

»Collages. The Meerwein Collection. Second Cutout«

(26 November 2017 – 15 April 2018)



Jürgen O. Olbrich mit W. Hainke, 1985, Ohne Titel, © VG Bild-Kunst, Bonn 2017, photo: Daniel Rettig

Press conferenz: Friday, 24 November 2017, 11 a.m.

Exhibition opening: Sunday, 26 November 2017, 11 a.m.

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Rolandseck, 24. November 2017

General information

» Collages. The Meerwein Collection. Second Cutout«

(Duration of the exhibition: 26 November 2017– 15 April 2018)

Press conferenz: Friday, 24 November 2017, 11 a.m.

Exhibition opening: Sunday, 26 May 2017, 11 a.m.

Collecting and finding. Deconstructing and re-combining everyday materials. Paper in all its various manifestations. These are the essential elements of collage. An experimental and open approach allows art and reality to emerge and to be perceived from new perspectives.

Two years ago the Arp Museum Bahnhof Rolandseck accepted an extensive donation of nearly 400 collages from the collector Gerhard Meerwein of Mainz, Germany. The initial presentation entitled *First Cutout* offered an overview of the collection, demonstrated its thematic emphases and examined the collector's personality. The architect, interior designer and emeritus professor of "Colour in Space" at the Mainz University of Applied Sciences acquired the works over nearly four decades.

The exhibition *Second Cutout* sheds light on the relationship between Gerhard Meerwein and the individual artists, with an emphasis on works that demonstrate a geographical or personal proximity to the collector. The close affinity to Rhineland-Palatinate plays an important role here, as does the intensive exchange that took place over the years between the befriended artists and collector.

"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." Gerhard Meerwein

The relationship between artist and collector and different approaches to the medium of collage are reflected in the contemporary works of such artists as Gloria Brand (*1943), Sara Focke-Levin (*1963), Jürgen Möbius (*1939), Jürgen O. Olbrich (*1955) and Paul Stein (1949-2004) in various manners. Invitation cards, mail art and private correspondence as well as catalogues and other publications will be placed

alongside works selected from the collection. These materials are taken from the Library Meerwein, which was assembled parallel to the collection and was also donated to the museum. These objects provide deeper insight into the overall work of the participating artists.

Allgemeine Informationen

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Öffnungszeiten: Dienstag bis Sonntag und an Feiertagen 11 bis 18 Uhr
Eintritt: 10 Euro, ermäßigt 8 Euro (ganzes Haus); 4 Euro, ermäßigt 2 Euro (nur Bahnhof)

Das komplette Programm: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Twitter ([#arpmuseum](https://twitter.com/arpmuseum))

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

PRESSEMATERIAL auf der Homepage des Arp Museums unter:
<http://arpmuseum.org/museum/ueber-uns/presse.html>

Education program

Öffentliche Sonntagsführungen

14. Januar, 28. Januar, 11. Februar, 11. März, 8. April 2018

jeweils sonntags, 15–16 Uhr

»Collagen. Die Sammlung Meerwein. Zweiter Ausschnitt.«

Kosten: 3,50 Euro, zzgl. Museumseintritt

Keine Anmeldung erforderlich!

Führung durch die Ausstellung

Sonntag, 18. Februar 2018, 14–15 Uhr (*AufDADAtakt*)

kostenfrei

Keine Anmeldung erforderlich!

Kuratorenführungen

Sonntag, 26. November 2017, 14–15 Uhr

Führung durch die Ausstellung » Collagen. Die Sammlung Meerwein. Zweiter Ausschnitt.«

mit dem Kurator Arne Reimann

Kosten 5 Euro, zzgl. Museumseintritt

Keine Anmeldung erforderlich!

Sonntag, 10. Dezember 2017, 11:30–12:30 Uhr (*Adventszauber*)

Führung durch die Ausstellung » Collagen. Die Sammlung Meerwein. Zweiter Ausschnitt.«

mit dem Kurator Arne Reimann

kostenfrei

Keine Anmeldung erforderlich!

»Der entschleunigte Blick« – Dialogführung in der Ausstellung

mit den Kunsthistorikern Dr. Nicole Birnfeld und Olaf Mextorf

Samstag, 3. Februar 2018, 11:30–13 Uhr

Kosten: 14 Euro, zzgl. Museumseintritt

Anmeldung erforderlich! Olaf Mextorf:

Tel +49 228-365076 oder unter

www.der-entschleunigte-blick.de/anmeldung/

Kunstbetrachtung – Rundgang mit Stift und Papier

»Papier, Papier und noch mehr Papier – Sammlung Meerwin

Begleitet von der Künstlerin und Kunsttherapeutin Silke May

Freitag, 13. April 2018, 15 – 17 Uhr

Kosten: 3,50 Euro, zzgl. erm. Museumseintritt

Keine Anmeldung erforderlich!

Information: Silke May info@silke-may.de und www.silke-may.de

Workshops

Samstag, 3. März und Sonntag, 4. März 2018, 11–14 Uhr

»Foto-Collage trifft Malerei und Zeichnung«

mit Stefanie Manhillen

Kosten: 50 Euro für beide Tage, zzgl. 10 Euro Materialkosten und erm. Museumseintritt

Anmeldung erforderlich! Stefanie Manhillen

Tel +49 177-8545999 oder mail@stefanie-manhillen.de

Samstag, 14. April und Sonntag, 15. April 2018, 11–14 Uhr

»**Decollage: Aufbau und Zerstörung**«

mit Stefanie Manhillen

Kosten: 50 Euro für beide Tage, zzgl. 10 Euro Materialkosten und erm. Museumseintritt

Anmeldung erforderlich! Stefanie Manhillen

Tel +49 177-8545999 oder mail@stefanie-manhillen.de

Preview of exhibitions 2017/ 2018

until 7 January 2018

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

Richard Meier building OG
Richard Meier building EG
Pavillon

18 February 2018

AufDADAtakt

18 February to 17 June 2018

**Collection Arp 2018
Rendez-vous des amis:
Kurt Schwitters and Hans Arp**

Richard Meier building OG

18 February to 10 February 2019

**Gotthard Graubner.
Mit den Bildern atmen**

Richard Meier building EG

18 March to 30 July 2018

**Kunstkammer Rau
Rausch der Farben.
Von Tiepolo bis K. O. Götz**

Pavillon

29 April to 15 July 2018

**Es dauert. Es ist riskant. Es dauert
wohlmöglich für immer**

Stipendiatinnen und Stipendiaten des
Künstlerhauses Schloss Balmoral und
des Landes Rheinland-Pfalz 2017/18
Historical station

26 August 2018 to 20 January 2019

Im Japanfieber. Von Monet bis Manga

Historical station

26 August 2018 to 20 January 2019

Im Japanfieber. Von Monet bis Manga

Historical station

Henry Moore – Vision. Creation. Obsession

28 May 2017 to 7 January 2018



Henry Moore, Three Piece Sculpture: Vertebrae, 1968 on display at Henry Moore's former home in Perry Green, photo: Jonty Wilde, The Henry Moore Foundation Archive, Reproduced by permission of The Henry Moore Foundation

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



Hans Arp, Aus dem Reich der Gnome, 1949 © VG Bild-Kunst, Bonn 2016, Foto: 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

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possible to recognize anthropomorphic elements in what at first glance appear to be abstract sculptures.

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



Antonio Rossellino,
Madonna mit Kind, 15. Jahrhundert
© Arp Museum Bahnhof Rolandseck/
Sammlung Rau for UNICEF,
Foto: Horst Bernhard,
Henry Moore, Working Model for Mother and Child: Hood,
1982, photo: The Henry Moore Archive, Reproduced by
permission of The Henry Moore Foundation

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.

Collages. The Meerwein Collection. Second Cutout

26 November 2017 to 15 April 2018



Jürgen O. Olbrich mit W. Hainke, Ohne Titel, 1985, © VG Bild-Kunst, Bonn 2017, photo: 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.

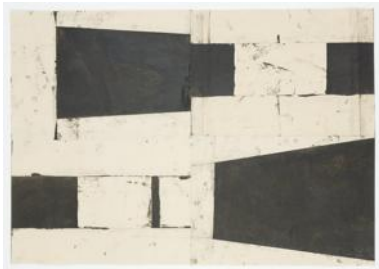
The Second Cutout places emphasis on individual artists who lived in Rhineland-Palatinate and in the collector's immediate surroundings. The artists' affinity to the region – which Gerhard Meerwein actively helped shape – was one important aspect, as was the collector's friendship with the individual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

Press images



Gloria Brand, Ohne Titel, 1984,
photo: Daniel Rettig



Sara Focke-Levin, Faltung, 1993,
photo: Daniel Rettig



Jürgen Möbius, Landscape, 1982,
photo: Daniel Rettig



Jürgen O. Olbrich mit W. Hainke, Ohne
Titel, 1985, © VG Bild-Kunst, Bonn
2017, photo: Daniel Rettig



Paul Stein, Hauswand, 1978,
photo: Mick Vincenz