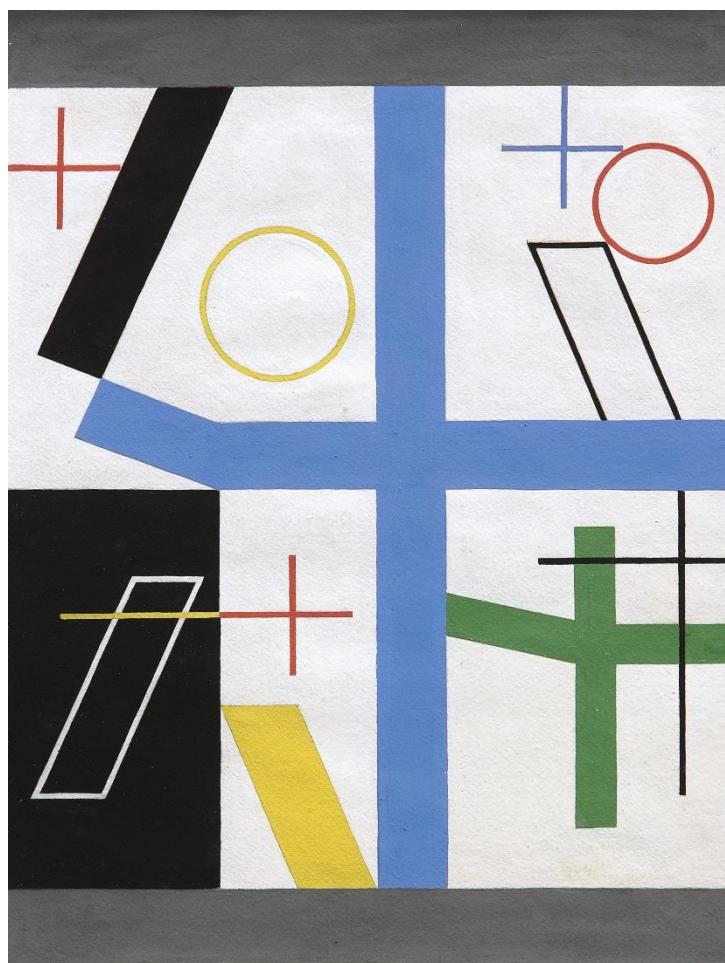


**o** arp museum Bahnhof Rolandseck

## Unwesen und Treiben

### Heading for a Permanent Exhibition for Arp and Taeuber-Arp

**April 3, 2022 – April 23, 2023**



**Quatre espaces à croix brisée | Sophie Taeuber-Arp | 1932**

© Arp Museum Bahnhof Rolandseck | photo: Mick Vincenz

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## Press Release

Rolandseck, April 1, 2022

### Unwesen und Treiben

### Heading for a Permanent Exhibition for Arp and Taeuber-Arp

*An exhibition from April 3, 2022 until April 23, 2023*

Opening up new perspectives on the work of our museum's two patrons Hans Arp and Sophie Taeuber-Arp has been the goal of the Arp Museum Bahnhof Rolandseck from the very beginning. Over the past 15 years, we have pursued this goal through our exhibitions of the groundbreaking works of the two artists, through academic research as well as through comprehensive publications. A further step is scheduled for 2023: A permanent exhibition on the two artists shall be established.

Setting up such a permanent presentation is an exceptional challenge that raises many questions in advance. How can we live up to the two artists' reputation? How do we highlight their artistic and personal characteristics? How can we give our visitors an understanding of the relevance that both of them still have as artists today? These questions form the basis for the exhibition »Unwesen und Treiben. Heading for a Permanent Exhibition for Arp and Taeuber-Arp«, which is to be understood as a preparation for the planned permanent exhibition.

»This exhibition is the 'framework' upon which the permanent exhibition, opening in 2023, will be built. In it, there will be space for experiments and discussions. The whole concept is based on openness and cooperation and the final outcome shall be as much a surprise to us as to the visitors«, explains **interim director of the Arp Museum Bahnhof Rolandseck, Petra Spielmann**. »We are not conceiving this special exhibition experience on our own at the Arp Museum, but together with our visitors and three invited groups, who will take turns at staging one part of the exhibition. In this way, completely new and exciting perspectives on Hans Arp and Sophie Taeuber-Arp can be discovered.«

**Meike Eiberger, junior curator** at the Arp Museum, explains the concept in more detail: »We have imagined the exhibition to be a discovery tour for our visitors: everyone can freely explore the works of Hans Arp and Sophie Taeuber-Arp. Let yourself drift and be inspired by the associative power of art. In this way, the artistic principles of our museum's patrons will become accessible almost by themselves. And if you are looking for more information on individual works or the artists, you will find it via QR codes, on the biography wall or in the cosy reading corner.«

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»On this occasion, special attention will be paid to the exhibition architecture«, adds **exhibition designer Christoph Weichert**. »To this end, we selected two works by Sophie Taeuber-Arp as a starting point and transformed them in the rooms into three-dimensional landscapes consisting of walls, pedestals and round floor elements. The colour selection of the works is also clearly reflected in the exhibition's design. As a result, the art can be experienced in a new way, invites you to explore and turns the entire exhibition space into a homage to the artist couple Arp and Taeuber-Arp.«

## About the exhibition

The show »*Unwesen und Treiben*« (Mischief and Doings) is intended to provide new perspectives on the work of the artist couple Hans Arp and Sophie Taeuber-Arp. To this end, the existing collection of the Arp Museum was viewed anew and the exhibition team partly selected works that so far had hardly been accessible to the public. At the same time, our visitors have the opportunity to choose their favourites in the exhibition and, through the collaboration with three different groups, the exhibition is expanded to include further perspectives beyond the museum. The exhibition concept is to be understood as a playful exploration of the two artists and their artistic principles. The presentation offers an experimental discovery tour through the art of two closely connected and at the same time very independent personalities.

**The complete creative œuvre of Arp and Taeuber-Arp** – from sculptures, paintings and reliefs to drawings and prints, to handicraft pieces and interior design – is included in the exhibition. However, the focus is less on the artistic development of the two but on inviting visitors to discover on their own what visual relationships and individual characteristics the artworks have.

What Hans Arp and Sophie Taeuber-Arp have in common is inquisitiveness and the joy of experimentation, a virtue that is reflected in the concept of the exhibition »*Unwesen und Treiben*« (Mischief and Doings). Borrowed from a poem by Hans Arp, the exhibition title stands for precisely this joy of experimentation: they did things differently, thought them anew and in doing so created works whose relevance remains undiminished to this day. A pair of modernists, who through their innovative radiance continue to inspire.

## Exhibition architecture

Based on two works by Sophie Taeuber-Arp, the design of the exhibition unfolds from the paintings into the rooms. The watercolour drawing *Paris, cimetière Montmartre* (1926) is translated into a multi-coloured pedestal landscape on which Arp's sculptural works are presented. In this way, Taeuber-Arp's graphic work can be spatially experienced by the visitors and develop a sculptural effect that is complementary and associated with Arp's sculptures. Here, one also encounters many a highlight from the museum's collection: Arp's *Leaf Torso* (1960), *Three Buds* (1957) or his *Trois Grâces* (1961). Also on display are special works that point out Arp's diverse forms of expression and working materials, such as a radiant blue glass sculpture from 1963.

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One of Sophie Taeuber-Arp's so-called »space paintings«, *Quatre espaces à coix brisée* (1932), occupies the right half of the exhibition floor in a disproportionate way, with its shapes and colours adopted for installations and wall designs. In this part of the exhibition, reliefs, graphic works, paintings and handicraft pieces by both artists are presented, which, flanked by quotations from Hans Arp, reveal important artistic principles of the artists.

## Participation

Anyone who wants to find out further details about the individual works of art can obtain background information via **QR codes** with their mobile phone or tablet. These micro-stories provide a diverse picture of the Arp Museum's collection, yet again inviting interested visitors to contemplate about art as well as the museum and its collection. Interested parties can also participate in the design of the planned permanent exhibition. We ask, for example: »Which works from the collection would you like to see again in the permanent exhibition?« and call upon visitors to vote with the help of adhesive dots. On another wall, more detailed feedback can be given with the help of stick-on notes.

In **changing presentations in the museum's cabinet room**, three invited groups will take turns at revealing their reflections and take the visitors with them through their curatorial, artistic ideas inspired by Hans Arp and Sophie Taeuber-Arp. The show begins with students of the Köln International School of Design (KISD), under the direction of Prof. Iris Utikal and Tanja Godlewsky. They will be followed by students of the Friedrich-Ebert-Gymnasium in Bonn, supervised by Dr. Eva-Christine Raschke. The third group will be the participants of the Nak Nak Kunstlabor and the Lebenshilfe Bonn, under the guidance of artist Monica Pantel, who will present their creative exploration of the Arp Museum's collection.

With this broadly defined experiment, the Arp Museum opens its doors and enters into a dialogue with its visitors that, similar to the exhibition architecture, casts new light on the oeuvre of the museum's patrons. In a creative way, we want to do some »mischief« together in the exhibition, with a view to achieving surprising results and new perspectives on the oeuvre of Hans Arp and Sophie Taeuber-Arp. The aim is to go exploring, reflecting and discovering. In the exhibition spaces, you can let yourself drift and be inspired. This is an ideal starting point for developing new ideas and answering the questions we ask ourselves as a museum for the upcoming permanent exhibition.

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## General Information

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[www.aprmuseum.org](http://www.aprmuseum.org)

**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.aprmuseum.org](http://www.aprmuseum.org)

**Facebook:** [www.facebook.com/arpmuseumbahnhofrolandseck](https://www.facebook.com/arpmuseumbahnhofrolandseck)

**Twitter (#arpmuseum)**

**Instagram (#arpmuseum)**

**PRESS MATERIAL** on the homepage of the Arp Museum via:

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

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## Press images

»Unwesen und Treiben. Heading for a permanent exhibition for Arp and Taeuber-Arp «  
April 3, 2022 – April 23, 2023

Sophie Taeuber-Arp | Quatre espaces à croix brisée | 1932  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Hans Arp | Entre balance et lunettes | 1954  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Hans Arp | Untitled | 1959  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Hans Arp | Turmmensch Trier | 1961  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Sophie Taeuber-Arp | Paris, cimetière Montmartre | 1926  
© Arp Museum Bahnhof Rolandseck | photo: Mick Vincenz



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Sophie Taeuber-Arp | Lignes perdues sur fond chaotique | 1939  
© Arp Museum Bahnhof Rolandseck | photo: Mick Vincenz



Sophie Taeuber-Arp | Plans et bandes | 1935  
© Arp Museum Bahnhof Rolandseck | photo: Mick Vincenz



Hans Arp | Untitled | 1963  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Hans Arp | Trois Grâces | 1961  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Hans Arp | Drei Knospen | 1957  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Mick Vincenz



Sophie Taeuber-Arp in the planning office of the Aubette, Strasbourg | 1927  
© VG Bild-Kunst, Bonn 2022 | Stiftung Arp e.V., Berlin/Rolandswerth  
photo: unknown



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Hans Arp in the planning office of the Aubette, Strasbourg | 1927  
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photo: unknown



Exhibition view »Unwesen und Treiben«  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Helmut Reinelt



Exhibition view »Unwesen und Treiben«  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Helmut Reinelt



Exhibition view »Unwesen und Treiben« with sculptures by Hans Arp  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Helmut Reinelt



Reading space in the exhibition »Unwesen und Treiben«  
© VG Bild-Kunst, Bonn 2022 | Arp Museum Bahnhof Rolandseck  
photo: Helmut Reinelt



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Bettina Pousttchi »Fluidity«

until 12 June, 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.

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

until September 4, 2022



This year, the Art Chamber Rau is presenting a very special meeting of collections. 20 works from the Rau Collection for UNICEF will enter into a dialogue with 35 highlights of the Roselius Collection from the Böttcherstraße Museums in Bremen as well as with four further works from the Paula Modersohn-Becker Foundation. Joining them is artist Berlinde De Bruyckere with three striking works. That way an energetic force field is built around the exceptional artist Paula Modersohn-Becker, whom this show is chiefly dedicated to. As if under a magnifying glass, her example allows us to observe groundbreaking changes in society and art around 1900. Resolutely painting »straight ahead«, she pursued her path unperturbed by any criticism – a role model that is still very much relevant today.

At the centre of the exhibition are spectacular nudes by Modersohn-Becker, some of them life-sized. Quite a number of them were already created during her studies. But even years later, she kept going back to them and reworked them into impressive canvas paintings that celebrated the natural beauty of the body – the »great simplicity of form«, as she called it.

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## 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.

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.

## 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. 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.

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. The artworks in the Rau Collection for UNICEF tell these eventful stories of animals and humans right up to the present day.