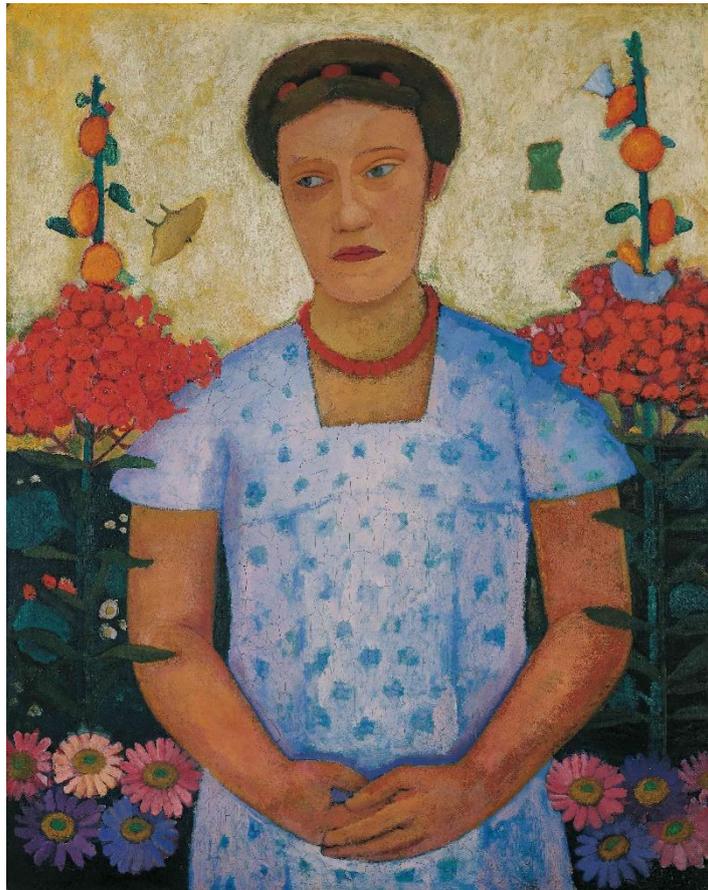


Art Chamber Rau:

**»These are my Modern Women«
Trading Monet for Modersohn-Becker**

February 20 – September 4, 2022



Portrait of Lee Hoetger in Front of a Flower Ground | Paula Modersohn-Becker | 1906

© Böttcherstraße Museums, Bremen

DIGITAL exhibition opening: Sunday, February 20, 2022, 11 a.m.

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Remagen-Rolandseck, February 18, 2022

»These are my Modern Women«

Trading Monet for Modersohn-Becker

An Exhibition from February 20 to September 4, 2022

Paula Modersohn-Becker is known today as one of the most important painters of classical modernism in Germany. During her lifetime, she did not have this significance. She was inspired by other painters of her time, including Maurice Denis and Paul Cézanne, but also by the old masters such as Lucas Cranach. Nonetheless, she developed her very own visual language, to which she always remained true, despite all the criticism. This makes her a veritable pioneering artist.

*»At the turning point to modernism, Modersohn-Becker trained her eye on the old masters from Gothic to Baroque, then, in the North German artists' colony of Worpswede, she turned to nature in the form of landscapes, as well as to the naturalness of the human body«, **Petra Spielmann, the interim director of the Arp Museum Bahnhof Rolandseck,** points out. »These focus areas are addressed in our exhibition in Rolandseck. This is made possible through our cooperation with the Böttcherstraße Museums in Bremen, which are contributing not only Modersohn-Becker's works to the exhibition, but also masterpieces by Cranach, Riemenschneider and Hoetger. My heartfelt thanks for the generous loans go to the director there, Dr. Frank Schmidt, as well as to the Paula Modersohn-Becker-Foundation and to UNICEF for the permanent loan of the Rau Collection since 2009.«*

About the exhibition

*»Worpswede, Worpswede – you are always on my mind. ... Your birch trees, those delicate, slender maidens that catch the eye. With that limp, dreamy grace, as if life had not yet dawned on them [...] Some are already quite virile, bold, with strong, straight gnarled trunks. **These are my modern women.**«*

Paula Modersohn-Becker, Diary, Worpswede 1897

This year, the Art Chamber Rau is hosting a special kind of meeting of collections. 35 paintings, graphic works and sculptures from the Roselius Collection at the Böttcherstraße Museums, Bremen and four works from the Paula Modersohn-Becker-Foundation will enter into a dialogue with 20 highlights from the Rau Collection for UNICEF and three expressive works by contemporary Belgian artist Berlinde De Bruyckere. That way an energetic force field is built around the exceptional artist Paula Modersohn-Becker, who is one of the central figures of our »Wegweiserinnen« (»female pioneers«), the theme of this year at the Arp Museum Bahnhof Rolandseck. As if under a magnifying glass, Paula Modersohn-Becker's example reveals

groundbreaking changes in society and art around 1900. Resolutely »painting straight ahead«, she pursued her development as an artist and human being.

»Modersohn-Becker strove for the great simplicity of form. Criticism and lack of understanding of her work did not prevent her from unwaveringly pursuing her chosen path«, states **the exhibition's curator Dr. Susanne Blöcker**. »She took nature as her model and throughout her whole life explored the natural landscapes of the body in her painting. To her, they were part of nature, just like the birch trees of Worpswede, with which she compared them, sometimes by drawing in a powerful way, sometimes by capturing her subjects in rich colours.«

The exhibition turns to the themes that were of consistent importance in Modersohn-Becker's creative work: the human body, nature and, in parallel, the search for the essential, the simplicity, the greatness in things. Hence, the tour through the exhibition is laid out as a course through three rooms: »The Studio« offers the introduction to the Modersohn-Becker show with portraits of the artist as well as of her artistic role models and contemporaries. This is followed by the room »Under the Skin«, which is dedicated to her portrayals of people. In the last room of the exhibition, visitors learn about the »Power of Silence« in Modersohn-Becker's landscapes and still lifes.

The Studio

Visitors first enter a room whose colour scheme and choice of works are modelled on the artist's »lily studio« in Worpswede. A large part of her works never left this place – in particular the portraits with which the painter questioned herself and her environment – including Modersohn-Becker's famous *Self-Portrait on the 6th Wedding Anniversary* (1906). Also early works created during her studies that illustrate her development as an artist are found here, such as the *Half-length Portrait of a Woman with Poppies* (c. 1898). The artist found inspiration in the old masters in museums, but also in her contemporaries in galleries and private collections. Examples of these are present here, such as the Portrait of *Katharina von Bora* (1529) by Lucas Cranach or the *Woman with Rose* by Auguste Renoir (1876).

Under the Skin

The exhibition's section »Under the Skin« focuses on spectacular nudes by Modersohn-Becker, some of them life-sized. Many of them were created during her studies. But even years later, she kept going back to them again and again and reworked them into impressive canvas paintings that emphasise the naturalness of the body – the »great simplicity of form«, as she called it. Here, Paula Modersohn-Becker devoted herself to the human being at all stages of life: from a child to a woman and mother, from youth to old age. In doing so, she always reflected the human being in a bold and unadorned way, celebrating nature and naturalness. This is also how she painted the *Old Poorhouse Woman in the Garden with Crystal Ball and Poppies* (1907), one of her last paintings. She imbues the old worn-out woman with a time-transcending, sacral sublimeness and dignity that usually was not attributed to persons of her status – on the fringes of society.

The Power of Silence

The third thematic area, »The Power of Silence«, features Paula Modersohn-Becker's landscapes and still lifes, the motifs for which she found in the vastness of the Worpswede moorlands and in the everyday beauty of things. In addition, Modersohn-Becker studied with

intensity the light-filled paintings of the Late Impressionists and Les Nabis, whose works were characterised by the influence of Japanese art. Maurice Denis in particular was a great source of inspiration for Paula Modersohn-Becker, whose compositions emphasised surface, form and symbolic colourfulness and yielded new kinds of landscape paintings. **Dr. Susanne Blöcker** explains: »*Paula Modersohn-Becker's view of nature is uniquely modern and pioneering. Because under her direction, nature takes on almost human dimensions. In the tangle of the birchwoods, man and nature merge harmoniously, one is part of the other.*«

Her deep connection with nature was characteristic of the artist, which is reflected in her art. Naturalness was her highest command – whether in her nudes or in her views of the landscape. Not admonishingly, but lovingly, she sought harmony and unison with things and portrayed people as part of nature, interwoven with it and dependent on it.

Exhibition Catalogue

On the occasion of the exhibition cooperation and the resulting shows *Trading Cranach for Monet* and »*These are my Modern Women*« *Trading Monet for Modersohn-Becker*, a catalogue with texts by Gisela Götte, Susanne Blöcker, Frank Schmidt and Henrike Hans has already been published in German in 2021. It contains a welcome message by Christian Schneider and a foreword by Frank Schmidt and Oliver Kornhoff.

Edited by Susanne Blöcker, Oliver Kornhoff, Frank Schmidt. The catalogue is available in German for 28 euros as a hardcover with 144 pages.

Artworks of the exhibition

31 paintings and graphics by Paula Modersohn-Becker

26 paintings and graphics by other artists

6 sculptures by other artists

3 photographs

Artists represented in the exhibition:

Frédéric Bazille, (after) Barthel Bruyn the Elder, Mary Cassatt, Joos van Cleve, Gustave Courbet, Lucas Cranach the Elder, Edgar Degas, Maurice Denis, André Derain, Pierre Dupuis, Henri Fantin-Latour, Armand Guillaumin, Bernhard Hoetger, Abraham Janssens, Wolfgang Katzheimer (successor), Paula Modersohn-Becker, Berthe Morisot, Jean-Baptiste Pigalle (workshop), Camille Pissarro, Auguste Renoir, Tilman Riemenschneider, Alfred Sisley, Édouard Vuillard.

arp museum Bahnhof Rolandseck

We would like to thank the partners and sponsors of the exhibition:

Partners

The exhibition is organised by the Arp Museum Bahnhof Rolandseck in cooperation with the Museums Böttcherstrasse, Bremen.



Sponsors



Gefördert von:



General Information

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Opening times: Tuesday to Sunday and on public holidays 11 a.m. until 6 p.m.

Admission: Adults, all exhibitions: 11 Euro, reduced: 9 Euro

Our complete program: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

Twitter (#arpmuseum)

Instagram (#arpmuseum)

PRESS MATERIAL on the homepage of the Arp Museum via:

<https://arpmuseum.org/en/museum/about-us/press.html>

Press images

Art Chamber Rau: »These are my Modern Women«

Trading Monet for Modersohn-Becker

February 20 – September 4, 2022

Anonymous | Paula Modersohn-Becker in the Landscape of Worpswede |
Beginning 1905

© Paula-Modersohn-Becker-Foundation, Bremen



Paula Modersohn-Becker | Portrait of Lee Hoetger in Front of a Flower Ground |
1906

© Böttcherstraße Museums, Bremen



Paula Modersohn-Becker | Self-portrait on the 6th Wedding Anniversary | 1906

© Böttcherstraße Museums, Bremen



Lucas Cranach the Elder | Portrait of Katharina von Bora | 1529

© Böttcherstraße Museums, Bremen



Paula Modersohn-Becker | Standing Male Nude Turned to the Left | 1899

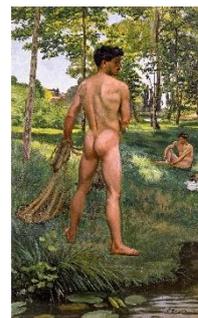
© Paula-Modersohn-Becker-Foundation, Bremen



Frédéric Bazille | Fisherman with Net | 1868

© Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF

photo: Mick Vinzenz



Bernhard Hoetger | Mother and Child (Kiss) | 1936

© Böttcherstraße Museums, Collection Bernhard Hoetger, Bremen



Paula Modersohn-Becker | Old Poorhouse Woman in the Garden with Crystal Ball and Poppies | 1907

© Böttcherstraße Museums, Bremen



Paula Modersohn-Becker | Girl Playing the Flute in the Birch Forest | 1905

© Böttcherstraße Museums, Bremen



Maurice Denis | July | 1892 |

© Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF

photo: Peter Schälchli, Zurich



Paula Modersohn-Becker | Birch Trunk in Front of Landscape | approx. 1903

© Böttcherstraße Museums, Bremen



Paula Modersohn-Becker | Gray Landscape with Moor Canal | 1899
© Paula-Modersohn-Becker-Foundation, Bremen



Alfred Sisley | Saint-Mammès, la Criox-Blanche | 1884
© Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF
photo: Peter Schälchli, Zurich



Édouard Vuillard | Still Life with Preserving Jar and Apple | 1889
© Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF
photo: Horst Bernhard



Paula Modersohn-Becker | Still Life with Milkcream-Bowl | 1905
© Böttcherstraße Museums, Bremen



Portraits of women by Renoir, Cranach and Modersohn-Becker
in the exhibition
© Arp Museum Bahnhof Rolandseck | photo: Thomas Köster



View of the exhibition with Berlinde De Bruyckere's work
"Inge" in the foreground
© Arp Museum Bahnhof Rolandseck | photo: Thomas Köster



Modersohn-Becker's landscape paintings convey the »power of silence«
© Arp Museum Bahnhof Rolandseck | photo: Thomas Köster



Exhibition program 2022/23

Theme year of »Female Pioneers«

until February 27, 2022

Stella Hamberg. Corpus

until June 12, 2022

Bettina Pousttchi. Fluidity

February 20 until September 4, 2022

Art Chamber Rau:
**»These are my Modern Women« Trading
Monet for Modersohn-Becker**

April 3 until October 16, 2022

Unwesen und Treiben
**Heading for a Permanent Exhibition for Arp
and Taeuber-Arp**

April until October 2022

Exhibition **Students**
Design students of the KISD (Köln
International School of Design) under the
direction of Prof. Iris Utikal and Tanja
Godlewsky

Exhibition **Inclusion**
Participants of the Nak Nak Kunstlabor,
Cologne under the direction of the artist
Monica Pantel

Exhibition **Pupils**
Pupils of the FEG (Friedrich-Ebert-
Gymnasium), Bonn under direction of Dr. Eva
Christine Raschke

July 3, 2022 until January 8, 2023

Berlinde De Bruyckere

September 18, 2022 until March 26, 2023

Art Chamber Rau:
Animal action! Animals and their People

February 2023

New permanent exhibition for the Arp
collection

Bettina Pousttchi »Fluidity«

until June 12, 2022



Bettina Pousttchi was born in Mainz in 1971, today she lives and works in Berlin. Her work, which has been presented with great international success, is at the interface between sculpture, architecture and photography. As the kick-off exhibition for the theme year 2022, »Wegweiserinnen« (»female pioneers«), we follow Bettina Pousttchi's diverse works and ask ourselves the question of orientation in unexpected and new contexts.

The exhibition shows sculptures, reliefs and photographs from the last seven years, with the title »Fluidity« referring to the changeable, flowing form of her works. She mechanically deforms street furniture that seems familiar, such as tree protection bars, road posts or guardrails, coats them with paint or polishes them to a high gloss. Transformed in this way, the objects acquire an innovative and often dynamic aesthetic. The abstract forms such as the *Squeezers* or the *Vertical Highways* are arranged in groups and figures that communicate and interact with each other. The industrially manufactured elements abandon their original purpose of establishing order in public space and become individuals who enliven the exhibition space. Pousttchi's work *Marianne* (2015) from the *Squeezers* series completes the Riverside Sculpture Park Remagen as the last artistic position. During the exhibition, it was set up below the Unkelstein Bridge in Oberwinter and will remain there permanently.

Unwesen und Treiben

Heading for a Permanent Exhibition for Arp and Taeuber-Arp

April 3 until October 16, 2022



Who was Hans Arp? Who was Sophie Taeuber-Arp? And to what extent is their pioneering artistic work still relevant for us today? These are questions we ask ourselves again and again at the Arp Museum Bahnhof Rolandseck. Over the past 15 years, we have tried to answer these questions in various formats: through our exhibitions, in which we showed the groundbreaking works of the two artists, through academic research and comprehensive publications.

Now we want to dare something new! We are opening the museum and invite our visitors to join us in a venture with an uncertain outcome. With the exhibition »Unwesen und Treiben« (lit. »mischief and doings«), we are laying the foundation for the permanent exhibition planned for 2023, which will be dedicated to these two pioneers of modernism.

In the exhibition, we no longer on our own pose the big questions that surround the artistic principles of Hans Arp's and Sophie Taeuber-Arp's art, but wish to enter into a dialogue and thus open up new perspectives on Arp's and Taeuber-Arp's creative work. We want to »do some mischief« together (»Unwesen treiben«), inspired by the two artists who thoroughly turned the art world upside down during their lifetime. They did things differently, thought them in a new way and created works whose relevance is still undiminished today. A modernist couple who with their innovative radiance continue to inspire. Their oeuvre always offers new approaches for thinking, living and creating art in a free and creative way.

In order to get support, we invited three groups to reflect, ask questions and try things out with us: students of the Köln International School of Design (KISD), participants of the Nak Nak Kunstlabor in Cologne and pupils of the Friedrich-Ebert-Gymnasium in Bonn. By means of workshops before and during the exhibition, the participating groups will engage with the art of Hans and Sophie. The new perspectives gained in this way will then be on display in three alternating exhibitions in the cabinet room on the upper exhibition floor and will thus continually complement the show.

Berlinde De Bruyckere

July 3, 2022 until January 8, 2023



Berlinde De Bruyckere (b. 1964, living and working in Ghent, Belgium) is one of the most important international sculptors of our time. The artist's sculptures, which are at once fascinating, disconcerting and shocking, literally get *under the skin* of the viewers. The human being plays a predominant role in her work. In a subtle and empathic way the artist addresses the physical and emotional wounds of her »protagonists«. The body shells touch us with their intense woundedness, vulnerability and melancholy, ranging between beauty and ugliness, vitality and death, harmony and deformation, figurativeness and abstraction. Her works are testimonies to visible and perceptible processes of transformation in human life.

In De Bruyckere's work, the representation of the human figure fundamentally follows the classical processes of creation. Here, the choice of wax as a material, which she works on as if in a painterly process, plays a decisive role for the sculptures as they are executed in such a realistic way. This also becomes a defining element in her series of body fragments, which, often heavily deformed and reminiscent of fleshy lumps, demand a high degree of intrepidity and aesthetic perceptiveness from the recipients.

Alongside the creaturely sculptural works and drawings, which were accomplished in parallel to individual series of works, there will also be a large textile work on display in the exhibition. Used and weathered blankets with different patterns and colours are reminiscent of removed frescoes, which, like a relief, the artist composes in relation to each other. Once, every single

blanket protected and warmed people. They are testimonies to unknown biographies of human life. This still and fragile work pacifies the challenging intensity of Berlinde De Bruyckere's sculptural cosmos.

Art Chamber Rau: Animal Action! Animals and their People

September 18, 2022 bis March 26, 2023



In the second half of 2022, there will be great deal of »animal action« at the Art Chamber Rau! That is because in many of the paintings and sculptures in Gustav Rau's collection you will hear a crowing, barking and grunting. From September onwards, we will be unleashing the animal world, from the Middle Ages to modern times.

Mythical beasts and tamed creatures are central figures in religion and popular belief. Sometimes they are spiritual ancestors, helping gods, cursed demons or symbolic representatives of man. They reflect the traditionally close bonds between animals and humans. These bonds are ambivalent, characterised by love and fear, by uncompromising possessiveness and the acceptance of a useful helper by man's side. Some of these helpers will be presented as examples: dairy cows, sheep, horses and chickens will take centre stage in the pictures.

The untamed wild animal, on the other hand, remains a prey. Freshly shot down, retrieved by the faithful hunting dog, it is captured by baroque painters to demonstrate the courtly sport of hunting and its successes. More and more, the individual dog emancipates itself from the anonymous pack, becomes the closest companion and finally, in the 18th century, the friend of man. While in classical portraits the greyhound served the lord of the hunt as a badge of his nobility, it now sits as a companion on a table or bench, almost on an equal footing with him. The artworks in the Rau Collection for UNICEF tell these eventful stories of animals and humans right up to the present day.