

Salvador Dalí and Hans Arp The Birth of Memory

16 February – 10 January 2021 (extended)



Lobster Telephone | Salvador Dalí | 1938 | West Dean College of Arts and Conservation
© Fundació Gala-Salvador Dalí, Figueres / VG Bild-Kunst, Bonn 2020

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Opening: Sunday, 16 February 2020, 11 a.m.

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Contact:

Press Information

Exhibition »Salvador Dalí and Hans Arp. The Birth of Memory«
16 February – 10 January 2021

»Let's leave Picasso aside. We will have to learn to get along better with Arp.«
Salvador Dalí

»Some nine decades later, the Arp Museum Bahnhof Rolandseck gladly complies with Salvador Dalí's request. In a grand »rendezvous des amis« in 2020, we welcome Salvador Dalí, an outstandingly illustrious guest, and present a wide range of his works in dialogue with the works of our museum's patron, Hans Arp. Through our exhibition the numerous connections between these two protagonists of modernity for the first time become comprehensible and tangible in a concentrated form.« This is how the museum's director Dr. Oliver Kornhoff assesses the exhibition.

Malu Dreyer, Minister-President of the State of Rhineland-Palatinate, comments on this major project: *»I am very proud of the superb implementation of the exhibition's concept. The team of the Arp Museum has succeeded in gathering first-rate loans from all over Europe, the USA and Japan. Moreover, the project is supported by renowned partners and sponsors. I am particularly pleased about two creative co-operations within Rhineland-Palatinate that is with the University of Mainz and the Villa Musica.«*

A Surrealist Rendezvous: Hans Arp and Salvador Dalí

On the upper floor of the New Building, the Arp Museum Bahnhof Rolandseck shows **first-rate and international** loans of works by the two artists Salvador Dalí and Hans Arp. In a **dialogical presentation**, distinctive groups of works on the subjects of »Object«, »Moustache«, »Body«, »Genius«, »Shape«, »Bureau surréaliste« and »Language« are formed. They expose the likeness of Dalí's and Arp's language of forms. The curatorial concept simultaneously points out the two artistic personalities, their role in Surrealism and the overlapping of their biographies.

Hans Arp and Salvador Dalí's paths crossed **in Paris in 1929**, when Dalí was accepted into **the circle of Surrealists**. By this time Arp was already an established member of the surrealist movement around André Breton. Hans Arp, who had previously experimented with various **techniques of chance and intuition**, being one of the leading creative minds of **Dadaism**, readily related to the ideas of Surrealism. His texts and works are printed in the most important publications of Surrealism and Arp's reliefs are celebrated for their **»object-language« novelty**. Dalí was therefore familiar with the work of Hans Arp even before 1929 and was essentially influenced by this pioneer of abstract art. Dalí's paintings, such as the **»Spectral Cow«** in 1928, testify this, revealing obvious references to the **biomorphic organic structures** of Hans Arp's reliefs.

In the exhibition, spectacular works by Salvador Dalí, such as »**Dream Caused by the Flight of a Bee around a Pomegranate One Second before Awakening**« (1944) or »**The Metamorphosis of Narcissus**« (1937), are juxtaposed with surrealist wood reliefs by Hans Arp, such as »**Leaf of a Woman**« (1935) or bronzes such as »**Little Sphinx**« (1942), which so far have been **rarely shown**. The meeting of the exhibited works illustrates how much Dalí's works from around 1928 are characterized by abstract-organic shapes that sprawl, grow and alter in a similar way as is typical of Hans Arp's art. **The softly flowing and organic structures of Arp's sculptures seem to spring from a painting by Dalí and vice versa**. Arp's poetry also constitutes another intersection with some of Dalí's works. Here, numerous correspondences between their **unconscious imaginary worlds and enigmatic visions** become clearly visible. This surrealist vocabulary can be reconstructed in Dalí's pictorial works and in Arp's written poetry, right up to his late works.

As is typical of surrealism, we come upon **dreamlike and inexplicable images and sequences** in both Dalí's and Arp's works: watches are melting or have moustaches, bodies have drawers and telephone receivers become lobsters. Inspired by the pavilion »**Dream of Venus**« – which Dalí designed for the 1939 world exposition in New York – the Kabinett offers the **opportunity to immerse oneself in one of the first environments in art history and thus also in the surreal world of Salvador Dalí**. The true atmosphere is created above all by a **recording of the original sound** from this very pavilion, which was staged with **elaborate settings and bizarrely dressed actors**. For the very first time since then, the **seductive voice of »Venus« and the choir** of her admirers can now be heard again.

Despite the many parallels in the works of the two artists, they nevertheless pursue **their own paths within surrealism**. Hence, Salvador Dalí with his academic brushstroke is one of the most important representatives of **verist surrealism**, while Hans Arp with his organic use of forms stands for **abstract surrealism**.

Salvador Dalí and Ludwig van Beethoven's 250th anniversary

Like Ludwig van Beethoven, Salvador Dalí is one of the most radical artists of his time – eccentric, ingenious, always reinventing himself. Thus, numerous references to Ludwig van Beethoven testify **Dalí's fascination with the musical genius** and cultural significance of this other seminal artist. Throughout his life, Dalí could not forget one visual impression from his youth. The **head of Ludwig van Beethoven** appeared to him **as a thundercloud**, based on which he created the ink drawing »**Beethoven's Cranium**« (1939-41) in 1940, which was intended as an illustration for the first edition of his autobiography »**The Secret Life of Salvador Dalí**« (1942).

So it is only fitting, on the occasion of **Beethoven's 250th birthday**, to use this exhibition as a **stage for the obvious connection between these two artistic visionaries**. On this special occasion, the Arp Museum Bahnhof Rolandseck is honoured to be the first museum to have the work »**Beethoven's Head**« (1973) on loan from the Fundació Gala-Salvador Dalí. This expressive work was made using a real octopus and its own ink. **Never before has this extraordinary portrait left its place**, which Dalí has chosen for it – now it may enchant the public at Rolandseck until the finale of the Beethovenfest on 22 March 2020.

Malte Boecker, artistic director of the Beethoven Jubiläums GmbH and sponsor of the project, comments: *»I am looking forward to this great exhibition, especially because Salvador Dalí's Beethoven portrait is presented outside of Spain for the first time. Dalí's intensive engagement with Beethoven is largely unknown. In this respect, the exhibition acknowledges the motto of the anniversary year 'Rediscovering Beethoven'.«*

Musically, **the co-operation between the Arp Museum Bahnhof Rolandseck and the Villa Musica will revive the legacy of the seminal artists Beethoven and Dalí in a special concert series.** In addition to well-known compositions by Beethoven, new compositions by the Spanish musician Pedro Halffter will also be performed. His great uncle Ernesto Halffter was a close friend of Dalí.

Dalí: A Multimedia Corporate Design

Like no other, Dalí has managed not only to achieve fame through his unique painting, but also to become a star by being the **epitome of the eccentric artist.** He brings down the border **between high and pop culture,** between art and everyday life, reaching a wide audience. The part of the exhibition **in the historic railway station** shows this **ingenious self-marketing** in all its facets: **Dalí as a myth, a brand and a multimedia artist.**

The desire to **dissolve the boundaries of his art,** which was to lead to a new, holistic experience of art, brought Salvador Dalí into the **world of film.** In the course of his creative work, he continually developed concepts for film projects, although merely a handful was realised. Four of these can be seen in the exhibition: the two ground-breaking and innovative surreal masterpieces **»An Andalusian Dog«** (1929) and **»The Golden Age«** (1930) – both created in collaboration with Luis Buñuel. In addition, the dream sequence from **Hitchcock's »Spellbound«** (1945), designed by Dalí, and the **Disney collaboration »Destino«** (1945/2003).

A special highlight is the **360° film »Dreams of Dalí«** – originally created for the Dalí Museum in St. Petersburg (Florida). Here, visitors to the exhibition can **delve into the dreamlike illusions of the surreal master by wearing VR glasses.** At the same time, this part of the exhibition in the train station offers intimate insights into the world of Salvador Dalí and his iconic moustache with photographs by the **famous portrait and fashion photographer Philippe Halsman.**

Today Dalí can be viewed as a **creative all-round talent.** His artistic genius goes far beyond his paintings and his cinematic work and also comprises product design – **objects such as ashtrays, ties or furniture.**

As a **master of self-dramatization,** he himself became a work of art and even a **brand that over time took a life of its own** and is now known worldwide. His world-famous moustache still adorns numerous magazine covers and his works are disseminated even on stamps.

Salvador Dalí's enthusiasm for new technologies will be paid tribute to in the exhibition with an **augmented reality application.** The **Department of Media Design at the University of Applied Sciences in Mainz** specially designed **binoculars** for it **with a view of the Rhine**

arp museum Bahnhof Rolandseck

landscape, which is suddenly populated by Dalí's unique creatures – elephants, tigers, fish, bees. By introducing this new technology, the lookout of the Richard Meier Building thus provides the opportunity to transfer Dalí's **multimedia ambitions** into our present and to unite them with his two-dimensional painterly work.

Catalogue

Along with the exhibition a richly illustrated catalogue with essays by Dawn Ades, Astrid von Asten, Karl Böhmer, Oliver Kornhoff, Heinz Joachim Kummer and Sarah-Lena Schuster will be published by StrzeleckiBooks, Cologne (65 Euro).

Number of art works and media

By Salvador Dalí: 12 paintings, 2 assemblages, 2 drawings, 42 graphics, 4 films, 1 opera and 1 lip sofa. **2 multimedia applications** with motifs by Dalí (360° video and observation binoculars with an augmented reality application). **On the reception of Dalí:** 100 photographs, 50 objects, 100 magazines.

By Hans Arp: 45 works (oil paintings, sculptures, 1 tapestry, reliefs, paper works)

Lenders to the exhibition:

Chanel Collection, Paris
Fondazione Marguerite Arp, Locarno
Fundació Gala-Salvador Dalí, Figueres
Hamburger Kunsthalle, Hamburg
Heinz Joachim Kummer-Stiftung, Cologne
Hiroshima Prefectural Art Museum, Hiroshima
Kunstmuseum Basel, Basel
Kunstmuseum Bonn / Prof. Dr. med. Wilfried und Gisela Fitting Stiftung
LWL Museum für Kunst und Kultur, Münster
Museo Nacional Thyssen-Bornemisza, Madrid
Museum of Modern Art, New York
Omer Tiroche Gallery, London
Peggy Guggenheim Collection, Venice
Private collection, Barcelona
Private collection, Bonn
Private collection, Königswinter
Private collection, The Netherlands
Salvador Dalí Museum, St. Petersburg, Florida
Stiftung Arp e.V., Berlin / Rolandswerth
Tate, London
West Dean College of Arts and Conservation, Chichester

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Thank you to the partners and sponsors of the exhibition:

Partners



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experimente # digital

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Ein Projekt im Rahmen von

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2020

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Ministerium für
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:rhein-sieg-kreis

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General Information

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Opening hours: Tuesday to Sunday and public holidays 11.00 – 18.00

Admission:

Adults (all exhibitions) 11 Euro, concessions 9 Euro
Groups from 10 persons: 9 Euro per person

The complete programme: www.arpmuseum.org

Facebook: www.facebook.com/arpmuseumbahnhofrolandseck

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

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

PRESS MATERIAL on the homepage of the Arp Museum at:
<http://arpmuseum.org/museum/ueber-uns/presse.html>

The complete press kit including press photos is also available digitally and in high resolution on our enclosed USB card.

Press photos of the exhibition



Lobster Telephone | Salvador Dalí | 1938 |
West Dean College of Arts and Conservation
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The Dream of Venus | Salvador Dalí | 1939 |
Hiroshima Prefectural Art Museum
© Fundació Gala-Salvador Dalí, Figueres /
VG Bild-Kunst, Bonn 2020



Metamorphosis of Narcissus
Salvador Dalí | 1937 | Tate, London
© Fundació Gala-Salvador Dalí, Figueres /
VG Bild-Kunst, Bonn 2020



Dream Caused by the Flight of a Bee around a Pomegranate One Second before Awakening |
Salvador Dalí | 1944 | Museo Nacional Thyssen-Bornemisza, Madrid
© Fundació Gala-Salvador Dalí, Figueres /
VG Bild-Kunst, Bonn 2020

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Little Sphinx | Hans Arp | 1942 |
Fondazione Marguerite Arp, Locarno
© VG Bild-Kunst, Bonn 2020



Torso and Navels | Hans Arp | 1924/1963
Arp Museum Bahnhof Rolandseck
© VG Bild-Kunst, Bonn 2020



The Spectral Cow | Salvador Dalí | 1928 | The
Salvador Dalí Museum, St. Petersburg (Florida)
© Fundació Gala-Salvador Dalí, Figueres/ VG
Bild-Kunst, Bonn 2020



Leaf of a Woman | Hans Arp | 1935
Kunstmuseum Bonn,
Loan by Prof. Dr. med. Wilfried
und Gisela Fitting Stiftung
© VG Bild-Kunst, Bonn 2020

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Hans Arp with Navel Monocle

Unknown photographer | 1926

© VG Bild-Kunst, Bonn 2020



Beethoven's Head, Salvador Dalí, 1973

© Fundació Gala-Salvador Dalí, Figueres/

VG Bild-Kunst, Bonn 2020

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Installation views

Cabinet: **The Dream of Venus** |
Salvador Dalí | 1939 |
Hiroshima Prefectural Art Museum
© Fundació Gala-Salvador Dalí, Figueres/
VG Bild-Kunst, Bonn 2020
Photo: Helmut Reinelt

In the foreground: sculptures by
Hans Arp and Salvador Dalí



Magazine covers with Salvador Dalí
Heinz Joachim Kummer Stiftung
Photo: Helmut Reinelt



Perfume flacons, illustrations and design Objects by Salvador Dalí
Heinz Joachim Kummer Stiftung
Photo: Helmut Reinelt



Entrance to the cinema
(Design inspired by »Studio 28« in Paris),
Photo: Helmut Reinelt

Programme:
»Un Chien Andalou«, 1929

Dream sequence of Hitchcocks
»Spellbound«, 1945

»Destino (Walt Disney)«, 1945/2003

»L'âge d'or«, 1930



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**Salvador Dalí in photos by
Philippe Halsman**
Heinz Joachim Kummer Stiftung
Photo: Helmut Reinelt



Centre: **Inaugural Gooseflesh**
Salvador Dalí | 1928, Fundació Gala-
Salvador Dalí Figueres © Fundació Gala-
Salvador Dalí, Figueres/ VG Bild-Kunst,
Bonn 2019
Photo: Helmut Reinelt



With works by Hans Arp

Beethoven's Head | Salvador Dalí | 1973
© Fundació Gala-Salvador Dalí, Figueres/
VG Bild-Kunst, Bonn 2020
Photo: Helmut Reinelt



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Exhibition overview 2020/2021

Theme year 2020: »Totally Surreal«

16 Feb to 10 Jan 2021 (extended)	Salvador Dalí and Hans Arp. The Birth of Memory New Building, upper floor and Bahnhof / Station building
16 Feb to 13 Sept 2020 (extended)	Jonas Burgert. Sinn frisst New Building, ground floor
21 June 2020 to 7 March 2021 (ext.)	Kunstkammer Rau: Dreams and Visions. 1500-2000 Pavilion
10 Oct 2020 to 24 March 2021	Antonius Höckelmann. All in All New Building, ground floor

Jonas Burgert. Sinn frisst

16 Feb to 13 Sept 2020 (extended)



Jonas Burgert, Sinn frisst, 2019 © Jonas Burgert, Foto: Lepkowski Studios

Burgert's unique paintings are representational, richly detailed and hardly surpassable in perfection. His wide palette of colours is captivating, ranging from dark and muted to bright and shining, and is applied in free gestures or exactly placed. His often stage-like scenarios and interiors oscillate between the past, the present and the future. Contemporary social references are combined with classical motifs from art history. Archaic, mythological and zeitgeisty human figures encounter each other. They populate the canvases and are often accompanied by animals. Jonas Burgert makes use of classical dramaturgical means, but his pictures elude clear interpretation and legibility. The carefully composed universe

enthralls us – it alarms and disturbs, but at the same time it is beautiful and melancholy. In parts it seems threatening, apocalyptic and surreal. At its core one finds human existence with all its abysses, desires and fears.

Kunstkammer Rau: Dreams and Visions. 1500-2000

21 June 2020 to 7 March 2021 (extended)



Head of the Medusa, Franz Xaver Wöfle (1887 - 1972), n.d., Collection Rau for UNICEF © Photo: Mick Vincenz

The exhibition is part of the surreal worlds that occupy the entire Arp Museum in 2020. Since the art of the old masters has always been a source of inspiration for Salvador Dalí, the Kunstkammer Rau takes up the visionary red thread in the Middle Ages and pursues the theme right up to the modern age. The great treasures of the Rau Collection for UNICEF are complemented by loans from major international museums and private collections.

Some 60 paintings, sculptures and manuscripts are proclaiming dreams, apparitions, revelations, end times and are depicting angels in conversation with saints, sibyls and prophets. Visions are part of many world religions. The Bible, the Talmud and the Koran testify to the divine revelations of the prophets. Some of them prophesied apocalyptic end times like that of John. In a nightmarish way others even evoked hell on earth. The exhibition illustrates these fantastic dream worlds with a wealth of examples ranging from the anonymous medieval Master of the Life of Mary, Hieronymus Bosch and Jusepe de Ribera, to the large-scale bloody demons of Peter Gilles and the expressive visions of Antonius Höckelmann in modern times.

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Antonius Höckelmann. All in All

11 Oct 2020 to 24 May 2021 (new dates)



Antonius Höckelmann, Golfer on nude, bird and flowers, 1993, Privatsammlung © VG Bild-Kunst, Bonn 2019

Antonius Höckelmann (b. 1937 in Oelde – d. 2000 in Cologne) worked as a resident artist at the Künstlerbahnhof Rolandseck in the early 1970s. It is therefore a great pleasure to be able to present his expressive, colourful works at the Arp Museum. In his paintings and drawings, freely created and figurative forms are woven into an impenetrable whole. The amorphous, imaginative sculptures and reliefs spread into the space and impress with their intensity. In the dynamic play of lines and colours, representations of women, sexuality, animals such as horses, fantasy creatures and wild plants take shape. With this exhibition on Antonius Höckelmann the work of a sculptor and painter who had a decisive influence on the Rhenish art scene is paid tribute to. He was highly appreciated by prominent fellow artists such as Markus Lüpertz and Georg Baselitz. We owe the Höckelmann works presented in the exhibition not only to a wide variety of lenders but also to the generous donation from the Mronz Collection Cologne. In the future it will enrich the Arp Museum Bahnhof Rolandseck with an extensive collection of works by this hitherto underestimated German artist. The exhibition is realised in cooperation with the Kunsthalle Bielefeld.

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