

Maestras

Women masters 1500 – 1900

25 February – 16 June, 2024



Press conference: Friday, 23 February, 2024, 11 am

Opening: Sunday, 25 February, 2024, 11 am

Fede Galizia, Judith und Holofernes, ca. 1610

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Content

Press release	
Maestras. Women masters 1500 – 1900	3
Opening	9
Accompanying programme	9
General information	11
Press photos	12
Exhibition programme 2024	18

Maestras.

Women masters 1500 – 1900

„I will show you what a woman is capable of..“

Artemisia Gentileschi, 1649

In the history of art, women have been systematically ignored, marginalised or declared an isolated case. Numerous international museums are currently rediscovering women artists from the Middle Ages to modern times and honouring their contribution to the development of painting.

Until now, many of their high-calibre works have hung unseen in museum storerooms. In cooperation with the Museo Nacional Thyssen-Bornemisza in Madrid, the Arp Museum is showing a comprehensive exhibition of works by 51 women painters from major European museums and private collections.

The exhibition presents not only the celebrated female artists of their time, such as Artemisia Gentileschi, Élisabeth Vigée-Le Brun and Mary Cassatt, but also newly discovered female masters. They all defied the difficult working conditions and found their own artistic paths.

The spectrum ranges from the medieval female illuminators of the nunneries to Renaissance and Baroque artists who learnt in their father's workshop to the pioneers of modernism who stood up for their equal place early on.

1. Between Light and Shadow | 1200–1700

Highly specialised female illuminators and authors such as Gisela von Kerssenbrock and Hildegard von Bingen, whose visionary imagery is unparalleled, were already working in the nunneries of the Middle Ages. They confidently signed their works and often showed themselves at eye level with the religious events of their illustrations in portraits.

Many secular women painters of the Middle Ages worked in the workshops of their fathers and brothers. In the Italian Renaissance, they emerged from their shadows and often acted

very independently as recognised, successful painters. Biblical heroines dominate the dramatically lit picture stages of Lavinia Fontana, Fede Galizia and Artemisia Gentileschi. They often even slipped into the guise of their role models themselves, appearing strong and confident of victory. Others, such as Sofonisba Anguissola, shone with their clear self-portraits. In the particularly female-friendly university city of Bologna, Elisabetta Sirani became a celebrated art star and a shining example for her students such as Ginevra Cantofoli.

She was joined by Judith Leyster and Michaelina Wautier in the flourishing Dutch Baroque period. While Leyster mainly created genre paintings and still lifes, Wautier, like her English colleague Mary Beale, focused on portrait painting.

2. Vive l'esprit – a Touch of Freedom | 1700–1800

The 18th century was an era of enormous social upheaval. Outdated traditions and hierarchies were called into question - the social order and the order of the sexes. The centres of ideas and careers of the Enlightenment were the discussion and debating circles, the salons, led by influential female patrons. Alongside the well-connected female princely collectors of the era, they particularly supported young female artists. Thanks to their advocacy, some of them were also offered places at the coveted art academies.

The pastels by the Venetian Rosalba Carriera epitomise the lightness and liveliness of courtly rococo. Around the middle of the century, the French artist Élisabeth Vigée-Le Brun and the Berlin artist Anna Dorothea Therbusch depicted their models in an approachable manner and entirely in the spirit of the Enlightenment. Angelika Kauffmann's work, on the other hand, is characterised by the great heroes and heroines of antiquity.

They all acted professionally independently, were internationally active throughout Europe and were courted by many. The society of their time revolved around these great creative maestras.

3. Natural Scientists | 1600–1800

In the course of the great global discoveries of the 16th and 17th centuries, the exploration of nature on a small scale became very important.

Still lifes were a classic field of endeavour for many Baroque painters. The simple fruit baskets of early still lifes by the Italians Fede Galizia and Giovanna Garzoni or the first known French still life painter, Louise Moillon, have a tangible effect. The poetic depictions of nature by the nun Orsola Maddalena Caccia perpetuate the profound scientific interest of medieval monasteries. Maria Sibylla Merian achieved fame as a naturalist who travelled as far as Suriname to study the exotic flora and fauna and document them through her art.

Still life painting enabled many women artists to lead independent and prosperous lives. Rachel Ruysch's paintings fetched the highest prices on the international market and in some cases sold better than Rembrandt's history paintings. This was accompanied by public recognition in artistic circles. Four female still life painters became members of the newly founded Paris Academy of Fine Arts in 1648 and Anne Vallayer-Coster was one of France's absolute art elite in the 18th century.

4. Roles and Clichés | 1800–1900

In the 19th century, the freedom of the Enlightenment was forgotten and female creativity only found narrow scope within traditional role clichés. Banned from the academies, young female artists such as Helene Schjerfbeck and Elin Danielson-Gambogi developed in private art schools such as Colarossi and Julian in Paris. Painters such as Marie-Victoire Lemoine and Mary Cassatt focused on the classic tasks of mostly middle-class women: Maternal love and housework dominated the canvas.

At the same time, more and more women were entering the art world. Marie-Louise Petiet and Eloísa Garnelo took part in the Salon and World Exhibitions. Annie Louisa Swynnerton protested in favour of better training for women artists. And indeed, more than 100 years after Angelika Kauffmann, she became the first female member of the Royal Academy in London.

The bourgeois revolutions, the democratic movements and the harsh realities of this era ensured that women were listened to towards the end of the century and that people once again became aware of their creative potential outside the family.

5. Modernism and Avantgarde | 1900–1940

The early 20th century liberated the arts from their narrow gender-specific boundaries. At the same time, they freed themselves from the boundaries of form, subject matter and genre. Many of the female painters shown here are among the most innovative artists of this era. Like Suzanne Valadon and María Blanchard, almost all of them lived for a time in Paris, the centre of modern art. Under the influence of Cubism, Alice Bailly developed her own unmistakable style here. Paula Modersohn-Becker and Käthe Kollwitz were also drawn there. However, they found their subjects in the tranquillity of Worpswede and in Berlin's social hotspots.

Marianne Werefkin, Gabriele Münter, Sophie Taeuber and Sonia Delaunay were women of famous artists. But they were very focused on pursuing their own artistic goals. Many were active members of influential artists' associations. They questioned traditions and, like Sonia Delaunay and Sophie Taeuber, found a radically revolutionary new abstract visual language.

They realised these on canvas, in design and in fashion. The exhibition ends at this point, because since the avant-garde, social conditions and questions of gender and social origin have been rethought in art, also under the auspices of a global transformation. Seen in this light, modernism is an end point, but the theme remains virulent.

Malu Dreyer, Minister President of Rhineland-Palatinate, comments on the opening of this important exhibition at the Arp Museum: *"The Arp Museum has set itself the task of making the artistic achievements and influences of women visible and honouring them. I very much welcome this and it is also a matter close to my heart, both personally and in my political work. In my view, not only art, but all areas of society develop for the better when we give equal consideration to the knowledge and experience of men and women. In this respect, the Maestras are an incentive and inspiration for us, as they confidently assert their artistic work even in the face of resistance. We are making ourselves strong for the future not by working against each other, but by working together as equals."*

Katharina Binz, Minister for Family Affairs, Women, Culture and Integration in Rhineland-Palatinate, adds: *"Women have long been marginalised and ignored in the history of art. However, this did not stop the pioneering women painters whose works we can admire in the exhibition from expressing themselves artistically. In doing so, they made an important contribution to achieving an equal place in art and society. Even today, women are still underrepresented and less visible in many areas of society. This is a question of justice, and we cannot afford to do without the knowledge, experience and expertise of women in culture, politics and social leadership positions."*

Dr. Julia Wallner, Director of the Arp Museum Bahnhof Rolandseck on the exhibition's ambition: *"We are opening the survey exhibition 'Maestras', developed in collaboration with the Thyssen-Bornemisza Museum and accompanied by a university research project - one of the largest exhibitions on women in art in pre-modern Europe, which traces artistic paths up to the 20th century. It brings together works from the major European museums: the Uffizi in Florence, the Tate Gallery in London and the Musée d'Orsay in Paris have lent their works alongside private and public collections from Helsinki to Cadiz for this profound overview, which sheds light on a history that still needs to be explored in all its depth and complexity."*

Exhibition curator Dr. Susanne Blöcker adds: *„The art of the female masters of painting shown here is powerful and surprisingly timeless. This exhibition is dedicated to all those, before us, beside us and among us, who have found their way, despite all obstacles, who have achieved outstanding things for themselves and, above all, for others. This does not necessarily require painting, but the art of living. I would therefore like to thank all the maestras among us who can be a role model for us. With the artist Rosa Bonheur, I say: I am convinced that the future belongs to us."*

List of artists

Anguissola, Europa (ca. 1542 – 1578)
Anguissola, Sofonisba (Cremona ca. 1532 –Palermo 16. Nov. 1625)
Bailly, Alice (Genf 25. Febr. 1872 – Lausanne 1. Jan. 1938)
Beale, Mary (Barrow ca. 26. März 1633 – London 8 Okt. 1699)
Bingen, Hildegard von (Bermersheim vor der Höhe 1098 –1179 Bingen am Rhein)
Blanchard, María (Santander 6. März 1881 – Paris 15. April 1932)
Ter Borch, Gesina (Deventer ca. 15. Nov. 1631 – Zwolle 16. Apr. 1690)
Bracquemont, Marie (Argentan-en-Landunvez 1. Dez. 1840 –Sèvres 17. Jan. 1916)
Caccia, Orsola Maddalena (Montcalvo ca. 4. Dez. 1596 – ca. 1676)
Cantofoli, Ginevra (Bologna 1618 – 72)
Capet, Marie-Gabrielle (Lyon 6. Sept. 1761 – Paris 1. Nov. 1818)
Carriera, Rosalba (Venedig 7. Okt. 1675 – 15. Apr. 1757)
Cassatt, Mary (Stevenson) (Allegheny bei Pittsburgh 22. Mai 1844 –Château de Beaufresne bei Paris 14. Jun. 1926)
Corvina, Maddalena (Rom 17. Oktober 1607 – 3. Februar 1664)
Danielson-Gambogi, Elin (Noormarkku 3. Sept. 1861 – Livorno 31. Dez. 1919)
Delaunay, Sonia (Hradysk 14. Nov. 1885 – Paris 5. Dez. 1979)
Fontana, Lavinia (Bologna 24. Aug. 1552 –Rom 11. August 1614)
Funke, Helene (Chemnitz 3. Sept. 1869– Wien 31. Juli 1957)
Galizia, Fede (1578 Mailand –1630)
Garnelo, Eloisa (Enguera 5. Jan. 1863 – Montilla 18 Febr. 1907)
Garzoni, Giovanna (Ascoli Piceno 1600 –Rom 10. – 15. Febr. 1670)
Gentileschi, Artemisia (Rom 8. Juli 1593 – Neapel nach 31. Jan. 1654)
Herolt, Johanna Helena (Frankfurt a. M. ca. 5. Jan. 1668 – Amsterdam? nach 1723)
Kauffmann, Angelika (Chur 30. Okt. 1741 – Rom 5. Nov. 1807)
Kerssenbrock, Gisela von (ca. 1250 –ca./c. 1300)
Kollwitz, Käthe (Königsberg 8. Juli 1867 – Moritzburg bei Dresden 22. April 1945)
Lemoine, Marie-Victoire (Paris 1754 – 2. Dez. 1820)
Leyster, Judith (Haarlem 28. Juli 1609 – Heemstede 10. Febr. 1660)
Luksch-Makowsky, Elena (St. Petersburg 26. Nov. 1878 – Hamburg 15. Aug. 1967)
Martín Barhié, Victoria (Cádiz 1794 – 13. Sept. 1869)
Merian, Maria Sybilla (Frankfurt a. M. 2. Apr. 1647 – Amsterdam 13. Jan. 1717)
Modersohn-Becker, Paula (Friedrichstadt, Dresden 8. Febr. 1876 – Worpswede 20. Nov. 1907)
Moillon, Louise (Paris 1610 – 1696)
Monkhouse, Victoria (Barton 24. Mai 1885 – 1970)
Morisot, Berthe (Bourges 14. Jan. 1841 – Paris 2. März 1895)
Münter, Gabriele (Berlin 19. Febr. 1877 –Murnau 19. Mai 1962)
Nelli, Plautilla (Florenz 1523 –7. Mai 1588)

Petiet, Marie-Louise (Limoux 20 Juli 1854 – La Bezole 16 Apr. 1893)
 Ruysch, Anna (Den Haag 19. Dez. 1666 –Amsterdam 7. Jan. 1754)
 Ruysch, Rachel (Den Haag 3. Juni 1664 –Amsterdam 12. Aug. 1750)
 Schjerfbek, Helene (Helsinki 10. Juli 1862 – Saltsjöbaden 23. Jan. 1946)
 Sirani, Elisabetta (Bologna 8. Jan. 1638 – 28. Aug. 1665)
 Swynnerton, Annie Louisa (Hulme, Manchester 26. Feb. 1844 – Hayling Island 24. Okt. 1933)
 Taeuber-Arp, Sophie (Davos 19. Jan. 1889 –Zürich 13. Jan. 1943)
 Therbusch, Anna Dorothea (Berlin 23. Juli 1721 – 9. Nov. 1782)
 Valadon, Suzanne (Bessines-sur-Gartempe 23. Sept. 1865 – Paris 7. Apr. 1938)
 Vallayer-Coster, Anne (Paris 21. Dez. 1744 – 28. Feb. 1818)
 Vigée-Le Brun, Élisabeth-Louise (Paris 16. Apr. 1755 – 30. März 1842)
 Wautier, Michaelina (Mons 1617/18 – Brüssel 1689)
 Werefkin, Marianne (Tula 10. Sept. 1860 – Ascona 6. Feb. 1938)
 Ykens (I.), Catharina (Antwerpen ca. 1608 /18- nach 1660)

Catalogue

The exhibition catalogue (German, 231 pages, 42 euros) contains a foreword by Julia Wallner, greetings from Guillermo Solana and Christian Schneider, texts on the exhibition chapters and exhibits by Astrid von Asten, Susanne Blöcker, Marianne Gechter, Loana Oyeniran, Helene von Saldern, Julia Wallner, Joëlle Warmbrunn and an essay by research project leader Rocío de la Villa.

Works of art in the exhibition

- 68 works by 51 artists from 1100 to 1900
- among them 67 paintings and graphic art and 1 sculpture
- among them 58 loans, 9 works from the Collection Rau for UNICEF and one work from the Collection of the Arp Museum Bahnhof Rolandseck

Partner

**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

SAMMLUNG RAU für
unicef 

Förderer



 **Kreissparkasse
Ahrweiler**

**Gesellschaft der Freunde und Förderer |
arp museum Bahnhof Rolandseck**

Sunday, 25 February, 2024, 11 am

Exhibition opening „Maestras. Women masters 1500-1900“

Dr. Julia Wallner Director Arp Museum Bahnhof Rolandseck
Malu Dreyer Minister President of Rhineland-Palatinate
Tina Srowig Journalist & German Committee for UNICEF e.V.
Dr. Susanne Blöcker Curator Arp Museum Bahnhof Rolandseck

2 pm Piano concert by Prof. Lisa Eisner-Smirnova, Robert Schumann Hochschule Düsseldorf
Free entrance until 2:30 pm

Accompanying programme

Information & Registration
Art education | +49 2228-9425-36 | anmeldung@arpmuseum.org

Special events

Sunday, 3 March, 2024 | 6 pm
**Concert „Strong women“ with Marianna Shirinyan, piano; Torleif Thedéen, violoncello;
Young cellists of Villa Musica**
Tickets: 30 Euro

Sunday, 21 April, 2024 | 11am – 6pm
**Open House: Opening of the exhibition „Kiki Smith. Woven worlds“ and a lively programme
and interviews with strong women**
Free entrance

Guided tours

Every Sunday | 3pm – 4:30pm
and additional dates: FR 29.3.2024, MO 1.4.2024, MI 1.5.2024, MO 20.5.2024, DO 30.5.2024

Public tours

Tickets: 5 Euro | plus entrance fee (12/9 Euro)
Information: anmeldung@arpmuseum.org or +49 2228 9425-36

Saturday, 9 March, 2024 | 3pm – 4pm
**Tour in dialogue for World Womens Day „Misjudged, forgotten, disappeared. Fates of
female artists“ with Cornelia Naumann, author, and Dr. Susanne Blöcker, curator**
Tickets: 5 Euro | plus entrance fee (12/9 Euro)

Saturday, 16 March & 15 June, 2024 | 11:30am – 1pm

Tour in dialogue „The decelerated view“: Revision of art history – Women painters in the spotlight.

Tickets: 16,50 Euro | plus entrance fee (12/9 Euro)

Registration necessary: www.der-entschleunigte-blick.de or +49 228 365076

Saturday, 13 April 2024 | 3pm – 4pm

Curator’s tour with Dr. Susanne Blöcker and art café

Tickets: 5 Euro | plus entrance fee (12/9 Euro) and 8 Euro coffee & cake

Registration necessary

Saturday, 1 June, 2024 | 3pm – 4pm

Curator’s tour with Dr. Susanne Blöcker

Tickets: 5 Euro | plus entrance fee (12/9 Euro)

Registration necessary

Workshops

Every Friday | 2pm – 5pm

Open workshop in the Arp Labor

Free entrance

Every Sunday | 3pm – 5pm

Open family workshop in the Arp Labor

Free entrance

Saturday, 27 April, 2024 | 11am – 4pm & Sunday, 28 April, 2024 | 11am – 2pm

Drawing workshop „Still lives in the exhibition *Maestras*“ with Silke May

Tickets: 120 Euro per Person | incl. material | plus entrance fee (12/9 Euro)

Registration necessary: info@silke-may.de or +49 2282422670

Saturday, 18 May, 2024 | 11am – 5pm

Performance Workshop. „On the trail of the *Maestras*“ with Karla M. Götze

Tickets: 60 Euro per Person | plus entrance fee (12/9 Euro)

Registration necessary: beautiful_dance@web.de or Postfach 3006 14, 53186 Bonn | Tel +49 228 42 201 113 until 1 March 24 and from 9 May 24 | Mobile +49 162 673 1145

Schools and kindergardens

We offer exhibition talks and workshops for schools and kindergardens to accompany the exhibition.

Tuesday, 5 March, 2024 | 3:30pm – 5:30pm

Information event for teachers and educators

Free entrance

Registration necessary: anmeldung@arpmuseum.org or Tel +49 2228 9425-36

General Information



Arp Museum Bahnhof Rolandseck
Hans-Arp-Allee 1
53424 Remagen
Tel. +49(0) 22 28 94 25
info@arpmuseum.org
arpmuseum.org

Opening times:

Tuesday to Sunday and Bank Holidays 11am – 6pm
Tuesday for registered groups from 9am

Closed on 24 & 31 December, 2024

Tickets:

all exhibitions: 12 Euro, reduced: 9 Euro

Museum Tuesday:

Reduced entrance fee for all 9 Euro, free entrance for students, trainees and holders of the RLP family card

Full programm: arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Instagram: [@arpmuseum](https://www.instagram.com/arpmuseum) [#arpmoment](https://www.instagram.com/arpmoment)

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

Press photos

Maestras. Women masters 1500 – 1900

25 February – 16 June, 2024

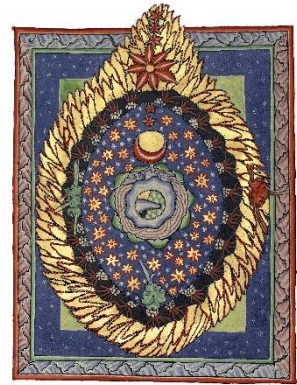
HILDEGARD VON BINGEN

Rupertsberger Codex – Liber Scivias, ca. 1175

Fol 14r: Miniature „The cosmos“, Original lost since 1945,

Hand copy on parchment, around 1930

© Abtei St. Hildegard, Rüdesheim-Eibingen, photo: Mick Vincenz



SOFONISBA ANGUISSOLA

Self portrait, 1556

© Fondation Custodia, Collection Frits Lugt, Paris,

photo: Mick Vincenz



FEDE GALIZIA

Judith and Holofernes, c. 1601-10

© Palacio Real de La Granja de San Ildefonso, Segovia,

Patrimonio Nacional, Madrid, photo: Mick Vincenz



ARTEMISIA GENTILESCHI

Penitent Mary Magdalene, 1622–25

© Private collection, Norfolk, UK, photo: Denisa Ilie



GIOVANNA GARZONI

Still life with cherries on a plate, bean pods and a wood
bee, 1642-51

© Gallerie degli Uffizi, Gabinetto Fotografico, Florenz



MADDALENA CORVINA

Self portrait, Middle of 17th cent.

© Private collection, Norfolk, UK, photo: Denisa Ilie



ÉLISABETH LOUISE VIGÉE LE BRUN

Lady Hamilton as bacchante, c. 1790–92

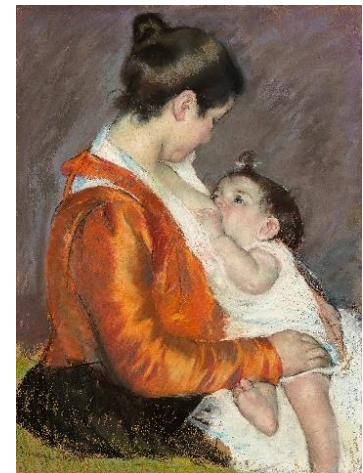
© National Museums Liverpool, Lady Lever Art Gallery, photo:
Mick Vincenz



MARY (STEVENSON) CASSATT

Louise, breastfeeding her child, 1898–99

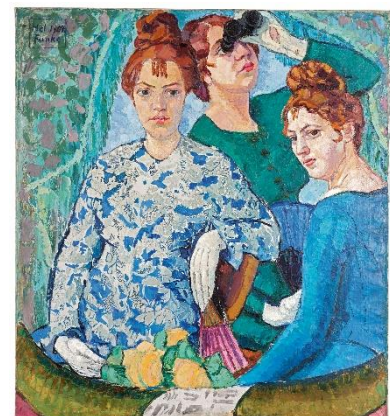
Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF,
photo: Mick Vincenz



HELENE FUNKE

In the box, 1904-1907

Lentos Kunstmuseum Linz, © VG Bild-Kunst Bonn, 2024,
photo: Mick Vincenz



SONIA DELAUNAY

Simultaneous dresses (Three women, forms, colours), 1925
Museo Nacional Thyssen-Bornemisza, Madrid, ©VG Bild-Kunst,
Bonn 2024, photo: H el ene Desplechin, Humberto Dur an, Jos e
Loren



Exhibition view "Maestras"

  Arp Museum Bahnhof Rolandseck,
photo: Mick Vincenz



Exhibition view "Maestras"

  Arp Museum Bahnhof Rolandseck,
photo: Mick Vincenz



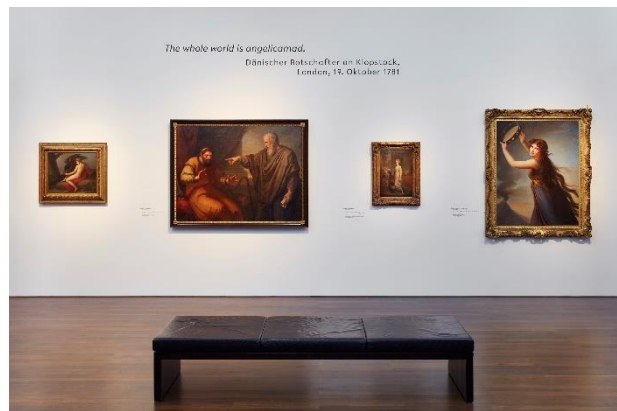
Exhibition view "Maestras"

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Exhibition view "Maestras"

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Exhibition view "Maestras"

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photo: Mick Vincenz



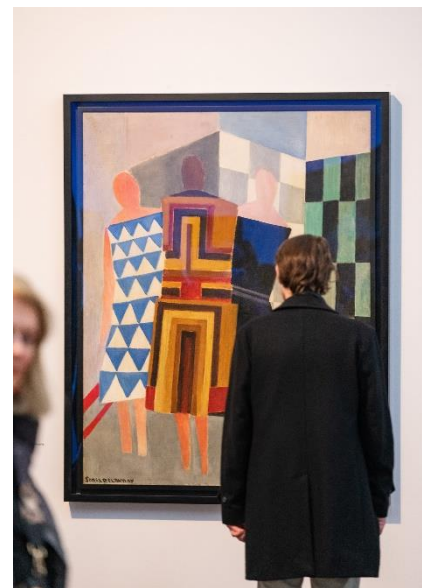
Exhibition view "Maestras"

© Arp Museum Bahnhof Rolandseck,
photo: Mick Vincenz



Exhibition view "Maestras"

with Sonia Delaunay: Simultaneous dresses (Three women, forms, colours), 1925 Museo Nacional Thyssen-Bornemisza, Madrid, ©VG Bild-Kunst, Bonn 2024, photo: David Ertl



Exhibition programme 2024

	Cosmos Arp (Permanent collection) New Building
Until 1 April, 2024	Holy Bodies Artchamber Rau
25 February – 16 June, 2024	Maestras. Women masters 1500 - 1900 (in cooperation with Museo Nacional Thyssen-Bornemisza, Madrid)
21 April – 27 Octobre, 2024	Kiki Smith. Woven worlds Artchamber Rau
5 July, 2024 – 12 January, 2025	der die DADA New Building
17 Novembre, 2024 – 27 April 2025	In the Flow. A History on Water Artchamber Rau

Cosmos Arp

(Permanent collection)



Sophie Taeuber-Arp and Hans Arp influenced the art of their time more than almost any other couple. In the face of the major social issues of the 20th century, they sought a radical new beginning. The Arp Museum Bahnhof Rolandseck is the only museum in the world to dedicate itself to this pioneering artist couple on the basis of its high-calibre collection. More than 400 works are housed in the extraordinary architecture of the historic railway station building and Richard Meier's light-filled building.

Pacifism, equality and ecology manifest themselves exceptionally early in the life and work of the two artists. Rebelling against existing social values and conventions, they constantly reinvented themselves and their works, but never left their artistic and conceptual home: abstraction.

Holy Bodies

Until 1 April, 2024



The exhibition brings together 50 religious paintings and sculptures from the Rau Collection for UNICEF, which depict Christian worlds of faith from the Middle Ages to the beginnings of modernity. At the centre of Christianity is a God who has become man. In mass and church services, his "holy body" comes to life, his voluntary sacrifice for the redemption of all becomes physically tangible in bread and wine. The connection between spirituality and corporeality has been a motif in many religions since ancient times.

The works of art illustrate the life and suffering of Christ, show martyrs and saints who, like him, demonstrated inner strength as passive, peaceful heroes and surpassed themselves. To this day, their holy bodies form the centre of many pilgrimage churches and the touch of their sculptural representatives can heal physical and spiritual wounds. Meanwhile, the celestial sphere is reserved for the spiritual bodies, the angels and celestial heralds of the great world religions.

Kiki Smith. Woven worlds

21 April – 27 Octobre, 2024



The American artist Kiki Smith (*1954) is one of the most influential feminist artists of her generation and has been an important voice in the international art world since the 1980s.

Developed in close collaboration with the artist, the show brings together around 50 works, with her large-format, woven tapestries taking centre stage. The series of images depict plants and animals, celestial bodies and bodies of water as well as Adam and Eve as biblical archetypes, which are interwoven in a narrative drawn from the story of creation. The impressively designed colourful tapestries - partly interwoven with silver threads, hand-painted and decorated with gold leaf - combine timeless validity with our immediate present with great urgency and poetic clarity.

The exhibition is complemented by sculptures, small and large-format drawings, intaglio prints, photographs and collages that show the complex process of the artist's creative world.

der die DADA

5 July 2024 – 12 January 2025



As performers, poets and painters, women had a significant influence on Dada. Despite their influential work in Zurich, Paris, Berlin and New York, they were long overshadowed by their male artist colleagues.

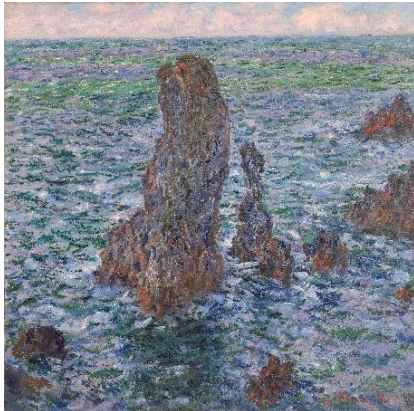
Elsa von Freytag-Loringhoven, Sophie Taeuber-Arp, Emmy Hennings, Hannah Höch and many other female artists played a key role in the most subversive art movement of the 20th century. Unlike the self-declared founding fathers of Dada, however, they were quickly forgotten. In their works, they addressed identity and sexuality and questioned bourgeois norms. At the same time, works by male artists show new concepts of masculinity that break away from traditional patterns in the face of the militarism of the time. Together, they

have contributed actively and activistically to the permeability of gender roles.

For the first time, this extensive exhibition shows the diverse contributions of women and examines the liberal striving for emancipation in the Dada movement. Complementary contemporary positions make the effects visible up to the present day.

In the Flow. A Story About Water

17 Novembre, 2024 – 27 April, 2025



The exhibition tells an art history of water with around 50 masterpieces of painting from 1600 to modern times. Starting with the still lifes of the sea from the Baroque period and early landscape painting through to the works of Impressionism, the image of water changes.

Between life-giving beauty and powerful elemental force, both the depictions and the perception of the flowing element change. The exploration of this theme also reflects our changing view of the landscape and human interaction with nature. The special location of the Arp Museum directly on the Rhine and in the immediate neighbourhood of the Ahr region opens up a time-related dimension of painting from four centuries. Their horizon of interpretation shifts due to the tangible consequences of climate change, including the depiction of natural disasters.

In the Rau Collection for Unicef, works from France from the 19th century occupy a particularly prominent place. Outstanding artists such as Eugène Louis Boudin, Claude Monet and Paul Signac found inspiration and expressiveness in the depiction of water.