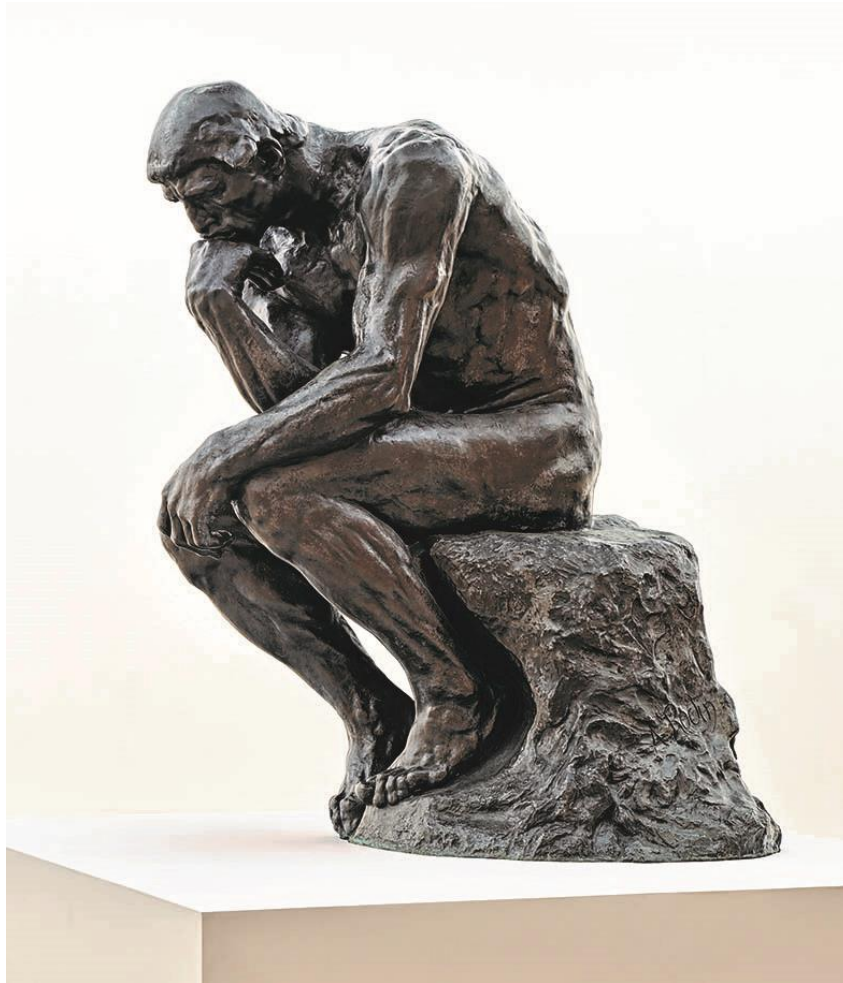


»RODIN / ARP«

27 June – 14 November 2021



Auguste Rodin, the thinker, 1903
Kunsthalle Bielefeld | photo: Mark Niedermann

Press conference: Friday, 25 June, 11 a.m.

Digital opening: Sunday, 27 June, 11 a.m.

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Press release

Rolandseck, 25 June 2021

»RODIN / ARP«

Exhibition 27 June – 14 November 2021

»His sculptures are echoes of the lengths of years, are sleeping kisses on dead hands, they are jellyfish with enamel button boots from the century of the waltz«

Hans Arp | Rodin | 1952/54 | Curt Valentin Papers, The MoMA Archives, New York

For the first time, two of the most important innovators of sculpture of their respective centuries meet in a dialogical museum exhibition: Auguste Rodin (1840-1917) and Hans Arp (1886-1966). Hosted by the Arp Museum Bahnhof Rolandseck, more than 100 works from countless museums and collections reveal unimagined relationships between the two pioneers of modern sculpture.

*»We are extremely pleased to open, with this show, the highlight exhibition of our thematic year 'Splendidly sculptural'! For the first time, we are juxtaposing Hans Arp with an older artistic position in a 'Rendezvous des amis' – after all, he and Rodin are almost 50 years apart. Even if it is not certain whether the two seminal artists ever met, the ground-breaking aesthetic changes of modernism become tangible in this posthumous encounter«, **director Dr Oliver Kornhoff** appraises the exhibition.*

The show was initially on display at the Fondation Beyeler in Switzerland. In Rolandseck visitors can now expect iconic works such as Rodin's *Thinker* or Arp's *Ptolemy III* as well as lesser-known works that illustrate the relationships between the two great artists. *»This exhibition once again proves the Arp Museum's position as a beacon of culture in our federal state,«* points out Minister-President Malu Dreyer, *»Having such an exhibition with first-rate artists of international renown as our guests in Rhineland-Palatinate fills me with great pride.«*

The exhibition is the result of a close exchange between curators Astrid von Asten (Arp Museum) and Dr Raphaël Bouvier (Fondation Beyeler), who took the initiative for the exhibition. The **director of the Fondation Beyeler, Sam Keller**, underlines how productive and prolific the cross-institutional exchange is: *»The Rhine connects the Fondation Beyeler with the Arp Museum Bahnhof Rolandseck, 440 kilometres further down. Upstream and downstream, thoughts were shared. We are very pleased to now be able to share the result of this extraordinarily successful collaboration with the specialist world and a wide audience.«* The Musée Rodin, whose foundation Rodin initiated during his lifetime, also contributed to the success of the extensive exhibition project. Director Amélie Simier explains which relevance the artist's works have today: *»Auguste Rodin revolutionised sculpture. His ideas, such as lifting the work of art from its pedestal or seeking beauty in the unfinished, in the non finito, still inspire people all over the world today.«*

The innovative spirit of Auguste Rodin made a lasting impression on Hans Arp, who was born half a century later. His literary and artistic examinations of the world-famous master

bear witness to this. However, the exhibition by no means traces a linear development. Rather, it is about recognising an interrelation between the two artists through comparative observation, as the **curator of the Fondation Beyeler, Dr Raphaël Bouvier**, explains: »*The imaginary interrelationship between the works proves to be quite invigorating with regard to both artists, as it opens up new perspectives. Their respective influential and standard-setting creative work activates each other and brings us new visual experiences and insights*«.

»*Like their works, also the dialogue between Rodin and Arp is of timeless relevance,*“ underlines the **curator of the Arp Museum’s Arp Collection, Astrid von Asten**, ”*Free of academic constraints, both stand at the beginning of a new era of sculpture. At the same time, they are united by a range of significant principles of visual art, which the younger artist consequently transfers into abstraction. We would like to invite our visitors to rediscover this ground-breaking progress in the direct juxtaposition of the works.*«

To this end, the show brings together works in pairs and groups that allow visitors to experience the formal, topical and conceptual connections. This open and free interplay accentuates certain artistic aspects, but primarily aims to offer visual and content-related impulses for the viewer’s own contemplation. When facing the sculptures, the congeniality of the two artists is revealed. Every time one walks around them, takes a look and studies them, new associations are called forth and ingenious references become visible.

Arp’s Homages

As early as 1907, young Arp praised Rodin’s sculptures in three reviews of the exhibition of works by French contemporary artists that took place at the Palais Rohan. In the cabinet room of the Arp Museum, various nude drawings by Rodin allow to comprehend his influence on Arp’s graphic work. Some drawings are significantly similar to Rodin’s graphic works, which Arp probably saw in an exhibition during his studies in Weimar. **In the following years, Arp even explicitly relates to the star of the late 19th century.** His small sculpture *Automatic Sculpture*, created in 1938, even bears a dedication to Rodin in its title. Next to Rodin’s *Crouching Woman*, it is striking how the compactness of both figures and their rhythmic movements correspond with each other. **Here we realise the connection between Arp’s characteristic biomorphic shaping and Rodin’s suggestive use of forms, which already anticipates Organic Abstraction.** On the occasion of a comprehensive show at the Musée Rodin in 1952, Arp wrote a lyrical homage that was published two years later under the title *Rodin* in a catalogue of the Curt Valentin Gallery. The homage alternates between admiring reverence and humorous comment on the epoch-making sculptures by the grand master of sculpture and now welcomes visitors at the beginning of the exhibition tour.

Fragment and Torso

The idea of the fragment and of fragmenting as a creative process exists in the oeuvres of both sculptors. From the 19th century onwards, the conception of how the representation of the human body should be fashioned began to change. As a counterdraft to the hitherto strongly idealised and intact bodies, fragmentary figures such as the torso came into the

focus of attention. **With his idea that the quintessence of an entire body could lie in an expressive fragment, Rodin redefined the genre of the torso and thus proved groundbreaking for the development of modern sculpture, which Arp carried forward in the spirit of abstraction.**

However, the two sculptors differed fundamentally in their treatment of the surface. Rodin produced many of his works with an open structure. The creative process remains visible in the sculpture and further emphasises the fragmentary character of the figure. Arp, on the other hand, often rounded off the stumps of supposedly missing limbs. Far from any mutilation, the bulging forms of *Torso with Buds* seem filled with an inherent powerful vitality, ready to sprout and grow again.

Assemblage and Chance

Further similarities reveal themselves in the use of the assemblage technique, in which chance plays an important creative role. **From the 1890s onwards, Rodin created radical and experimental assemblages:** in his studio he had existing plaster moulds recast so that he could then cut them up and reassemble them. Created from the figure of a crouching woman and a man, the sculpture *I am Beautiful* originates, which is still fascinating today because of its inherent movement. Even more fragmentary compositions were possible, as reveals the exhibited *The Burghers of Calais, Assemblage of Heads and Hands after Reduction, Surmounted by a Winged Figure*. Rodin entirely rearranges casts of the heads and hands of his famous monument on the ground, creating an innovative composition. The *Assemblage: Torso of the Centauresse and Study for Iris* is also composed of two bodies from Rodin's repertoire of forms, which in their interplay allow for completely new interpretations.

For Hans Arp soon after, chance was an essential creative principle. »The ›law of chance‹, which comprehends all laws in itself and is as incomprehensible to us as the primordial ground from which all life rises, can only be experienced with complete devotion to the unconscious«, the artist once declared. How rigorously Arp applied the ›law of chance‹ is revealed, for example, in his reliefs produced during the 1920s. However, Arp's radicalism manifests itself in its ultimate consequence in the 1964 work *Transformation of the Relief ›Head with Green Nose from 1923‹*, in which he completely dismantles one of his reliefs in order to reassemble it – a re-assemblage.

Formation Processes close to Nature

Chance is not the only maxim common to both artists. Rodin's aim was to reflect the inner nature of his models in the outer form as well and thus to inspire his sculptures. Nature to him was a fundamental source of inspiration, which should be depicted as genuine as possible. For this reason, his nude models did not adopt fixed poses, but moved around the studio until a certain posture or gesture caught Rodin's attention. Arp also condemned imitating outward appearances of nature. His idea that artistic forms had to come into being, like a plant forming fruit, carries forward Rodin's conceptions of nature on a more abstract level.

Closely linked to those conceptions of nature are the themes of formation and growth, which both Rodin and Arp addressed. In Hans Arp's sculpture *Growth*, we encounter a figure with an elegantly sinuous body that meanders between human and plant forms. Arp's revolutionary biomorphism is revealed in the oscillation between human and vegetal borrowings, rootedness and aspiration. **Where previously the human figure dominated sculpture, Arp renews it by combining elements of natural landscapes with the human figure, as in *Landscape or Woman*.**

Prototypes of the interplay between the human figure and elements of plant forms can also be found in Rodin's oeuvre. In *Eternal Springtime*, the lovers virtually emerge out of the rock and yet remain incorporated with it. Looking at the couple's lithe bodies, we can also discern clear tendencies towards organic forms, which anticipate Arp's biomorphic visual language.

Transformation & Metamorphosis

Ever since the classical poetry of Ovid, depictions of transformation have been an integral part of the artistic canon, which generations of artists have reinterpreted again and again over the centuries. **Rodin and Arp both experimented with forms and the mutability of their appearance.** With their sculptures, they created alternating beings in which human, animal and plant merge. Rodin's figure of the *Centaur* is clearly characterized by transformation. Like a snapshot in time, the woman's body seems to emerge from the horse's form, stretching upwards. Arp, on the other hand, combines vegetal elements with the human body in his *Floral Nude*. To him, metamorphosis is no longer limited to a combination between animal and human; rather, all areas of life now enter into a relationship with each other, thus releasing creative potential.

Not only do both artists take up transformation and metamorphosis as subjects, but a certain mutability is immanent in the sculptures themselves. Rodin and Arp often abandon a sole viewing angle. Their figures can be viewed from many sides and thus reveal new facets of their pictorial programme every time the viewer walks around them. Rodin's *Psyche with a Lamp* or Arp's *Human Lunar Spectral* reveal a multitude of possible appearances with every step.

In the Footsteps of Rodin and Arp at the Sculpture Workshop

On the occasion of the exhibition, the museum in the historic station building is opening a newly designed sculpture workshop. Visitors can be creative there and find further information on the content of the exhibitions and on sculpture as such. In addition, a »Hall of Fame« presents all the sculptors who have already been guests at the Arp Museum or, at the time of the Künstlerbahnhof (artists' station), in Rolandseck. A reading corner with selected catalogues and books on sculpture invites you to browse and linger. If you want to practise drawing like famous artists, you can use the easel or a clipboard as well as pen and paper to try your hand at antique or nature studies. Workshops are held here – from drawing classes to stone sculpture. Together with the planned exhibition talks and rounds of discussion, the sculpture workshop will thus become a place of lively exchange and creativity where there is a lot to discover.

Insights into Rodin's world of ideas can also be gained in two classical concerts of the supporting programme. In the mornings in his studio, Rodin liked to have music by Bach or Beethoven played for him. During the concerts, which are organised in cooperation with Villa Musica, visitors can finally experience the world-famous compositions live again.

Catalogue of the Exhibition

The catalogue, which was awarded »One of the most beautiful German books of 2021« offers an overview of the exhibition »Rodin / Arp« on 200 pages. Edited by Raphaël Bouvier, Fondation Beyeler, Riehen/Basel, and designed by Bonbon, Zurich, the publication is richly illustrated with works by Rodin and Arp and provides insight into various aspects of their work. The exhibition catalogue contains texts by Astrid von Asten, Raphaël Bouvier, Catherine Chevillot, Lilien Feledy, Tessa Paneth-Pollak, Jana Teuscher, and others. Available at a price of 58 euros, in English or German.

June will also see the release of the 136-page catalogue of the parallel exhibition »Stella Hamberg. Corpus« with impressive installation views. Published by Buchhandlung Walther König. Edited by Oliver Kornhoff, with articles by Oliver Kornhoff and Birta Gudjonsdottir as well as an interview by curator Jutta Mattern with the sculptress. Texts in German and English.

An exhibition of the Arp Museum Bahnhof Rolandseck, Remagen, conceived by the Fondation Beyeler, Riehen/Basel. Curated by Astrid von Asten, Arp Museum and Dr Raphaël Bouvier, Fondation Beyeler. Organised in collaboration with the Musée Rodin, Paris.

Works of art in the exhibition

By Auguste Rodin: 33 sculptures, 9 drawings

By Hans Arp: 16 reliefs, 32 sculptures, 14 works on paper

Lenders:

Calouste Gulbenkian Museum, Lisboa
Centre national des arts plastiques, Paris
Daniel Katz Gallery, London
Di Donna Galleries, New York
Emanuel Hoffmann-Stiftung, Basel
Esther Grether family collection
Fondation Arp, Clamart
Fondazione Marguerite Arp, Locarno
Germanisches Nationalmuseum, Nuremberg
Hilti Art Foundation, Schaan
Kröller-Müller Museum, Otterlo
KunstMuseum Winterthur
Kunsthalle Bielefeld
Kunstmuseum Krefeld
Kunstmuseum Bonn

arp museum Bahnhof Rolandseck

Professor Dr. med. Wilfried und Gisela Fitting Foundation
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Kunstsammlung city of Biel
MAH Musée d'art et d'histoire, Genf
The Metropolitan Museum of Art, New York
Musée d'Art et d'Histoire de Meudon
Musée d'Art moderne et contemporain, Strasbourg
Musée des Beaux-Arts, Lyon
Musée national d'art moderne, Centre Georges Pompidou, Paris
Musée Rodin, Paris
The Museum of Modern Art, New York
Peggy Guggenheim Collection, Venedig
Solomon R. Guggenheim Foundation, New York
Sammlung Jean Bonna, Genf
Solomon R. Guggenheim Museum, New York
Arp Foundation Berlin/Rolandswerth
Foundation Im Obersteg, Basel
Michael und Yvonne Uva
Victoria and Albert Museum, London
Von der Heydt-Museum, Wuppertal
Wallraf-Richartz-Museum & Fondation Corboud, Köln

And private collections

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arp museum Bahnhof Rolandseck

**Maria Kerpen
Stiftung**



General Information

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Sponsored by



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MINISTERIUM FÜR
FAMILIE, FRAUEN, KULTUR
UND INTEGRATION

Opening hours: Tuesday to Sunday and on holidays 11 a.m. to 6 p.m.

Prices: Adults, all exhibitions: 11 Euro, reduced price: 9 Euro

More information via: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Twitter (#arpmuseum)

Instagram (#arpmuseum)

PRESS KIT on our website via:

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

Accompanying programme to the exhibition

Information | Guided tours | Registration

Art education department | +49 2228-9425-36 | anmeldung@arpmuseum.org

Digital Opening

»RODIN / ARP«

Sunday, 27 June 2021 | 11 a.m.

Speaker

Dr. Oliver Kornhoff, Director Arp Museum Bahnhof Rolandseck

Malu Dreyer, Prime Minister of the State of Rhineland-Palatinate

Sam Keller, Director Fondation Beyeler

Amélie Simier, Director Musée Rodin

Concerts in cooperation with Villa Musica

Sunday | October 31 2021 | 6 p.m.* and 8 p.m.

Rodin and Bach

Martin Stadtfeld *piano*

Scholarship holders of the Villa Musica Rheinland-Pfalz

Johann Sebastian Bach: Piano Concerto in D minor, BWV 1052

Claude Debussy: Cello Sonata in D minor

Gustav Mahler: Piano Quartet movement in A minor

César Franck: Piano Quintet in F minor

Martin Stadtfeld plays Bach's D minor concerto - a must for classical music fans and a tribute to Auguste Rodin, the hero of the year at the Arp Museum. In his house in Meudon, the great sculptor preferred to be awakened with music by Bach. Stadtfeld and young string players from the Villa Musica remind us of this. The pianist from the Westerwald became famous for his Bach, but he is equally adept at lush late Romanticism. In César Franck's mighty Piano Quintet, he chisels the notes into the foyer of the Arp Museum like Rodin his sculptures. Debussy's late cello sonata matches the Rodin of his later years.

* If incidence levels allow full seating at 8pm, the 6pm concert will be omitted.

Sunday | 14 November 2021 | 6 p.m.* and 8 p.m.

Rodin and Beethoven

Marianna Shirinyan, piano

Scholarship holder of the Villa Musica Rheinland-Palatinate

Ludwig van Beethoven: »Ghost Trio« D major, op. 70 Nr. 1

Claude Debussy: Violin Sonata in G minor

Gabriel Fauré: Piano Quartet No. 1 in C minor, op. 15

Beethoven was the idol of the young Rodin: the epitome of plastic design and concentrated power in music. This is demonstrated by the pianist Marianna Shirinyan in virtuoso interplay with young string players of the Villa Musica. As a teenager, she came from Armenia to the Villa Musica in Mainz, where she found a place to practise and rehearse. Today she is a professor in Oslo and a great master of chamber music. She proves this in works from Rodin's Paris: in the heavenly beautiful first piano quartet by Fauré and in the late violin sonata by Debussy.

* If incidence levels allow full seating at 8pm, the 6pm concert will be omitted.

Public guided tours

Unfortunately, we are unable to offer public tours until further notice due to the measures taken to contain the COVID-19 virus. As soon as public tours are possible again, you will find the dates at www.arpmuseum.org

Workshops in German language

Please note:

Due to circumstances, we have to react to the updated requirements of the state of Rhineland-Palatinate at short notice and remain flexible in the ability of the individual programme in each case. Please inform yourself about the current status before the dates, as it may be that events are cancelled.

Art Ambulance

An art historian is available on the forecourt of the museum for questions and discussions about art in general and the exhibitions.

1st and 3rd Sunday of the month | 2-5 p.m. | only in good weather!
Free and outside

Guided Tour in dialog »The decelerated gaze«

With art historians Dr. Nicole Birnfeld and Olaf Mextorf

Saturday, 10 July | 18 September | 13 November | from 11:30–13:00 o'clock

Costs: 16,50 Euro per person | additional entrance fee

registration: Olaf Mextorf | +49 228-365076 | www.der-entschleunigte-blick.de/veranstaltungen

Guided tour in cooperation with VHS BONN

with art historian Daniela Bennewitz

Sunday, 11 July | 19 September | from 11:30–13:00 o'clock

Costs: 16,50 Euro per date

registration via VHS BONN

Circle for Circle: Drawing Workshop

with Silke May

Saturday, 21 August | 11–17 o'clock and Sunday, 22 August | 11–14 o'clock

140 Euro per person | Material, entrance fee and lunch included

Guided tour with the curator

Astrid von Asten

Sunday, 29 August | 13 o'clock

15 Euro | plus entrance fee

Discover Sculptures — Drawing workshops

with Charlotte von Ohnesorge

Sunday, 29 August | 11–17 o'clock

70 Euro per person | Material included

plus entrance fee

Abstract body shapes with light foam panels and other materials

with Stefanie Manhillen

Saturday and Sunday, 18 and 19 September | 14–17 o'clock

70 Euro per person | plus 10 Euro for material and entrance fee

Drawingworkshop | From head to foot – The moving person

with Franca Perschen

Sunday, 26 September | 11–17 o'clock

40 Euro per person | plus 15–20 Euro for the model and entrance fee

Guided tour with curatorial assistant Sylvie Kyeck

Sunday, 10 October | 13 o'clock

15 Euro | plus entrance fee

Soapstone-Workshop

with Ulla Hieronymi-Pinnock

Saturday, 16 October | Sunday, 17 October | Sunday, 6 November | 11–16 o'clock

65 Euro per person and appointment | Material and entrance fee included

105 Euro per person on a whole weekend (Saturday and Sunday) | Material and entrance fee included

Act drawing

with Franca Perschen

Sunday, 7 November | 11–17 o'clock

40 Euro per person | plus 15–20 Euro for the model and entrance fee

Press pictures

»RODIN / ARP«

27 June to 14 November 2021



Auguste Rodin | Der Denker | 1903 |
Kunsthalle Bielefeld | Foto: Mark Niedermann



Auguste Rodin | Crouching Woman |
ca. 1882-1885 | Musée Rodin
© Musée Rodin, photo: Christian Baraja



Auguste Rodin | Iris, Messenger of the Gods |
1894/95 | Fondation Beyeler | © Fondation Beyeler,
Riehen/Basel, photo: Robert Bayer



Auguste Rodin | I Am Beautiful | ca. 1885 | Musée
Rodin | © Musée Rodin, photo: Christian Baraja



Auguste Rodin | The Kiss | 1882 | Musée des Beaux-Arts, Lyon, legs Jaqueline Delubac, 1997 | © Lyon MBA, photo: Alain Basset



Auguste Rodin | Sleep | ca. 1889 | Musée Rodin | © Agence photographique du Musée Rodin, photo: Jérôme Manoukian



Auguste Rodin | The Soul | n.d. | Musée Rodin | © Musée Rodin, photo: Jean de Calan



Installation view of the exhibition »RODIN / ARP« in der Fondation Beyeler, Riehen/Basel, 2021. © 2021, ProLitteris, Zürich/ VG Bild-Kunst, Bonn 2021, photo: Mark Niedermann



Hans Arp | Daphne | 1955 | Stiftung Arp e.V.,
Berlin/Rolandswerth |
Stiftung Arp e.V., Berlin/Rolandswerth/ © VG Bild-
Kunst, Bonn 2021, photo: Leo Pompinon



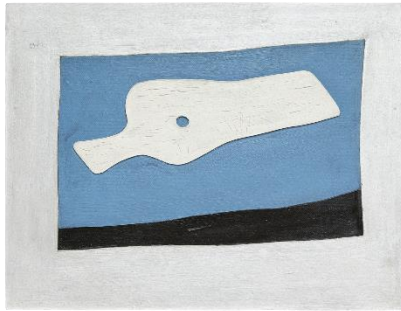
Hans Arp | Automatic Sculpture (Homage to Rodin) |
1938 | Privat collection London | © VG Bild-Kunst,
Bonn 2021, photo: Heini Schneebeili



Hans Arp | Sleep | 1955 | Stiftung Arp e.V.
Berlin/Rolandseck | © VG Bild-Kunst, Bonn 2021,
photo: Mick Vincenz



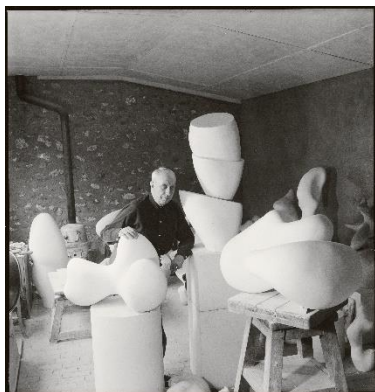
Hans Arp | Growth | 1938 | Solomon R. Guggenheim
Museum, New York |
Solomon R. Guggenheim Foundation, New York. All
Rights Reserved/ © VG Bild-Kunst, Bonn 2021



Hans Arp | Amphora with Navel | ca. 1922 |
Privatsammlung | © VG Bild-Kunst 2021, photo:
Mick Vincenz



Auguste Rodin among his sculptures at the Pavillon
de l'Alma | Meudon | ca. 1902 | photo: Eugene Druet
| © Agence photographique du musée Rodin



Hans Arp in his studio surrounded by his sculptures |
Clamart | 1954 | photo : Denise Colomb | © bpk /
Ministère de la Culture – Médiathèque du
Patrimoine, Dist. RMN-Grand Palais / Denise
Colomb

Exhibitions 2021/22

Theme of the year 2021: »Splendidly sculptural«

14.02. to 11.04.2021

Collection Arp 2021
»Immer wandelt sich die Schönheit«

14.02. to 24.05.2021

**Luxus and Glamour. The Wilfulness
of the Superfluos**
*Exhibition of the scholarship holders of
the Künstlerhaus Schloss Balmoral and
the state Rhineland-Palatinate
2019/2020*

28.03.2021 to 30.01.2022

Kunstkammer Rau:
**In Shape! Sculpture and Plastic Art
until 1900**

9.05.2021 to 27.02.2022

Stella Hamberg
Corpus

27.06. to 14.11.2021

RODIN / ARP
+ Sculpting workshop

12.12.2021 to 29.05.2022

Inside Arp

Kunstammer Rau:

In Shape! Sculpture and Plastic Art until 1900

28 March 2021 to 30 January 2022



What constitutes classical sculpture? 59 sculptural works from the Rau Collection for UNICEF gathered in the Kunstammer illustrate facets of the historical development of sculpture and plastic art from the Middle Ages to modernity.

Medieval sculpture often is in close dialogue with the church architecture surrounding it. Concentrated and meditative, it embodies clear religious messages. It was not until the Renaissance that sculptural works also conquered the private space. In strict classical poses, but full of narrative drive, they occupied the art chambers of the humanists. Eventually, stone gods of antiquity cavort playfully and sensuously in the gardens and interiors of Baroque castles. The religious Baroque sculptures of the Counter-Reformation focus on strong, moving emotions. They portray the martyrdoms of the saints in a shockingly drastic manner and depict Mary as a suffering mother. In times of great religious wars and crises, sculpture aims to be touching, moving, meaningful. During the Enlightenment of the 18th century, the religious content disappeared. Now the era's philosophers who provoke social change are raised to the pedestal: the statues of these heroes conquer the public space. They proclaim faith in the future and in progress. In the private sphere, however, some people celebrate themselves and their families by imitating the sculptural ancestral galleries of the revered classical age. The marble or terracotta portraits of this era are precise and realistic. They are close to the original, nothing remains abstract and they depict every detail right down to the lace decoration.

Impressionist sculpture towards the end of the 19th century then directs attention to a brief, passing moment of soulful movement. These sources of inspiration constitute the pedestal and foundation for the plastic and sculptural work of Auguste Rodin and Hans Arp, two outstanding pioneers of art in their respective times. Their innovative work will be presented in the parallel exhibition »RODIN / ARP« from 27 June to 14 November 2021.

Stella Hamberg. Corpus

9. Mai 2021 bis 27. Februar 2022



In the light-flooded exhibition rooms, larger-than-life bronze figures are casting their shadows. Powerfully, the heavy sculptures by **Stella Hamberg** (b. 1975, living and working in Berlin and Brandenburg) are facing the visitors. **The body is a core element in the sculptor's works. They speak of movements, her own ones and those of the artist's hand that brought them to life. The focus is on the struggle to depict the human figure and its formal as well as existential questions.**

The sculptor **Stella Hamberg** is a true exception in current three-dimensional art. While her fellow artists work in performative or deconstructive ways, she refrains from using new materials or from crossing the boundaries of media. **The most comprehensive museum show to date presents 23 of her works ranging from 2007 to 2021, with which**

the sculptor confidently follows classical traditions in sculpture. At the same time, however, she develops her own contemporary artistic signature in the interplay of antiquity, the Middle Ages and modernity.

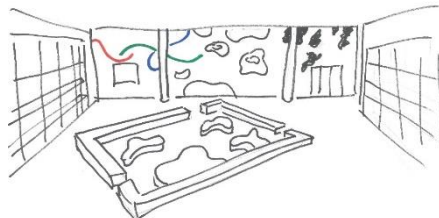
The exhibition brings together larger-than-life sculptures weighing tons, as well as small-format groups of works. The surfaces of the sculptures are as rich in variety as in their subjects: sometimes shiny black, sometimes dull and with coloured patination. More recent works, however, surprise us with smoothly polished alabaster plaster in radiant white. For Stella Hamberg artistic technique and practice play an important role. **Following the classical tradition, she casts most of her sculptures in bronze. Preceding work processes, where soft source materials such as clay or plaster were used, remain visible in many of the works.**

Vis-à-vis Hamberg's sculptures, we the viewers are thrown back upon our own physical existence. They demonstrate how every experience of art is first and foremost a physical experience. In the encounter with the sculpture, one's own body becomes a fundamental prerequisite for the reception of that very art. In the process of viewing them, we are visually touching Hamberg's works by recreating the tactile surface structure before our mind's eye. The juxtaposition of our own moving bodies and the rigid sculptures thus creates a magical moment.

In the exhibition »Corpus«, our eyes never tire of discovering familiar and new forms in Hamberg's sculptures. The powerful figures call on us to focus our attention on our (own) human bodies again.

Inside Arp

12 December 2021 until 29 May 2022



Cooperation, participation, transparency – these are the predominant principles for the exhibition »Inside Arp«. We are breaking new curatorial ground and putting our collection up for discussion with our visitors in an open process and with an uncertain outcome.

In the first part of this temporary exhibition, you can discover for yourself the »Adventure of Abstract Art« in a dense sequence of works by Sophie Taeuber-Arp and Hans Arp. Even today, the innovation and inventive spirit that heralded the revolutionary changes in thought and art at the beginning of the 20th century still speak from these masterful sculptures, reliefs and drawings made in a wide range of techniques.

How and in what way does this art by Arp and Taeuber-Arp touch us personally in our lives and what relevance do their works have today? These and many other questions will be addressed in the second part of the exhibition.

For this purpose, we have specially designed a forum in the heart of the museum. A stage-like platform functions as a place for dialogues, inviting visitors to take a seat, contribute ideas and actively help create. As an integral part of »Inside Arp«, experts and visitors engage in conversation with each other in both digital and real space, so that knowledge, experiences and ideas are shared and exchanged.

arp museum Bahnhof Rolandseck

»Inside Arp« paves the way for our new permanent exhibition »Atlas Arp«, which will open in 2023. We cordially invite you to already now become part of the museum, its work and its future.