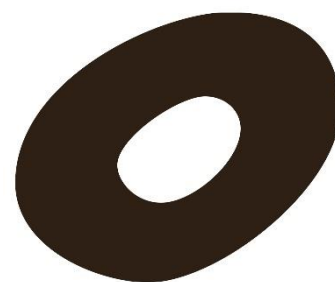


New presentation
of the collection works

Cosmos Arp

Sophie Taeuber-Arp and Hans Arp.
A pair of avant-garde artists

from 14th May 2023



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Cosmos Arp

Sophie Taeuber-Arp and Hans Arp. A pair of avant-garde artists

The works in the collection will receive a permanent presentation at the Arp Museum starting May 14, 2023

"Rules cannot be established, neither in forms nor in colors."

Sophie Taeuber-Arp (1922)

„A R P is there. no one misses arp to visit."

Hans Arp (1917)

The Arp Museum Bahnhof Rolandseck is the only museum in the world dedicated to the artist couple Hans Arp and Sophie Taeuber-Arp as pioneers of abstraction in the 20th century, based on its top-class collection. With a selection of around 100 works, the newly developed collection presentation will be opened on May 14, 2023, as part of a large museum festival. For the first time, the namesakes of the museum will have their own permanently accessible exhibition in the spectacular building on the Rhine designed by the American star architect Richard Meier. Works by Hans Arp and Sophie Taeuber-Arp, one of the first internationally successful women of modern art, are exhibited in an equal dialogue.

Katharina Binz, Deputy Minister President and Minister for Family Affairs, Women, Culture and Integration of the State of Rhineland-Palatinate, congratulates on the opening of the new collection presentation: *"A great museum of international format has been created at the northern tip of our federal state. Soon we will have reached a million people here with a top-class cultural program. The important messages of equality, ecology and pacifism emanating from the works of the artist couple are still highly relevant today and now find a worthy place in the permanent exhibition dedicated to them."*

Museum director Dr. Julia Wallner: *"The museum is doing pioneering work by honoring Sophie Taeuber-Arp as an equal partner of the artist Hans Arp. Here in Rolandseck, we have the world's most important collection of her artistic works in a*

museum open to the public. Most recently, her works have been shown in major international exhibitions in New York, London, Paris and Venice. For the first time, the newly developed collection concept highlights a change in perspective that takes a fresh look at women's share in art history."

Exhibition curator Astrid von Asten adds:

"In response to a rapidly changing reality of life that encompasses social, political, and technological spheres alike, Arp and Taeuber-Arp, like many artists of the early 20th century, aim to move away from the representation of a representational reality. It is, if you will, about the liberation of form and color, about a detachment from descriptive, narrative content. Their encounter has left clear traces in the history of abstract art. Today, their works have long been considered 'signposts' of modernism."

On the conception of the new collection presentation

The exhibition tour of the new collection presentation condenses the lives of the two exceptional artists Sophie Taeuber-Arp and Hans Arp. Creative milestones and historical cross-references allow visitors to experience a broad panorama of modernism. Interactive stations make it possible to immerse oneself in this cosmos of modernism and bring it to life with one's own questions.

Early works in the exhibition date from the period of Dadaism, which was an important starting point for both artists and their free-spirited, transnational approaches. Art became a protest against the "butcheries of the First World War" and sought new forms that radically broke away from the idea that the world could be depicted. In addition, Hans Arp was close to Surrealism and especially his poetic texts as well as his humorously puzzled pictorial compositions draw on the power of the unconscious.

Sophie Taeuber was influenced by expressive dance and the reform movements of her time, and in her early works she also sought a new, more universal view of art, which she saw as connected to the social issues of her time. With her textile works, as a painter, architect and interior designer, she represented a unity of art, craft and technology that was close to the ideas of the Bauhaus.

A large exhibition area is devoted to the works of both from the 1930s, the period of exile as well as the late work of Hans Arp after the death of Sophie Taeuber-Arp in

1943 and the end of the Second World War. For Hans Arp, this was the beginning of his great international career, which reached its glorious climax in exhibitions at the New York Museum of Modern Art, participation in the first two editions of Documenta, and with a grand prize for sculpture at the 1954 Biennale. Above all, his organic formal language in the sculptural works made of plaster, bronze and marble was formative for an entire generation of artists in the post-war period.

Hans Arp represented the art of Sophie Taeuber-Arp even after her early death as an advocate and editor of a first catalog raisonné. The newly developed collection presentation opens a new perspective on her work that includes the arts and crafts and at the same time shows the compositional clarity and rigor of her constructive works, which were groundbreaking for abstract art.

A special chapter in the exhibition is taken up by the marionettes of Sophie Taeuber-Arp, which she designed in 1918 for the puppet show "König Hirsch". In addition to the exhibition of the avant-garde marionettes on loan from the Zurich University of the Arts, they can be experienced in motion in a film by Marina Rumjanzewa. At the same time, virtual images of the marionettes can be made to dance in a magic mirror by their own body movements. The so-called "Motion Capture" was developed as a cooperation with the Design Department of the Mainz University of Applied Sciences.

Participation and art education

For a lively mediation of the exhibition contents, particularly diverse offers were developed. The participatory motion capture and a digital Cadavre Exquis (the Surrealists' favorite game) were developed specifically for the collection presentation as digital extensions of the creative cosmos of the two artists. This includes a digital board where visitors can learn about the artist couple on their own. An audio guide, which can be downloaded onto one's own smartphone or used on a loaner device, provides extensive information on individual objects as well as on the biographies of Hans Arp and Sophie Taeuber-Arp.

Museum guests can vote on a "Join in!" wall about which objects they would like to learn more about. These are presented in seasonal rotation and presented with their own online formats. There is also the opportunity to engage with Hans Arp's poetic word creations playfully and creatively.

The Arp Lab in the historic station building was made permanent on the occasion of the establishment of the permanent collection presentation, thus expanding the museum's offerings in the area of creative thinking and artistic work. As an open workshop with regular offerings in all artistic techniques and as an experimental place of encounter and dialogue, it offers numerous opportunities for kindergartens, school classes, and groups of children and adults.

Hans Arp in the studio - plasters and a photo cycle by Ernst Scheidegger

Through a series of impressive photographs as well as some workshop plasters, viewers can experience Arp's studio situation in the exhibition. The photo cycle by the well-known Swiss photographer and publisher Ernst Scheidegger from 1958 shows the artist at work and offers atmospheric insights into his studio in Meudon.

Working in plaster is the fundamental starting point for Arp's sculptural practice. He is among the first modern artists who, in contrast to classical sculpture, did not work with a clay model but directly in plaster. The material has the advantage that it can be modeled in a wet state and further worked on after drying. Errors can be corrected by removing and rebuilding, finished forms can be cut up, reassembled, and a new smooth, undamaged form can be obtained by casting again. These possibilities fascinated Arp and he played them out again and again.

The plasters exhibited here come from the artist's estate. For the most part, they served as molds for the implementation in bronze or stone. Therefore, impressions may have been taken very late, some even after the artist's death.

A donation from the Stiftung Arp e.V. Berlin has made it possible for a group of 20 plasters to document this important basis for understanding Hans Arp's creative process. 17 of them will be shown in the lobby of the new Richard Meier building as part of a special presentation at the exhibition opening.

Artworks in the exhibition

The exhibition shows a total of 102 works by Hans Arp and Sophie Taeuber-Arp from the years 1914-1965.

We thank the sponsors of the exhibition:



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General Information



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arpmuseum.org

Opening Hours: Tuesday until Sunday as well as Bank Holidays, 11 a.m. – 18 p.m.

Admission: Adults, all exhibitions: 11 Euros, reduced: 9 Euro

Program: arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Instagram: @arpmuseum #arpmoment

PRESSE MATERIAL auf der Homepage des Arp Museums unter:
<https://arpmuseum.org/en/museum/about-us/press.html>

Press photos

Cosmos Arp. Sophie Taeuber-Arp and Hans Arp.

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Sophie Taeuber-Arp with Dada-Kopf, Zurich 1920

Photo: Nic Aluf

© Stiftung Arp e. V., Berlin / Rolandswerth



Hans Arp, 1926

Photo: Anonym

© Stiftung Arp e. V., Berlin / Rolandswerth



Hans Arp, *Aus dem Reich der Gnomen*, 1949

Arp Museum Bahnhof Rolandseck; © VG Bild-Kunst,

Bonn 2023; Photo: Mick Vincenz



Gift of 20 Plasters by Hans to the Arp Museum
Bahnhof Rolandseck
© VG Bild-Kunst, Bonn 2023; Photo: Helmut Reinelt



Ernst Scheidegger, *Hans Arp bei der Arbeit an seiner Plastik Wolkenhirt*, 1953
© 2023 Stiftung Ernst Scheidegger-Archiv, Zürich



Hans Arp, *Pagodenfrucht auf Schale*, 1934
Arp Museum Bahnhof Rolandseck; © VG Bild-Kunst,
Bonn 2023; Photo: Mick Vincenz



Hans Arp, *Verwandlung des Reliefs ‚Kopf mit grüner Nase‘ von 1923, 1964*
Arp Museum Bahnhof Rolandseck; © VG Bild-Kunst,
Bonn 2023; Photo: Mick Vincenz



Sophie Taeuber-Arp, *Komposition mit Schrägen und kleinem transparentem Kreis*, ca. 1916 – 1925
Arp Museum Bahnhof Rolandseck, Photo: Mick Vincenz



Installation view *Kosmos Arp*
© VG Bild-Kunst, Bonn 2023, Photo: Helmut Reinelt



Installation view *Kosmos Arp*
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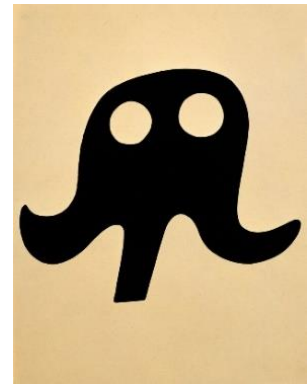
Sophie Taeuber-Arp, *Vier Räume mit gebrochenem Kreuz*, 1932
Arp Museum Bahnhof Rolandseck, Photo: Mick Vincenz



Sophie Taeuber-Arp, *Komposition mit Kreisen und Halbkreisen*, 1938
Arp Museum Bahnhof Rolandseck, Photo: Mick Vincenz



Hans Arp, *Schnurrhut* (1923), Blatt aus: 7 Arpaden, Merz 5. Arp Mappe, Zweite Mappe des Merzverlags (Ed. by Kurt Schwitters)
Arp Museum Bahnhof Rolandseck; © VG Bild-Kunst, Bonn 2023; Photo: Mick Vincenz



Still des Kurzfilms *Marionettes in Motion*, Marina Rumjanzewa, 7 Minuten, 2021, produziert von Anita Hugli für Narrative Boutique (Zürich-Paris), in Koproduktion mit dem Kunstmuseum Basel; Kooperation: Museum für Gestaltung Zürich, Kunstgewerbesammlung / ZHdK; Sophie Taeuber-Arp, Clarissa, Marionette zu König Hirsch, 1918



Sophie Taeuber-Arp, *Wachen* (Marionette für König Hirsch), 1918, Museum für Gestaltung / Kunstgewerbesammlung / Züricher Hochschule der Künste
© and Photo: Kunstgewerbesammlung, Museum für Gestaltung Zürich, ZHdK



Entstehungsprozess des interaktiven Exponats *Virtueller Spiegel: Die Marionetten Sophie Taeuber-Arps*, 2023
© Hochschule Mainz



