

Preview of Exhibitions, 2017/2018

Arp Museum Bahnhof Rolandseck



Henry Moore, Oval with Points, 1968–70, reproduced by permission of The Henry Moore Foundation, photo: Chris Kozarich

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Preview of exhibitions, 2017/2018

Annual theme 2017

“10 Years Arp Museum Bahnhof Rolandseck”

28 May 2017 – 7 January 2018

**Henry Moore – Vision. Creation.
Obsession**

23 July – 5 November 2017

**The eye is a peculiar animal –
Photographies and Perception
Instruments by Werner Klotz**

16 September 2017

**10-year anniversary celebration of the
Arp Museum Bahnhof Rolandseck**

26 November 2017 – 22 April 2018

**Collages. The Meerwein Collection.
Second Cutout**

Annual theme 2018 (will be given later)

Until 7 January 2018

**Henry Moore – Vision. Creation.
Obsession**

18 February 2018

AufDADAtakt

18 February 2018 until January 2019

**Sammlung Arp
Rendez-vous des Amis: Hans Arp
und Kurt Schwitters**

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Henry Moore – Vision. Creation. Obsession

28 May 2017 – 7 January 2018



Henry Moore, *Oval with Points*, 1968–70, reproduced by permission of The Henry Moore Foundation, photo: Chris Kozarich

This year the Arp Museum Bahnhof Rolandseck is celebrating its 10th year anniversary and will take the opportunity to present works by one of the great modern sculptors: Henry Moore (1898–1986). At the centre of the exhibition stand a selection of his monumental sculptures, presented within the extraordinary architecture of Richard Meier – the first time that the works will be shown indoors. With views of the Siebengebirge hills and Rhine River in the background, an inexhaustible interplay unfolds between architecture and sculpture, interior and exterior, nature and art. In the 1970s the artist was a guest of the Bahnhof Rolandseck on several occasions. Forty years later this exhibition also examines what is probably his most well-known work in Germany – the sculpture *Large Two Forms*, which stands in front of the former German Chancellery in Bonn. For over two decades this sculpture was the artistic symbol of the Federal Republic of Germany.

Rendez-vous des amis Creation – Henry Moore & Hans Arp

28 May 2017 – 7 January 2018



Hans Arp, *Aus dem Reich der Gnome* [From the Kingdom of Gnomes], 1949, © VG Bild-Kunst, Bonn 2017, photo: Mick Vincenz,
Henry Moore, *Head and Shoulders*, ca. 1935, photo: Sarah Mercer, reproduced by permission of The Henry Moore Foundation

An interest in forms found in nature and the processes of transformation connected Hans Arp and his companion and fellow artist Henry Moore. Embedded in the presentation of the collection, this fascinating juxtaposition demonstrates how both artists utilized a great variety of natural forms and found objects like stones, roots and bones as the point of departure for many works. In the 1930s Moore turned to new influences, including surrealism and above all biomorphism, which at that time was already the fundamental principle of Hans Arp's work. Moore was particularly fascinated by organic deformations of the human body, which always remained the central subject of his work. It is possible to recognize anthropomorphic elements in what at first glance appear to be abstract sculptures.

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Though Hans Arp's poetic titles suggest associations with human beings, his language of shapes is for the most part quite distant from the forms of the human body. The oval forms characteristic of his work symbolize nature's transformational processes.

Kunstkammer Rau

Vision – Henry Moore & the Old Masters

28 May 2017 – 7 January 2018



Antonio Rossellino, Madonna with Child, 15th century
© Arp Museum Bahnhof Rolandseck/ Collection Rau for UNICEF, photo: Horst Bernhard,
Henry Moore, Working model for Mother and Child: Hood, 1982, reproduced by permission of The Henry Moore Foundation, photo: Henry Moore Archive

The Kunstkammer Rau will be presenting two little known aspects of the sculptor Henry Moore's work. From his enthusiasm for Michelangelo as a school student to his first journey to Italy in 1925, Moore's interest in art of the Italian Renaissance

was of essential importance. Moore admired the "spiritual vitality" of Pisano and Crivelli, the concentrated force of their forms, which he saw as valuable precedents for his own work. Moore was increasingly influenced by such 19th century French painters as Courbet and Renoir. While still in secondary school he studied the latest developments in European art and was able to expand this knowledge at university, in London's museums and in the course of regular trips to Paris. In a unique presentation, the Kunstkammer Rau has brought together some of the sources of the creative energy that allowed Henry Moore to become one of the most important artists of the 20th century.

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The eye is a peculiar animal – Photographies and Perception Instruments by Werner Klotz

23 July – 5 November 2017



Werner Klotz, Potosi, 2014, © VG Bild-Kunst, Bonn 2017

The artist Werner Klotz is a long-standing friend of the Arp Museum and has realized several site-specific works at the Bahnhof Rolandseck (ceremonial hall, Travel Bar of Dionysus (1996 - 2014), stairwell).

Activated by the motion of the viewers moving around the room, ten double mirrors measuring 100 x 100 cm rotate vertically around their own axis. Six additional

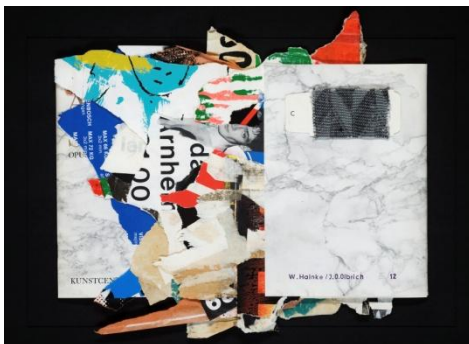
mirrors of the same size, three with a stainless steel surface, rotate horizontally around their axis within a frame construction.

The windows on one side of the room offer views of the trains coming in and out of the station, while from the other side one sees ships moving along the Rhine. Due to the reflections and counter reflections of the interactive arrangement of mirrors, the moving trains, ships, cars and rail passengers enter the interior space, mixing with the movement of the museum visitors, yielding a coincidental “choreography” that allows visitors to become part of the action.

Collages.

The Meerwein Collection. Second Cutout

26 November 2017 – 22 April 2018



Jürgen O. Olbrich mit W. Hainke, Ohne Titel, 1985, Foto: Daniel Rettig, © und Foto: Daniel Rettig

In 2015 an extensive donation of nearly 400 collages was made to the Arp Museum Bahnhof Rolandseck by the collector Gerhard Meerwein, a native of Mainz, Germany. The First Cutout was the initial presentation of works from the Meerwein Collection at the Arp Museum Bahnhof Rolandseck. This exhibition focused on the figure of Gerhard Meerwein as a collector, who

was honoured with the Order of Merit from the state of Rhineland-Palatinate. His collection demonstrates the great range and complexity of collage as a medium, with works that for the most part were created in Germany.

The Second Cutout places emphasis on individual artists who lived in Rhineland-Palatinate and in the collector’s immediate surroundings. The artists’ affinity to the region – which Gerhard Meerwein actively helped shape – was one important aspect, as was the collector’s friendship with the individual artists. A selection of works by each artist with supporting

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material, including catalogues and other publications, provides a look into each individual body of work.

Prof. Gerhard Meerwein comments: “A variety of friendships and intense acquaintanceships have resulted from direct purchases. In some cases over the course of the years I acquired a variety of works, so that different forms of expression from a single artist can be seen. Relationships with artists also resulted from purchases from galleries.”

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