

»Ready for the Stage Act 2 (1600–1900)«

(11. November 2016 – 7. May 2017)



Pietro Longhi zugeschr., Il Ridotto, 1750,
© Arp Museum Bahnhof Rolandseck / Sammlung Rau für UNICEF,
Foto: Horst Bernhard

Presse Konferenz: Thursday, 10. November 2016, 11 a.m.

Exhibition opening: Thursday, 10. November 2016, 7 p.m.

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Contens

Press Release »Ready for the Stage Act 2 (1600–1900)«	3–5
List of Artists and Lenders	6–7
General Information	7
Program of Events to Accompany the Exhibitions	8–11
Exhibition Preview 2016/2017	12–15

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Kunstammer Rau: »Ready for the Stage Act 2 (1600–1900)«

(Exhibition duration: 11 November 2016 – 7 May 2017)

Press conference: Thursday, 10 November 2016, 11 a.m.

Opening: Thursday, 10 November 2016, 7 p.m.

Clear the stage and raise the curtain!

Opening on 11 November 2016, the “Ripe for the Stage Act 2 (1600–1900)” exhibition continues with the “plot” from the preceding “Ripe for the Stage Act 1 (1900–2016)” show.

The interrelated and contentually coordinated presentations are dedicated to the theme of the theatre and the fine arts, and are shown in conjunction with the centenary celebrations of the birth of Dada in 2016.

In 1916, the stage of the Cabaret Voltaire in Zurich was one of the birthplaces of the Dada movement, the performative approach of which led to a consequential broadening of the concept of art.

The undersecretary for culture of the State of Rhineland-Palatinate and chairman of the Landes-Stiftung Arp Museum Bahnhof Rolandseck, Prof. Dr. Salvatore Barbaro, draws parallels between the fine arts and the performing arts: “We in the museum are also aware of the theatre’s appeal. The exhibition galleries are our stages. The exhibition is our performance—preluded by the excitement of the opening night, by the cathartic opening. If we are fortunate, the audience applauds because the presentations we have put together feature contentual and emotional topicality, and hold up a mirror to society.”

While the exhibition’s first act concentrated on the time from classic modern art to the present, the second act now sheds light on the visual arts from the Baroque period to the modernist era as well as the interaction with the performing arts of the theatre.

The show features a total of **67 exhibits** that are presented in the Kunstammer Rau. The exhibition’s curator, Dr. Susanne Blöcker, has placed a selection of **20 masterpieces from the Sammlung Rau für UNICEF**, including paintings by Gerard Dou, Hubert Robert, Koloman Moser, and Toulouse-Lautrec, into a new dialogue with **works from the University of Cologne’s Theatre Collection, the Theatermuseum in Vienna, the Mittelrhein-Museums in Koblenz, and loans from private collections.**

The **paintings, sculptures, drawings, and prints** in this exhibition explore the beginnings and growth of the theatre as well as its functions in society. Its starting point is the simple temporary wooden stage set up in public squares by travelling theatre troupes. The path is then shown that led from these early stages to the court theatre of the Baroque period and the bourgeois stage of the 19th century.

On the one hand, focus is placed on the **performers on the stage**. The recognisable types from popular theatre and Commedia dell’Arte became crowd-pleasers, both on stage and

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

also in diverse representations. Pulcinella, Harlequin, and their companions can be found in prints and paintings, but also as popular Meißener porcelain figures by Johann Kändler. The artist increasingly advanced on the Baroque stage into a professional actor. And the star cult commenced: actors, singers, and dancers gained in presence and prominence – and in portraiture as well. Performers like Joseph Kainz and Eleonora Duse were at the centre of the bourgeois theatre of the 19th century with broad gestures.

A further central aspect is the **illusionistic stage space**. The one-point perspective introduced during the Renaissance created a three-dimensional perspectival illusion of space on a painted surface. The theatre knew how to take advantage of this development, especially as in many cases it only had a very small playing area available to it. Examples by François de Nome and Jan Saenredam in the exhibition demonstrate how architectural paintings often served as models for stage designs. Renowned painters, draftsmen, and architects ranging from Leonard da Vinci to Karl Friedrich Schinkel also worked directly for the stage. One of the most famous of all stage designs, Schinkel's scenery for the Hall of Stars in the Palace of the Queen of the Night from Wolfgang Amadeus Mozart's Magic Flute (ca. 1815) is a striking example of how he was able to emotionally charge the stage space.

Courtly celebrations were **the stages of the powerful** in the Renaissance and Baroque periods. At masked balls, like that of the Cologne archbishop captured in the 1754 painting by Jakob Rousseau, court artists staged rulers, presenting them in idealised roles. This is exemplified by a special portrait of King Louis XIV in a golden costume by Henry de Gissey. The regent, who was also an excellent dancer, appeared in a 1653 ballet as the sun god Apollo, which led to him being nicknamed the "Sun King". The replica of the costume was realised by the PURPURVILLA group in Bonn and will be presented at the exhibition opening by a living model.

The conclusion of the exhibition is devoted to the **popular theatre of the 19th and early 20th century**. The original and oldest existing stick puppets of the Hännischen Theater in Cologne, which was founded in 1802, reference the regional situation in the Rhineland while two puppets from the Marionettenzirkus in the Viennese Prater provide for a European perspective.

"Ripe for the Stage Act 2 (1600–1900)" thus takes to many different stages to present the interaction between the fine arts and the theatre, introducing the viewer to the development up to the modernism, leading over to the presentation "Ripe for the Stage Act 1" in the new building of the Arp Museum. **Dr Oliver Kornhoff, director of the Arp Museum Bahnhof Rolandseck**, summarises the show as follows: "In many of the artworks gathered together here, the stage occurrences function as an illustration of society.

To this day, it magnifies societal and political circumstances. The exhibited stage designs and pictures are spaces for passions, wishes, and goals, and they are all united by the

endeavour to provide actors with the best possible framework for the emotions and affects of the respective time.”

The double exhibition is accompanied by a **catalogue** published by Hirmer Verlag (ed. by Oliver Kornhoff, 240 pages, € 38.00, ISBN: 978-3-7774-2709-6).

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Participating artists

- 1) Oswald Achenbach (* 1827 Düsseldorf – † 1905 ebda.)
- 2) Renzo Antonello (Lebensdaten unbekannt)
- 3) Fritz Beinke (* 1842 Düsseldorf – † 1907 ebda.)
- 4) Jean Bérain der Ältere (* 1637 oder 1640 Saint-Mihiel – † 1711 Paris)
- 5) Bernardo Bellotto, gen. Canaletto (* 1722 Venedig – † 1780 Warschau)
- 6) Max Brückner (* 1836 Coburg – † 1919 ebda.)
- 7) Hermann Burghart (* 1834 Türmitz – † 1901 Döbling)
- 8) Lodovico Burnacini (* 1636 Mantua – † 1707 Wien)
- 9) Jacques Callot (nachgeahmt) (* 1592 Nancy – † 1635 ebda.)
- 10) Pieter Codde (* 1599 Amsterdam – † 1678 ebda.)
- 11) Johann Nepomuk Peter Geiger (* 1805 Wien – † 1880 ebda.)
- 12) Benjamin Gerrisz. Cuyp (* 1612 Dordrecht – † 1652 ebda.)
- 13) Antonio Ruggero Giorgi Di Brussatasso (* 1887 Reggiolo – † 1983 San Benedetto Po)
- 14) Denis Diderot (* 1713 Langres – † 1784 Paris)
- 15) Gerard Dou (* 1613 Leiden – † 1675 ebda.)
- 16) Félicie de Fauveau (* 1802 Livorno – † 1886 Florenz)
- 17) Johann Christoph Frisch (* 1738 Berlin - 1815 ebda.)
- 18) Carl Joseph Geiger (* 1822 Wien – † 1905 ebda.)
- 19) (Kopie nach) Anton Graff (* 1736 Winterthur – † 1813 Dresden)
- 20) Michel-Ange Houasse (* um 1680 Paris – † 1730 Arpajon)
- 21) Sándor Járay, geb. Alexander Jeitteles (* 1845 Temeswar – † 1916)
- 22) Johann Joachim Kändler (* 1706 Fischbach – † 1775 Meißen)
- 23) König, Johann (* 1586 – † 1642)
- 24) Josef Kainz (* 1858 Wieselburg – † 1910 Wien)
- 25) Johann Christoph Kimpfel (* 1750 Breslau – † 1805 Berlin)
- 26) Philipp Klein (* 1871 Mannheim – † 1907 Hornegg am Neckar)
- 27) Wilhelm Kleinenbroich (* 1812 Köln – † 1895 ebda.)
- 28) Matthäus Küsel (* 1621 Augsburg – † 1682 ebda.)
- 29) (Kopie nach) Nicolas Lancret (* 1690 Paris – † 1743 ebda.)
- 30) Scalbert Lefebvre (Lebensdaten unbekannt)
- 31) Johannes Lingelbach (* 1622 Frankfurt a. M. – † 1674 Amsterdam)
- 32) Pietro Longhi (* 1702 Venedig – † 1785 ebda.)
- 33) Georg Ludwig Meyn (* 1859 Berlin – † 1920 ebda.)
- 34) Hans Makart (* 1840 Salzburg – † 1884 Wien)
- 35) Koloman Moser (* 1868 Wien – † 1918 ebda.)
- 36) François de Nome, gen. Monsù Desiderio (* 1593 Metz – † nach 1620 Neapel)
- 37) Molière (eigentl. Jean-Baptiste Poquelin) (* 1622 Paris – † 1673 ebda.)
- 38) PURPURVILLA Events. Services. Edutainment, Bonn
- 39) Odilon Redon (* 1840 Bordeaux – † 1916 Paris)
- 40) Hubert Robert (* 1733 Paris – † 1808 ebda.)
- 41) François Rousseau (* um 1717 – † 1804)
- 42) Pieter Jansz. Saenredam (* 1597 Assendelft – † 1665 Haarlem)
- 43) Amleto Sartori (Lebensdaten unbekannt)
- 44) Carlo Setti (Lebensdaten unbekannt)
- 45) Matthias Siller (Lebensdaten unbekannt)

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

arp museum Bahnhof Rolandseck

- 46) Elisabetta Sirani (* 1638 Bologna – † 1665 ebda.)
- 47) Joseph Stephan (* 1709 München – † 1786)
- 48) Hendrik Terbrugghen (* um 1588 Den Haag od. Utrecht – † 1629 Utrecht)
- 49) Karl Friedrich Thiele (* 1780 – † 1836)
- 50) Henri de Toulouse-Lautrec (* 1864 Albi – † 1901 Schloss Malromé)
- 51) Paolo Troubetzkoy (* 1866 Intra am Lago Maggiore – † 1938 Pallanza am Lago Maggiore)
- 52) Jacob Ferdinand Voet (* 1639 Antwerpen – † um 1700 Paris)
- 53) Edouard Vuillard (* 1868 Cuiseaux – † 1940 La Baule)
- 54) E. Zimmermann nach William Hogarth (* 1697 London – † 1764 ebda.)
- 55) Johan Zoffany (* 1733 Frankfurt a. M. – † 1810 London)

Exhibition Lenders

Institutions

Theaterwissenschaftliche Sammlung, Universität zu Köln
Kölnisches Stadtmuseum
Mittelrhein-Museum Koblenz
Theatermuseum Wien

Private Lenders

Privatsammlung Wien

General Information

Arp Museum Bahnhof Rolandseck
Hans-Arp-Allee 1
53424 Remagen
Tel. +49(0) 22 28 92 55-0
Fax. +49(0) 22 28 94 25 21
info@arpmuseum.org
www.arpmuseum.org



Opening Hours: Tuesday to Sunday and holidays 11 a.m. to 6 p.m.
Admission: 9 Euros, reduced rate 7 Euros (entire Museum); 4 Euros, reduced rates 2 Euros
(railway station building only)

You will find our complete program at: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

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

Press Material Press releases and press photos for the exhibition may be found on the
Homepage of the Arp Museums at: <http://arpmuseum.org/museum/ueber-uns/presse.html>

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Program of Events to Accompany the Exhibitions

»Ready for the Stage Act 2 (1600–1900)«

Exhibition Opening

Thursday, 10 November 2016, 7 p.m.

Ready for the Stage, Act 2 (1600 – 1900)

The exhibition »Ready for the Stage, Act 2« will open with a performance by the theater group PURPURVILLA. Wearing robes especially created for this, they will bring images and figures in the exhibition to life (Tableaux Vivants).

In their historical robes created with utmost attention to detail and a great understanding for art, Uschi Baetz, Beate Marks-Hansen and Sebastian Schaaps make images and figures in the exhibition come alive before your eyes.

Public Tours

Beginning Sunday, 16 October 2016, the first and third Sundays of each month, 3 p.m.

Guided Tour of »Ready for the Stage, Acts 1 and 2«

Price: 3.50 Euros, plus museum admission fee.

It is not necessary to reserve in advance.

Tours guided by the Curators

Reservations required, with Nicole Schmidt: +49(0)2228.942523 or schmidt@arpmuseum.org

Sunday, 6 November 2016, 3 p.m.

Tour through the exhibition »Ready for the Stage, Act 1« in dialogue with Curator Jutta Mattern and Assistant Curator Sylvie Kyeck

Price: 7 Euros, plus museum admission fee

Sunday, 27 November 2016, 4 p.m. - 5 p.m.

Guided Tour with Curator Dr. Susanne Blöcker through the exhibition »Ready for the Stage, Act 2«

This is a free tour

Sunday, 27 November 2016, 5 p.m. - 6 p.m.

Tour with Assistant Curator Sylvie Kyeck through the exhibition »Ready for the Stage, Act 1«

This is a free tour

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Sunday, 19 March 2017, 3 p.m.

Tours through the exhibitions »Ready for the Stage, Acts 1 and 2« with Curators Jutta Mattern and Dr. Susanne Blöcker

Price: 7 Euros, plus museum admission fee

Special Tours

Friday, 11 November 2016, 11 a.m. – 1 p.m.

Introduction to Commedia dell'Arte with Markus Kupferblum

Markus Kupferblum is a director, clown, actor, and teacher. He ranks among the acknowledged experts on Commedia dell'Arte and teaches at the famous Max Reinhardt Seminar in Vienna.

Price: 25 Euros, reduced rate 22 Euros, (including museum admission fee)

Reserve with Nicole Schmidt: +49(0)2228.942523 or schmidt@arpmuseum.org

Saturday, 26 November 2016, 11.30 a.m. – 1 p.m.

The Decelerated Gaze: Doesn't Play a Role! A Look at Art Ready for the Stage in a Dialogue between Nicole Birnfeld and Olaf Mextorf.

Price: 25 Euros, reduced rate 22 Euros, (including museum admission fee)

Reserve with Olaf Mextorf: der-entschleunigte-Blick.de

Workshop on Commedia dell'Arte

Saturday, 11 February 2017, 2 - 6 p.m.

Workshop on Commedia dell'Arte with Markus Kupferblum

Markus Kupferblum is a director, clown, actor, and teacher. He ranks among the acknowledged experts on Commedia dell'Arte and teaches at the famous Max Reinhardt Seminar in Vienna.

Prices: 65 Euros, plus museum admission fee

Reserve with Nicole Schmidt: +49(0)2228.942523 or schmidt@arpmuseum.org

Performance/ Theater/ Dance

Saturday, 18 February 2017, 5 p.m. and 7.30 p.m. (Duration ca. 60 minutes)

Kölner Kästchentreff Paper Theater

Using the means of a zany collage, sound installations and folds of time, seven Cologne artists attempt to whisk the audience off to poetic spaces. Look out, it's dark!

With the participation of Theo Kerp, Gerd Kuck, Barbara Räderscheidt, Astrid Rosner, Herbert Rosner, Heribert Schulmeyer, Jojo Wolff, Max Zimmermann

Price: 16 Euros, reduced rate 12 Euros, (including museum entrance fee)

The museum will remain open on this day until 7:30 p.m.

Saturday, 18 March 2017, 7:30 p.m.

»Dance and Music« – Choreographies by Hannah Ma and Reut Shemesh

This evening is dedicated to the contemporary use of masks in dance.

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

With »Dieu Monstre« , Hannah Ma, who has Bavarian and Chinese roots, takes a good look at male initiation rites in the Alps and in Asia. In doing so, »full body masks« play a role as do questions concerning the changing conditions of »good« and »evil«.

Concept/Choreography: Hannah Ma, Interpretation: Maher Abdul Moaty, Costumes: Ele Bleffert, Music: Eine Alpensymphonie (R. Strauss)

In the choreography of »Wildwood Flowers« by Reut Shemesh, the focus is on black-and-white paper masks, created by artist Mona Kakanj. This piece also deals with identity and the assuming of roles.

Choreography and Concept: Reut Shemesh, Dance: Susanne Grau, Lisa Kirsch, Marja Hirvonen, Julia Riera, Masks: Mona Kakanj, Music: Nico Stallmann, Assistant: Felix Zilles-Perels

Price: 16 Euros, reduced rate 12 Euros, (including museum admission fee)

The museum will remain open on this day until 7:30 p.m.

Open House Day at Arp Museum Bahnhof Rolandseck

Admission and the program are free.

Rheinisches Lesefest Kapt'n Book. (Rhenish Reading Festival Capt'n Book)

Saturday, 12 November 2016, 11 a.m. – 6 p.m.

11:30 a.m.

LeseTheater (Reading Theater) Michael Hain

Theater for joining in »**Quentin Qualle – die Muräne hat Migräne (The Moray has a Migraine)**« by Heinz Rudolf Kunze and Jens Carstens (for children from age 4)

1 p.m.

Musical Children's Book Reading Maite Kelly & Britta Sabbag »Die kleine Hummel Bommel (Little Bommel Bumblebee)« by Britta Sabbag, Maite Kelly and Joëlle Tournalonias (for children from age 4)

2 p.m.

Reading Michael Engler »Elefantastische Reise – Unterwegs nach Indien (Elephantastic Journey - On the Way to India)«

by Michael Engler and Joëlle Tournalonias (for children from age 4)

3:30 p.m.

Stefan Gemmel »Wie man Gespenster verjagt (How to Chase Away Ghosts)«

by Stefan Gemmel and Cornelia Haas (for children from age 3)

4:30 p.m.

Puppet Theater Lille Kartoffler »Der Froschkönig (The Frog Prince)«

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

11 a.m. – 5 p.m.

Shadow Play-Workshop with Eva Wal

The Magic of Advent

Sunday, 27 November 2016, 11 a.m. – 6 p.m.

2 p.m. – 3 p.m.

»Liebe und Gefühligkeit (Love and Sensibility)« – The Ohrenkuss-Team reads its own texts

3 p.m.

theater monteure with the Solo Art Play »krims krams (odds and ends)« for children from 2 to 99 years

With this play - wholly in the spirit of Dada - the audience may look forward to a playful, musical and sassy sound-word-game. You can find more information at www.arpmuseum.org or www.theater-monteure.de.

3 p.m. – 4 p.m.

Tour conducted by Curator Jutta Mattern and Participating Lebenshilfe Artists at the Studios of the Lebenshilfe Rhineland-Palatinate

This tour is also being offered by Jutta Leichtfuß in easy language.

4:30 p.m.

Reading with Easy-to-Read Language

Readers with and without mental impairments read the stories »Always at Christmas« and »Night at the Museum«, from publications by the Lebenshilfe Bremen e.V., Büro für Leichte Sprache (Office of Easy-to-Read Publications)

4 p.m. – 5 p.m.

Tour conducted by Curator Dr. Susanne Blöcker through the exhibition »Ready for the Stage, Act 2«

5 p.m. – 6 p.m.

Guided tour with Assistant Curator Sylvie Kyeck through the exhibition »Ready for the Stage, Act 1«

You will find the entire program of the day at www.arpmuseum.org.

AufDadaTakt (In Dada Time)

Sunday, 12 February 2017, 11 a.m. – 6 p.m.

1 p.m. – 5 p.m.

Shadow Theater-Workshop with Rudi Strauch

1 p.m. – 2 p.m.

Theme Tour: Commedia dell'Arte with Markus Kupferblum

Reservation required, contact Nicole Schmidt: +49(0)2228-942523 or schmidt@arpmuseum.org.

3 p.m.

Markus Kupferblum with his dadasophic reverence »Wolkenpumpe«

100 years after the birth of Dada, Markus Kupferblum and his »Schlüterwerke« ensemble stages a Dadaesque play and musical theater of a very special kind at Arp Museum.

You will find the entire program of the day at www.arpmuseum.org.

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Preview of Coming Exhibitions for 2016/2017

2016 – annual theme »Galerie Dada«

30.07.2016 until 23.04.2017	Sammlung Arp 2016
21.08.2016 until 22.01.2017	Other Realities
23.09.2016 until 23.04.2017	Ready for the Stage Act 1 (1900–2016)
11.11. 2016 until 07.05.2017	Ready for the Stage Act 2 (1600–1900)

2017 – annual theme »10 Years Arp Museum Bahnhof Rolandseck«

12.02. until 26.06.2017	Tracing new ways. Fellowship Holders of the Artists' Residence Schloss Balmoral and the State of Rhineland-Palatinate 2016/17
28.05.2017 until 07.01.2018	Henry Moore. Vision. Obsession. Creation

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org

Sammlung Arp 2016

30. July 2016 until 23. April 2017



Sophie Taeuber-Arp, Composition with diagonals and small transparent Circle, 1916-18 © Collection Arp Museum Bahnhof Rolandseck, photo: Mick Vincenz

Also in keeping with this year's "Galerie Dada" theme is the presentation of the Arp Collection under the banner of this pioneering art movement during World War I. The show is a continuation of the previous exhibition "Genese Dada", which already introduced Hans Arp and Sophie Taeuber-Arp as protagonists of Dada's early years in Zurich. Using examples from the collection, the exhibition shows the origins of numerous of Arp's and Taeuber-Arp's principles on art dating from this short artistic phase in 1916/17 and how since then, they have left their marks on the development of their respective overall work. Thus, "Dada" runs like a red thread throughout the exhibition, repeatedly enabling these references to art (in images, poetry, and often humourously) to function as bridges in their early Dadist works. Arranged into individual themes such as relief, composition, collage, language, dance, etc., impressive insights open up into these unusual creative works.

In addition, the two exhibition cubes will show the legendary Zurich artists' cafe "Cabaret Voltaire", which deals with the theme of stage as well as Sophie Taeuber's marionettes for the play "König Hirsch" that focus on the theme of dance. The cabinet room containing texts and quotes by Hans Arp and his artist colleagues is dedicated to the numerous innovations they contributed to the field of abstract language.

Other Realities

21. August 2016 until 22. January 2017



Danny Scholz, König Johannes, 2016, © atelierblau, photo: Stefan Ahlers

For the Dada Year 2016, the exhibition "Other Realities" focuses on art that comes about beyond the established structures of the art system. For it was none other than the Dadaists who questioned the traditional notion of art in 1916 and who began to "remove the boundaries" for this and to create artistic forms of expression outside of what was known until then. On display are works by artists from six studios at the State Association of the Lebenshilfe in Rheinland-Pfalz and the Ebernach Monastery in Cochem. The exhibition addresses the interest shown in the untrained, creative power of people with emotional or mental disorders, something that goes back as far as the early 20th century. In creatively grappling with one's own inner constitution, it is not the person as a patient but as an artist who stands in the foreground. The exhibition deals with these worlds

of experience in painting, drawing, and sculpture and covers themes such as Myself and the Others, Sexuality, and the free, gestural form.

Ready for the Stage Act 1 (1900–2016)

23. September 2016 until 23. April 2017



Arnulf Rainer, Ulrich Wildgruber, 1997/98, © Theaterwissenschaftliche Sammlung, Universität zu Köln. photo: Christina Vollmert

To commemorate this great Dada anniversary year in 2016, and being inspired by the legendary "Cabaret Voltaire" in Zurich, two consecutive and related exhibitions are dealing with the theme of the stage in the visual arts from the 17th century up to the present day. Thus, for the first time in Germany, the changing relationship between painting and stage are being shown in their respective historical contexts in an exhibition project that is at once comprehensive and crosses the genres. The show "Ready for the Stage / Act 1 (1900–2016)" comprises works from Classical Modernism up to contemporary art. Using stage models, costumes, installations, video works, but also painting and sculpture, the relationships between the performative and the visual arts will be shown in their many facets. A portion of the objects on display takes up the theme of theater in reproductions or performances; another part has come about in connection with actual stage productions. On display, among other things, are works by Piet Mondrian, Vladimir Tatlin, Alexandra Exter, Daniel Spoerri, Andor Weininger, Georg Grosz, Nadja Schöllhammer, Markus Lüpertz, Alexandra Hopf, Torsten Jurell, Leiko Ikemura, Bill Viola, Arnulf Rainer, Claus Richter, Irmel Droese, Marcel Dzama and Marvin Gaye Chetwyn.

Ready for the Stage Act 2 (1600–1900)

11. November 2016 until 7. May 2017



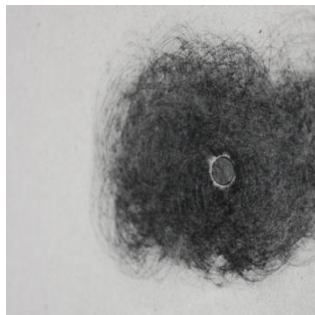
Pietro Longhi od. Giuseppe de Gobbis, Il Ridotto around 1750,
© Arp Museum Bahnhof Rolandseck / Sammlung Rau für UNICEF,
photo: Horst Bernhard

From their very beginnings, there has always been a particularly active exchange between the visual arts and theater. The central perspective of the early canvas paintings forms the main point of departure for Baroque theater. In addition, many painters and architects worked as festivity and stage decorators for the theater. They were familiar with the literary material and integrated this into their pictures. And vice versa, since the Renaissance, comic and tragic narrative types and characters of the theater, for example from the Commedia dell'arte

and popular theater, were taken over by the visual arts. These two strands will be traced from the middle ages up to contemporary art in two acts staged in the Kunstammer Rau and on the Contemporary Level of the Meier building. Whereas the Kunstammer Rau concentrates on stage models and costumes, the view to present-day developments deals with the three-dimensional stage, translating the influences of the visual arts into the performative arts. In doing so, the mutual relationships between the two exhibition areas become clear.

Tracing new ways. Fellowship Holders of the Artists' Residence Schloss Balmoral and the State of Rhineland-Palatinate 2016/17

12. February until 26. June 2016/17



David Semper, »Stiftstück (single)«, 2016, gray cardboard, graphite pencil inserted and ground down Graftstift eingesetzt und geschliffen, © and photo: David Semper

A graphite pencil inserted into the wall leaves soft, indefinite lines on a piece of paper when it is ground down in circular movements. Members of a string quartet draw their ways through a score on a graphic composition, thus influencing the progression of a piece of music. Displaying an astonishing variety of approaches to the practice of drawing, this exhibition identifies the position of the drawing medium using examples of selected works by the nine fellowship holders from Künstlerhaus Schloss Balmoral. Seven additional artists holding fellowships from the State of Rhineland-Palatinate round out this show conceived and curated by fellowship holder Regine Ehleiter, who attributes particular importance to the catalogue as it provides a presentation space of its own for the artists' works.

This exhibition takes place in cooperation with Generaldirektion Kulturelles Erbe Rheinland-Pfalz in den Thermen am Viehmarkt, Trier and Forum Alte Post, Pirmasens.

Kontakt:

Claudia Seiffert, Arp Museum Bahnhof Rolandseck, Leitung Kommunikation
Tel +49 (0) 2228 9425 39 Fax +49 (0) 2228 9425 21 seiffert@arpmuseum.org