

Kunstkammer Rau: Dreams and Visions 1500 – 2000

21 June 2020 – 7 March 2021 (extended)



Head of Medusa | Franz Xaver Wölflé (1887 - 1972) | n.d.
Rau Collection for UNICEF | Photo: Mick Vincenz

Press conference: Friday, 19 June 2020, 11 a.m.

Digital Opening: Sunday, 21 June 2020, 11 a.m.
via Facebook and in the news blog

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Rolandseck, 19 June 2020

Press Information

Kunstammer Rau: Dreams and Visions. 1500 – 2000

Exhibition 21 June 2020 – 7 March 2021

Dreams and visions have fascinated us from the very beginning and have shaped art and culture. Being an essential element of many world religions, they form the bridge to a transcendent space that humans need and seek. The enigmatic, the visionary and the inspiring are revealed by the example of 62 paintings, sculptures, manuscripts, photographs and films from the Rau Collection for UNICEF as well as first-rate loans from museums and private collections. »Dreams and Visions« is part of the fantastic worlds that occupy the Arp Museum this year. Under the motto »Totally Surreal«, it is much influenced by Salvador Dalí, for whom the art of the Old Masters was an inexhaustible source of inspiration.

»On several occasions this year, »Dreams and Visions« becomes a curatorial link, a topical driving force for the entire museum. In this sense the Kunstammer Rau once again proves to be a veritable heart chamber.« **Dr. Oliver Kornhoff, Director of the Arp Museum Bahnhof Rolandseck**

»This exhibition speaks of the visions and dreams of our past, painted and carved in wood or stone. They take shape in the art that Gustav Rau collected – for the children of the world and with a vision for their future by bequeathing them to UNICEF. Our future needs our dreams, our visions.«

Christian Schneider, Executive Director of UNICEF Germany

»Early Christian visionaries like St. Jerome in the Rau Collection were not among the winners of life. Their lives were often marked by long periods of seclusion and by renunciation. From this crisis they escaped into a new form of inwardness. To some extent, we have experienced this in the past months. What else can these visionaries of the past give us? They show us how to rise again from a crisis, how to even draw strength from it. In difficult times we need this kind of art that reveals without exposing. With this exhibition, I wish us all that it not only describes the past, but also shows us ways out of it and into the future.« **Dr. Denis Alt, Chairman of the Landes-Stiftung Arp Museum Bahnhof Rolandseck and State Secretary for Science, Education and Cultural Affairs of Rhineland-Palatinate**

Tour of the exhibition at the Kunstammer Rau along the themes: Dreams, In-between Worlds and Visions

Dreams | Kunstammer Rau: Right-hand Room

The exhibition begins with the theme of dreams. In them, everything is possible: you can grow wings or you can cross wishful bridges into a **transcendent space with spirits and gods**. In the terrifying gaze of Medusa and in the large-format masks and fetish figures from Africa and Papua New Guinea the figures from our dreams are given a face. They banish the evil, drive away bad dreams or allow the wearer to merge with the ancestral spirits that are present in them.

But dreams also reveal people's primal fears. They bring hell on earth. One example of this is **St. Anthony's struggle** with his inner demons. The various facets of the saint's tortures become particularly clear in the pieces from the Kraft Collection, which originate from many different eras. Sometimes it is the devil who deludes the ascetically living man with visions of beautiful women or a life of wealth and in affluence, sometimes it is the torture by gruesome demons which causes unbearable pain to him. His temptations and torments are above all popular pictorial motifs in late medieval art (for example with Cranach, Dürer, Brueghel). One of the highlights of the exhibition is the 16th-century depiction of St. Anthony by Jan Mandijn. One of the most recent works in this subject area is by Antonius Höckelmann (1937 – 2000), who dedicated his last cycle of paintings shortly before his death to the »Temptation of St. Anthony« (1998 – 2000).

In modern times, hell becomes the **underworld**: in transparent dark streaks ghostly shadows flash over Johannes Brus' limbo. Peter Gilles casts his inner demons back onto the canvas in the form of his own blood.

In-between Worlds | Kunstammer Rau: Middle Room

The in-between worlds harbour **ecstasy, sleep and death**, all lying close together. There you can see Jesus as a boy sleeping on a skull, which in a visionary way points to his finitude. Next to it, Gustave Courbet stages a classical beauty, a bacchante. Her ardent ecstasy is supposed to bring her closer to the god of wine. For other dreamers, such as Jacob in the bible, bridges to heaven present themselves in late medieval manuscripts. In the age of humanism, these in-between worlds lie in the here and now. In them, man actively and dynamically takes his fate into his own hands. The pen-and-ink drawings of the late medieval »Pilgrimage of Human Life« seem to have sprung from a modern comic strip. Loud, expressive and satirically exaggerated, they depict the tortuous and often erroneous paths through life that lead the fallible hero astray.

Here and there, some photographs illuminate the later development. The enthusiasm for technology and science in the 18th and 19th centuries, thanks to the rapid pace of their development, leads to an escape from reason into the »summer land of ghosts«. Around

1900, **spiritism** is a great worldwide popular movement, which is joined by an entire generation of artists: Victor Hugo, Rainer Maria Rilke and numerous surrealists are led by an invisible hand, write automatically, discover the unconscious. The photos in the exhibition were taken at the beginning of the 20th century by the general practitioner Schrenk-Notzing from Munich. Everyone in Munich society who fancied him or herself at the time attended his spiritist sessions. At the centre of these séances were psychic media – mostly young women such as Marthe Béraud – who allegedly had psychic abilities and were able to communicate with the spirit world.

The early **silent films by Georges Méliès**, one of the great pioneers of his craft, are also set in marvellous in-between worlds. His dreamlike visions were very popular with surrealists such as Salvador Dalí or Jean Cocteau and run like a red thread through all the themes of the exhibition.

Visions | Kunstkammer Rau: Left-hand Room

The third part of the show is dedicated to the theme of visions. Visions are part of many world religions – they create the identity of a community and form its religious basis. The Bible, the Talmud and the Koran live on the **revelations of the prophets** and their successors, which happen in direct dialogue with the divine or with its messengers. The vision of the **Apocalypse** by John the Evangelist, which predicts the end of the world, is very dramatic. Paintings and sculptures bring to life the visionary, but also his vision. In this sense the late medieval panel painting by an unknown master from Cologne seems almost monumental despite its small format.

The visionary himself also comes into the focus of the artists. A popular motif in Renaissance and Baroque is **St. Jerome**. During the Counter-Reformation he stands for **new religious inwardness**. By contrast, Christ's wounds physically showed on the body of medieval religious priest Francis of Assisi who was longing to follow Christ. In modern art, too, visions are expressed: German artist Blalla Hallmann, for example, thinks his schizophrenic hallucinations and visions well protected under a bird hat. Paul Jenkins gathers the ghosts of the past in informal colour phenomena and Heiner Koch captures souls in the guise of colourful butterflies, keeping them in a small wooden display case. There they rest on waxen *soul breads* that were baked on All Souls' Day for the deceased to ensure a good harvest.

Catalogue

Along with the exhibition there is a catalogue edited by Oliver Kornhoff, designed by Oliver Baldes and Mick Vincenz, including texts by Susanne Blöcker, Peter Dinzelbacher, Oliver Kornhoff, Hartmut Kraft, Christian Schneider, Chiara Padilla and Christa Agnes Tuczay (28,90 Euro).

Lenders to the Exhibition

Bamberg State Library
Brus, Johannes
Darmstadt, Hessische Landes- und Hochschulbibliothek
Koblenz, Middle Rhine Museum
Cologne, Kraft Collection
Mainz, Landesmuseum
Mainz, Stadtbibliothek
S'Hertogenbosch, Noordbrabants Museum
Trier, City Museum Simeonstift

Artists of the Exhibition

Amadeo, Giovanni Antonio, workshop (ca. 1447–1522)
Bosch, Hieronymus, copy after
Bosch, Hieronymus, successors
Brandl, Peter Johann (1668–1739)
Bronchorst, Jan Jansz. van (1627–1656)
Brueghel t.Y., Jan, workshop (1601–1678)
Brus, Johannes (b. 1942)
Callot, Jacques (1592–1635)
Cock, Jan Wellens de, circle of (around 1475/80–1527/28)
Courbet, Gustave (1819–1877)
Cranach t.E., Lucas (1472–1553)
Dolci, Carlo (1616–1686)
Dürer, Albrecht (1471–1528)
Duvivier, Guillaume (d. 1743), after Anton van den Heuvel
Workshop Diebold Lauber, Haguenau
Florentine master in the Portuguese workshop of Andrea Sansovino
Gassel van Helmont, Lucas, attributed (around 1500 – around 1570)
Gilles, Peter (1953–2017)
Goltzius, Hendrick (1558–1616/17) based on designs by Jan Snellinck

Hallmann, Blalla W. (1941–1997)
Höckelmann, Antonius (1937–2000)
Huys, Pieter, attributed (around 1519/20–1581/84)
Jenkins, Paul (1923–2012)
Koch, Heiner (b. 1947)
Kouromalus, Peggy
Kubin, Alfred (1877–1959)
Mandijn, Jan (1500/02–1559/60)
Master of the Legend of Saint Catherine
Master of the Life of the Virgin (working in Cologne 1460–1490)
Master of Mills
Méliès, Georges (1861–1938)
Monogrammist ST
Quercia, Jacopo della (ca. 1367–1438)
Ribera, Jusepe de (1591–1652)
Ryckaert III, David (1612–1661)
Schrenck-Notzing, Albert von (1862–1929)
Schubert, Simon (b. 1976)
Schulz-Rumpold, Volkmar (b. 1956)
Sienese School / Lippo Memmi (?)
Stomer, Matthias (around 1600 – after 1650)
Strozzi, Bernardo (1582–1644)
Torre, Flaminio (1621–1661)
Wölfle, Franz Xaver (1887–1972)

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.

Latest Information:

A visit to the museum is only permitted with a mouth and nose protection. Hygiene and social distancing rules apply according to the current COVID-19 control regulations of the state of Rhineland-Palatinate.

For the time being, all scheduled events will take place only sporadically and on a small scale. You can find more information on our website in the section »[Events](#)«.

Press Photos of the exhibition



Head of Medusa | Franz Xaver Wölflé
1st half 20th c. | Rau Collection for UNICEF
Photo: Mick Vincenz



The medium Stanisława Popielska with an ectoplasmic cloud
Albert von Schrenck-Notzing | 22 June 1913
© Bpk / adoc-photos



St. Jerome | Jusepe de Ribera | 1636
Arp Museum Bahnhof Rolandseck, Rau
Collection for UNICEF | Photo: Mick Vincenz



Plaster Head with Cap | Blalla W. Hallmann
1971/75 | Kraft Collection, Cologne
© VG Bild-Kunst, Bonn 2020
Photo: Eberhard Hahne



Dream | Peter Gilles | 1993
Kraft Collection, Cologne
© VG Bild-Kunst, Bonn 2020
Photo: Eberhard Hahne



The Temptation of St. Anthony
Jan Mandijn | after 1539 's-Hertogenbosch,
Noordbrabants Museum



The Temptation of St. Anthony
Succession of Hieronymus Bosch
early 16th c. Trier | City Museum Simeonstift



Ghost Cloths (detail)

Johannes Brus | 1972 | 2nd print 1998 in the artist's possession

© VG Bild-Kunst, Bonn 2020 | Photo: Mick Vincenz

Exhibition Views



Exhibition view »Dreams«:

Various works from the Kraft Collection on the subject of »St. Jerome«



Exhibition view »Dreams« (from left to right):

Papua New Guinea Gable Mask from a Men's House, Blackwater area, mid 20th century, Kraft Collection, Cologne

Dream, Peter Gilles, 1993, Kraft Collection, Cologne © VG Bild-Kunst, Bonn 2020

West African Mask Mgbedike (time of the brave), Igbo culture, Nigeria, 2nd half 20th century, Kraft Collection, Cologne

Photo: Helmut Reinelt



Exhibition view »Visions«:

Plaster Head with Cap, Blalla W. Hallmann 1971/75, Kraft Collection, Cologne
© VG Bild-Kunst, Bonn 2020

Photo: Helmut Reinelt



Exhibition view »In-between Worlds« (from left to right):

Ghost Cloths, Johannes Brus, 1972 © VG Bild-Kunst, Bonn 2020

Sleep of the Apostle Peter (fragment of a Mount Olives group), Master of Mills, ca. 1505-1510, Arp Museum Bahnhof Rolandseck / Rau Collection for UNICEF

The medium Stanisława Popielska with an ectoplasmic cloud, Albert von Schrenck-Notzing, 22 June 1913 © Bpk / adoc-photos

Photo: Helmut Reinelt

Exhibition Overview 2020/2021

Theme year 2020: »Totally Surreal«

21 June 2020 to 7 March 2021
(extended)

Dreams and Visions. 1500 - 2000
Kunstkammer Rau

until 10 Jan 2021 (extended)

Salvador Dalí and Hans Arp.
The Birth of Memory
New Building, upper floor and
Bahnhof / Station building

until 13 Sept 2020 (extended)

Jonas Burgert.
Sinn frisst
New Building, ground floor

11 Oct 2020 to 24 May 2021
(new dates)

Antonius Höckelmann.
All in All
New Building, ground floor

Salvador Dalí and Hans Arp. The Birth of Memory

until 10 Jan 2021 (extended)



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

For the first time, a large-scale exhibition will show the hitherto unnoticed parallels in the work of the two avant-garde artists Salvador Dalí (1904-1989) and Hans Arp (1886-1966). On the basis of ground-breaking works from international collections, Dalí's verist surrealism and Arp's abstract surrealism are juxtaposed. Dalí's great interest in spatial illusion and multimedia becomes palpable in the exhibition through his films as well as augmented and virtual reality. Compositions by Beethoven, who fascinated Dalí throughout his life, makes Dalí's works come alive both in the exhibition and in a concert series.

Jonas Burgert. Sinn frisst

until 13 Sept 2020 (extended)



Jonas Burgert, Sinn frisst, 2019 © Jonas Burgert, Photo: 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.

Antonius Höckelmann. All in All

11 Oct 2020 to 24 May 2021 (new dates)



Antonius Höckelmann, Woman with Broom, 1971,
private collection © VG Bild-Kunst, Bonn 2020

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. 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.