www.arpmuseum.org

Opening Hours: Tuesday to Sunday and public holidays 11 am 6 pm

Entrance fee: Adults, all exhibitions 11 euros, reduced: 9 euros

The complete program: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Twitter (#arpmuseum)

Instagram (@arpmuseum #arpmoment)

Press kit: <http://arpmuseum.org/museum/ueber-uns/presse.html>

Accompanying Program

During the exhibition period, the Arp Museum Bahnhof Rolandseck offers a versatile program:

A **media guide** – also available in English – enriches the visit to the exhibition in around 20 chapters with entertaining and informative background information on artists, works and collectors. The guide, for which a fee is charged, is available for every smartphone via the WLAN in the building, or prepared devices can be borrowed from the checkroom.

In addition to regular public tours, the Arp Museum offers a versatile program ranging from curator tours to costume tours, held in German.

Further opportunities to immerse yourself in this era are offered in the **Arp Lab**, in the rooms of the historic train station. Against the backdrop of a 17th century painter's workshop, you can slip into the many characters of the baroque period and take a selfie. A **social media challenge** encourages you to get creative and stage yourself at home as if you were in a Baroque work of art. Prizes include exhibition catalogs, free tickets, and participation in a curator's tour.

People are invited to get creative in the Arp Lab. Bookable and open workshops for young and old art professionals and laymen take place specifically on the themes and techniques of the exhibition. For example, you can follow the example of the Dutch painters, be inspired by our local Rhine panorama, and devote yourself to landscape painting in an artist's course.

Guided tours and workshops can be individually booked in **Dutch, English and French**.

Prices for guided tours (max. 20 persons):

1 hour 85 euros

1.5 hours 95 euros

2 hours 110 euros

Plus museum admission: 11 euros per person / 9 euros per person for groups of 10 or more people

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Press photos:

Golden Times of Dutch Painting
Kremer Collection meets Rau Collection
April 16, 2023 – August 20, 2023

Rembrandt van Rijn | Bust of an old man with turban
1627–28 | © and Photo: The Kremer Collection



Installation view »Golden Times« at
Arp Museum Bahnhof Rolandseck
Photo: Helmut Reinelt



Gerrit Dou | The Cook | 1660–65
Arp Museum Bahnhof Rolandseck | © Collection Rau for UNICEF
Photo: Peter Schälchli, Zürich



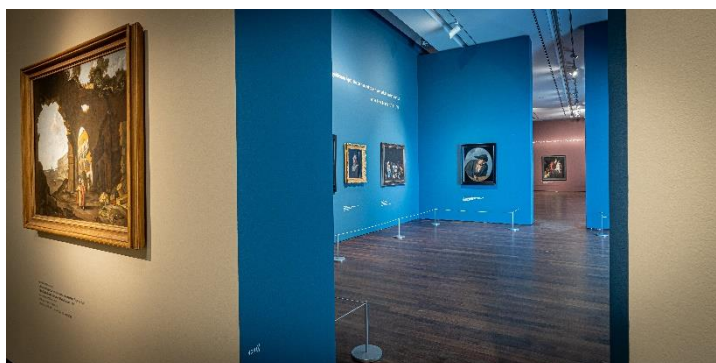
Installation view »Golden Times« at
Arp Museum Bahnhof Rolandseck
Photo: Helmut Reinelt



Caesar Boetius van Everdingen | Young peasant with a lack at a fence
1st half 17th cent. | © and Photo: The Kremer Collection



Installation view »Golden Times« at
Arp Museum Bahnhof Rolandseck
Photo: Helmut Reinelt



Installation view »Golden Times« at
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Photo: Helmut Reinelt



Judith Leyster | A Still Life with Fruit | 1635–40
© and Photo: The Kremer Collection



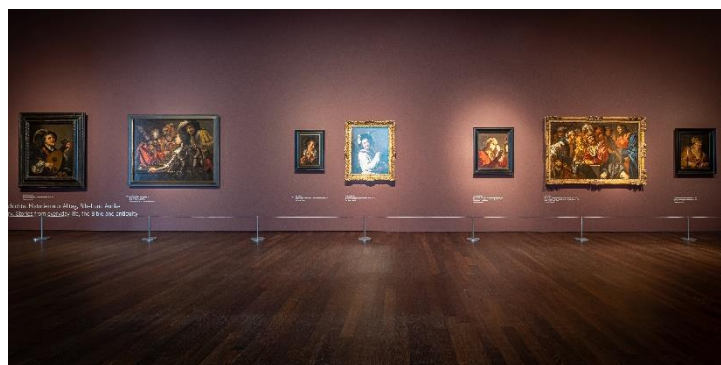
Jan van Goyen | The Thunderstorm | 1637
Arp Museum Bahnhof Rolandseck | © Collection Rau for UNICEF
Photo: Peter Schälchli, Zürich



Aelbert Cuyp | Lumberyard near Dordrecht
1639 | © and Photo: The Kremer Collection



Installation view »Golden Times« at
Arp Museum Bahnhof Rolandseck
Photo: Helmut Reinelt



Hendrick ter Brugghen | Trictrac-Player | 1627
Arp Museum Bahnhof Rolandseck | © Collection Rau for UNICEF
Photo: Peter Schälchli, Zürich



Ferdinand Bol | The Virgin Mary and Christ with St John the Baptist and an Angel
1659 | © and Photo: The Kremer Collection



Installation view »Golden Times« at
Arp Museum Bahnhof Rolandseck
Photo: Helmut Reinelt



Gerrit van Honthorst | St Peter penitent | 1618–20
© and Photo: The Kremer Collection



Jacob van Loo | Danaë | 1655–60 (?)
© and Photo: The Kremer Collection



Matthias Stom | Christ chasing the moneychangers from the Temple
1629–32 | © and Photo: The Kremer Collection



Exhibitions 2023

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|------------------------------------|--|
| 26 February – 17 September 2023 | RRRRReality. Franziska Nast |
| 16 April – 20 August 2023 | Golden Times of Dutch Painting Kremer Collection meets Rau Collection |
| from 14th May 2023 | Cosmos Arp. Sophie Taeuber-Arp and Hans Arp – A pair of avant-garde artists |
| 3 September 2023 – 4 February 2024 | Holy Bodies |
| 8 October 2023 – 28 January 2024 | Christiane Löhr |

Cosmos Arp. Sophie Taeuber-Arp and Hans Arp – A pair of avant-garde artists from 14. Mai 2023



Like no other couple, Sophie Taeuber-Arp and Hans Arp influenced the art of their time, for which they sought a radical new beginning in the face of the great societal questions of the 20th century. Hans Arp created outstanding works of organic abstraction. Nature was his constant source of inspiration for his sculptures, reliefs and works on paper. Likewise, he still inspires with his avant-garde language games, which originated in the creative sphere of Dada and Surrealism.

Sophie Taeuber-Arp is one of the pioneers of modern art with her works developed from geometric forms. As a painter, textile designer and architect, she shaped a new unity of fine and applied arts. In their lives and work, themes such as pacifism, equality and ecology manifested themselves extraordinarily early and are still relevant today. In the bright new building by Richard Meier, the new permanent exhibition shows the development of the two artistic works with a view to their great, innovative radiance, which continues to have an effect into the present.

Art chamber Rau: Holy Bodies

3 September 2023 – 4 Februar 2024



At the center of the exhibition are around 50 works of religious art, which represents an important focus within the Rau Collection. The life of Jesus is richly represented in manifold examples throughout the centuries. Painters and sculptors of all epochs found impressive answers to the question of the relationship between corporeality and spirituality in their pictorial interpretations and elaborations of the Holy Scriptures.

The representations of holy bodies of the proclaiming evangelists and church fathers reach up to ideas of a haptic veneration. They are symbols of inner strength and firmness of faith, like their successors, the Christian martyrs and saints, whose bodies, real and in the form of figurative representatives, form the center of many pilgrimage churches.

Their presence is associated with a promise of salvation, their touch cures various diseases. Finally, only spiritual bodies, such as those of angels and heaven-faring heralds, remain attached to the celestial sphere.

Christiane Löhr

8 October 2023 – 28 January 2024



Christiane Löhr (*1965, lives and works in Cologne and Prato, Italy) creates a unique sculptural and installation cosmos with materials from nature. She uses organic elements such as flying seeds, plant stems, burdocks, tree blossoms, horse and dog hair as construction material for her organic-abstract repertoire of forms..

The dimensions of her works range from miniatures to large formats that enter into a dialogue with architecture, encompassing large surfaces and redefining spaces.