

“The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz”

(23 July 2017 – 5 November 2017)



Werner Klotz, Potosi, 2014, © VG Bild-Kunst, Bonn 2017

Press conference: Friday, 21 July 2017, 11 am

Opening: Sunday, 23 July 2017, 11 am

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Contents

Media information “The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz”	3
General information	6
Schedule of events	7
Preview of exhibitions 2017-2018	8

Media information

“The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz”

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For its 10th anniversary the Arp Museum Bahnhof Rolandseck is devoting an exhibition to the work of Werner Klotz, a long-standing companion of the museum who was born in Bonn, Germany in 1956 – an exhibition that puts our sensory perception and consciousness to the test.

Werner Klotz currently lives in Berlin and New York and is internationally renowned for his installations and public art. His works always feature a clear connection to the location in which they are shown and integrate the viewer. Visual experiences yielded by the phenomenon of reflection are their point of departure. **Museum director Dr. Oliver Kornhoff emphasizes:** “With his art Werner Klotz amazes and mystifies us over and over again. He plays with our visual habits and uses the laws of optics to get under our skin, drawing us with a twinkling of the eye into the intellectual trap, where our own eye regards us full of expectations.”

Using mirrors Werner Klotz is able to extend and redefine the image and visual space. Caught up in optical confusions, viewers are confronted with the boundaries of their own perceptual powers, which is the intention of the work **“Father’s Window”** in the museum’s ceremonial hall. The sculptural installation was first completed in 2004 in the framework of extensive renovations to the Bahnhof Rolandseck (2002-2004), **having emerged from the central concept of having artists design the museum’s functional spaces.** In 2014 “Father’s Window” was added to by means of a private initiative. Since then three additional works by Werner Klotz have stood in the ceremonial hall and adjoining stairwell which focus on the Greek god Dionysus. The central object is “Reisebar des Dionysos” [Dionysus’ Traveling Bar] (1996/2014) – a mirror box on wheels with 59 bottles silverplated by hand and a glass cover on which a fictive map depicting the spread of the Dionysus cult has been engraved.

“Father’s Window” is a historical document of the Arp Museum Bahnhof Rolandseck. Even before the opening of the structure designed by Richard Meier in 2007 it demonstrated Meier’s philosophy to visitors: **the union of the external and internal, of nature,**

architecture and art. Werner Klotz defines the piece as a “perception instrument” – a series that he has been working on since the 1990s. The result of years of experimentation, “Father’s Window” is a mix of sculpture and technical equipment. Periscopes and ear trumpets placed on the facing reflective surfaces in front of the windows yield **a surreal audio-visual experience**. The sound of the Rhine and of street traffic combined with visual effects that seem surprisingly unreal distort one’s own consciousness in space. The view through the periscope into the mirror satisfies not one’s narcissistic impulse to regard oneself but instead yields – against one’s logical assumption – a view of the reverse side of the body, offering parallels to René Magritte’s painting “La reproduction interdite” from the year 1937.

The exhibition “**The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz**” taps into this cosmos of experiences. A selection from the spectrum of Werner Klotz’ oeuvre is presented over the entire first and second stories and in the foyer of the historical train station. What all the works have in common is their playful approach to perception in space.

When visitors reach the train station’s first story they are confronted with a labyrinth of different mirrors. For the presentation Werner Klotz had his large-scale interactive work “**Rotating Mirrors**” from the year 2002 reconstructed, explicitly adapting it to the museum’s architecture and rooms. Viewers pass through a field of 15 double-sided mirrors set up along the storey’s longitudinal axis in the middle, northern and southern rooms. Twelve vertical and three horizontal mirrors on delicate pole constructions rotate around their own axes. Sensors built into the mirrors register movement in the room, which in turn sets the mirrors in motion.

Viewers are at one and the same time participants in and witnesses to the staged metamorphosis of an empirical space, peering into “mirror-images” and image spaces that are continually being reshaped. In unique choreographies, the rotating surfaces project their exterior world – the passing trains, cars and ships as well as the surrounding landscape and the architecture of the train station – into the empirical interior space, transporting visitors into an intermediate realm between two distinct worlds. The illusion appears to be complete when viewers come upon three mirrors with a highly polished stainless steel surface in the northern room, which by means of their rotation suggest flowing water – a direct reference to the waters of the Rhine passing alongside the museum.

In the southern room directly opposite three smaller “**optical instruments**” await visitors. Attached to a mobile pole, the “Cheval Syndrom” (1994/2016) is a mirror box that extends into the room, yielding a choreography of rotating mirrors. In its technical appearance the device resembles the piece “Intellektuellenfalle” [Intellectual Trap] (1992/2016) on display in the corridor. Two periscopes offer a glance into a microcosmic reality that cannot be grasped. The view into the “intellectual trap” reminds one of the function and visual worlds of a **kaleidoscope**, riddled with countless small reflected images of the viewer’s own eye. Inside the “Cheval Syndrom” (1994/2016), on the other hand, viewers are surreally confronted with their own significantly enlarged third eye.

And then there is the delicate “Anemone” (1996), a would-be water creature in the form of a shining silver rotating sphere that opens outwards. The body is made up of convex and concave mirrored surfaces that spread apart and reflect the surrounding space.

These “optical instruments” and “Rotating Mirrors” are complemented by two large-format **ornamental images**. Only when one takes a closer look does one recognize that their coloured structures are made up of an arrangement of individual images of a perpetually changing body of water. None of the images is the same and viewers continually discover what look like creatures and figures in the depths of the constructed pattern. In the context of the exhibition the pieces make direct reference to “Father’s Window”. The structure of the grey-blue ornamental reverse side of the mirrored surface consists of video clips of the surface of the Rhine river, recorded by Werner Klotz in the immediate vicinity of the Arp Museum Bahnhof Rolandseck.

Water also plays a central role in the 14 vivid **“Water and Light Images”** that Werner Klotz has created over the last three years. Most of these works are to be seen in the second floor of the Bahnhof Rolandseck. With their poetic aura they and the ornamental images offer a stark contrast to the cool aesthetics of the perception instruments. The “Water and Light Images” are flowing motifs of a 30-square-meter area of the XAZL-CHA mountain river in the wilderness north of Vancouver, Canada.

The surface of the water provides glimpses into a “wondrous world” beneath the crystal clear mirror. The light reflexes that converge on the water’s surface yield a shimmering effect, as for a moment it appears as if **the boundary between the artistic and real space has been lifted**. Stones in every imaginable color and shape stand as archetypal witnesses to nature, serving as a reminder of the history of the native Squamish and Tseil-Waututh tribes, who for ages have come to the mountain river to cleanse themselves. The special energy of the river is reflected in the natural compositions found here, which elicit in audiences a variety of associations and fantasies – a design element at the foundation of much surrealist art and also be seen in the works of our museum’s patron, Hans Arp.

In the **“Minute Drawings”** (2014–2016), a five-part photographic series, water becomes an artistic medium in its own right. With his toe, Werner Klotz drew fleeting, accidental forms on rocks, which immediately disappeared again and now only exist as photographic afterimages. With these works the exhibition comes full circle, having presented visitors with so many surprises and moved them to enter the visually augmented world of Werner Klotz and to challenge their own perceptions.

General information

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Opening hours: Tuesday to Sunday and holidays: 11 am to 6 pm
Admission: 10 Euro / reduced price 8 Euro (entire museum); 4 Euro, reduced price 2 Euro
(train station only)

The complete program: www.arpmuseum.org

Facebook:

www.facebook.com/arpmuseumbahnhofrolandseck

Twitter (#arpmuseum)

Instagram (www.instagram.com/arpmuseum)

Media material is available on the Arp Museum's website:

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

Schedule of exhibition events

Public Sunday tours

Beginning on 13 August 2017

Every second Sunday of the month at 3 pm

“The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz”

Price: 3.50 Euro, plus museum admission

Guided tours with the curator

Sunday, 3 September 2017, 2 pm

Tour of the exhibition “The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz” with the curator Jutta Mattern

Registration required!

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

Saturday, 16 September 2017, 2–10 pm

Celebration of the Arp Museum’s 10-year anniversary

Price: 4.50 Euro, plus museum admission

Tuesday, 19 September 2017, 3:30–5:30 pm

Seminar on the exhibition “The eye is a peculiar animal. Photographs and perception instruments by Werner Klotz”

Registration required!

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

Preview of exhibitions 2017-2018

Annual theme 2017

“10 Years Arp Museum Bahnhof Rolandseck”

until 7 January 2018

Henry Moore – Vision. Creation. Obsession

23 July – 5 November 2017

The eye is a peculiar animal. Photographs and optical instruments by Werner Klotz

17 November 2017 – 15 April 2018

Collages. The Meerwein Collection. Second Cutout

Annual theme 2018

18 February 2018

AufDADAtakt

18 February 2018 – 10 February 2019

Gotthard Graubner (working title)

18 February 2018 – 17 June 2018

**“Daher beim Lilienknicken linke Hand am linken Griff!”[When breaking off lillies place left hand on left grip!]
Rendez-vous des amis:
Kurt Schwitters and Hans Arp**

18 March – 30 July 2018

**Kunstkammer Rau
Rush of colors**

29 April – 15 July 2018

Fellows of the Artists' Residence Schloss Balmoral and the State of Rhineland-Palatinate 2017/18

5 August 2018 – 20 January 2019

Historical exhibition on culture of Japan (working title)

26 August 2018 – 20 January 2019

**Kunstkammer Rau
Japonisme (working title)**

Henry Moore – Vision. Creation. Obsession

28 May 2017 – 7 January 2018



Henry Moore, *Three Piece Sculpture: Vertebrae*, 1968, on display at Henry Moore's former home in Perry Green, photo: Jonty Wilde, The Henry Moore Foundation Archive, reproduced by permission of The Henry Moore Foundation

This year the Arp Museum Bahnhof Rolandseck is celebrating its 10th year anniversary and will take the opportunity to present works by one of the great modern sculptors: Henry

Moore (1898–1986). At the centre of the exhibition stands a selection of his monumental sculptures, presented within the extraordinary architecture of Richard Meier – the first time that the works will be shown indoors.

With views of the Siebengebirge hills and Rhine River in the background, an inexhaustible interplay unfolds between architecture and sculpture, interior and exterior, nature and art. In the 1970s the artist was a guest of the Bahnhof Rolandseck on several occasions. Forty years later this exhibition also examines what is probably his most well-known work in Germany – the sculpture *Large Two Forms*, which stands in front of the former German Chancellery in Bonn. For over two decades this sculpture was the artistic symbol of the Federal Republic of Germany.

Rendez-vous des amis: Creation



Hans Arp, *Aus dem Reich der Gnome* [From the Kingdom of Gnomes], 1949
© VG Bild-Kunst, Bonn 2017, photo: Mick Vincenz
Henry Moore, *Head and Shoulders*, ca. 1935, photo: Sarah Mercer, reproduced by permission of The Henry Moore Foundation

An interest in forms found in nature and the processes of transformation connected Hans Arp and his companion and fellow artist Henry Moore. Embedded in the presentation of the collection, this fascinating juxtaposition demonstrates how

both artists utilized a great variety of natural forms and found objects like stones, roots and bones as the point of departure for many works. In the 1930s Moore turned to new influences, including surrealism and above all biomorphism, which at that time was already the fundamental principle of Hans Arp's work. Moore was particularly fascinated by organic deformations of the human body, which always remained the central subject of his work. It is

possible to recognize anthropomorphic elements in what at first glance appear to be abstract sculptures.

Though Hans Arp's poetic titles suggest associations with human beings, his language of shapes is for the most part quite distant from the forms of the human body. The oval shapes characteristic of his work symbolize nature's transformational processes.

Kunstkammer Rau: Vision.



Antonio Rossellino,
Madonna with Child, 15th century
© Arp Museum Bahnhof Rolandseck/
Collection Rau for UNICEF,
photo: Horst Bernhard, Henry Moore, Working Model for
Mother and Child: Hood, 1982, photo: The Henry Moore
Archive, reproduced by permission of The Henry Moore
Foundation

The Kunstkammer Rau will be presenting two little known aspects of the sculptor Henry Moore's work. From his enthusiasm for

Michelangelo as a school student to his first journey to Italy in 1925, Moore's interest in art of the Italian Renaissance was of essential importance. Moore admired the "spiritual vitality" of Pisano and Crivelli, the concentrated force of their forms, which he saw as valuable precedents for his own work. Moore was increasingly influenced by such 19th century French painters as Courbet and Renoir. While still in secondary school he studied the latest developments in European art and was able to expand this knowledge at university, in London's museums and in the course of regular trips to Paris. In a unique presentation the Kunstkammer Rau has brought together some of the sources of the creative energy that allowed Henry Moore to become one of the most important artists of the 20th century.

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Werner Klotz, Potosi, 2014, © VG Bild-Kunst, Bonn 2017

The artist Werner Klotz is a long-standing friend of the Arp Museum and has realized several site-specific works at the Bahnhof Rolandseck (ceremonial hall, “Spielgelwagen”, stairwell).

Activated by the motion of the viewers moving around the room, ten double mirrors measuring 100 x

100 cm rotate vertically around their own axis. Six additional mirrors of the same size, three with a highly polished stainless steel surface, rotate horizontally around their axis within a frame construction.

The windows on one side of the room offer views of the trains coming in and out of the station, while from the other side one sees ships moving along the Rhine. Due to the reflections and counter reflections of the interactive arrangement of mirrors, the moving trains, ships, cars and rail passengers enter the interior space, intermingling with the movement of the museum visitors and thus yielding a coincidental “choreography” that allows visitors to become part of the action.

Collages

The Meerwein Collection. Second Cutout
26 November 2017 – 15 April 2018



Jürgen O. Olbrich with W. Hainke, untitled, 1985, photo: Daniel Rettig © and photo: Daniel Rettig

In 2015 the Arp Museum Bahnhof Rolandseck received an extensive donation of nearly 400 collages from the collector Gerhard Meerwein of Mainz, Germany. The First Cutout was the initial presentation of works from the Meerwein Collection at the Arp Museum Bahnhof Rolandseck and focused on the figure of Gerhard Meerwein as a collector.

His collection demonstrates the great range and complexity of collage as a medium, with works that for the most part were created in Germany.

The Second Cutout places emphasis on individual artists who lived in Rhineland-Palatinate and in the collector's immediate surroundings. An affinity for the region – which Gerhard Meerwein himself left a clear mark on – was one important aspect, as was the collector's friendship with individual artists. A selection of works by each artist with supporting material that includes catalogues and other publications provide a view into each individual body of work.