

# »Ready for the Stage, Act 1 (1900–2016)«

(23 September 2016 to 23 April 2017)



Arnulf Rainer, Ulrich Wildgruber, 1997/98,  
© Theaterwissenschaftliche Sammlung, Universität zu Köln.  
Foto: Christina Vollmert

**Press Conference: Thursday, 22 September 2016, 11 a.m.**

**Opening: Thursday, 22 September 2016, 7 p.m.**

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**»Ready for the Stage, Act 1 (1900–2016)«**

**(Exhibition duration: 23 September 2016 – 23 April 2017)**

**Press Conference: Thursday, 22 September 2016, 11 a.m.**

**Opening: Thursday, 22 September 2016, 7 p.m.**

On the occasion of the 100th Anniversary of Dada, Arp Museum Bahnhof Rolandseck is focusing on the theme of the stage in the visual arts from the 17th century to the present. For the Dadaists, namely, the stage in the »Cabaret Voltaire« marked the departure point for expanding their understanding of art.

**Dr. Oliver Kornhoff, Director of the Arp Museum Bahnhof Rolandseck**, explains the aim of the dual exhibition »Ready for the Stage, Acts 1 and 2« as follows: *»We want to raise the curtain in order to demonstrate the lively exchange between stage plays, theater, opera, and ballet on the one side as well as painting, sculpture, the graphic arts, performance, installation, and video art on the other. The varied relationship between the image and the stage will be shown in the two exhibitions in their respective historical context, extensively and across the genres.«*

**It all begins with the presentation of »Ready for the Stage, Act 1 (1900 – 2016)«, which comprises works from Classical Modernism up to contemporary art.** With 85 exhibition pieces by 35 artists that include stage models, costumes, installations, and video works as well as drawings, paintings, and sculptures, the relationships between the performative and the visual arts are introduced in their myriad facets. An audio guide conceived by Birgit Ramsauer takes the exhibition visitors on an acoustic journey through the museum building by Richard Meier, through the tunnel under the hill and up into the new building. In the first tunnel, a video by the integrative Australian Back To Back Theatre establishes the connection to the exhibition »Other Realities« in the train station, which features art by persons with psychological and mental impairments.

Upon arriving in the new building, the exhibition begins with stage designs and models influenced by Bauhaus, but also by Futurism and Constructivism, featuring artists such as Alexandra Exter, Piet Mondrian, Vladimir Tatlin, Andor Weiniger. The dramaturgic significance of the stage, including both front and back stage, is examined by Cologne artist Claus Richter in his site-specific installation. Correlations between theater, painting and drawing are dealt with in a painting by Thomas Huber and in a large-scale installation drawing by Nadja Schöllhammer, as well as in her cut-outs that proliferate into the space to create a kind of stage set. Schöllhammer's work invites visitors to wander through them and in this way, participate in the experience.

Further significant and effective elements on stage are costumes and masks, but also the theatrics or dancing of the actor expressed through mimic, gesture, and body language.

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Costumes by Markus Lüpertz and costume designs by Georg Grosz and Alexandra Hopf are on display here, and there is also an impressive video with masked dancers by Reut Shemesh. Studies of expressions in video works by Bill Viola or in photographs of famous actors overpainted by Arnulf Rainer constitute particular highlights in this thematic field.

Tying in with Sophie Taeuber-Arp's magnificent marionettes, the aspect of the doll on stage will be shown with examples such as Marvin Gaye Chetwynd's eerie »Gatekeepers«, once part of one of her performances, or the digital marionette theater by Torsten Jurell. In addition, Irmel Droese's setting that consists of two chairs and a large doll comes to life in an accompanying video. The cabinet room is presenting an impressive video by Marcel Dzama, which creates a link to the art of film.

The exhibition »Ready for the Stage, Act 1« has been **curated by Jutta Mattern**, who explains why this show has found its ideal (stage)-space at Arp Museum Bahnhof Rolandseck: *»In his manifesto of 1969, the famous French pantomime Marcel Marceau designated Rolandseck Railway Station as a 'theater, in which all of the arts unite« . Precisely this is what the exhibition achieves, not only by providing art historical insights, but at the same time, conceiving it as a **space of experience** and immediately including the viewer as an actor. For example, with the real and usable stage created especially for the exhibition by Isa Melsheimer, the exhibition becomes at the same time an actual theater and will be used as such throughout the entire duration of the exhibition.«*

In many of the works of art gathered together here, the actions on stage function as a mirror of society in terms of its social and political aspects. The works with participatory character become venues for negotiations in the present, whereas other works provide spaces for passions, desires, and the goals of the actors. The extensive program of events accompanying the exhibition ties in seamlessly with a special Mini-Dada Festival, including offers for various tours and workshops.

A **catalogue** containing comprehensive explanations dealing with the theme of the stage in art from the 17th century to the present day will be published by Hirmer Verlag in November 2016 for the opening of the exhibition »Ready for the Stage, Act 2 (1600–1900)«.

## Participating artists

- 1) Jean Börlin (\*1893 in Härnösand/Schweden, † 1930 in New York)
- 2) Ulla von Brandenburg (\*1974 in Karlsruhe, lives and works in Paris)
- 3) Back to Back Theatre (Geelong, Victoria, Australia)
- 4) Günter Brus (\*1938 in Ardnning, Austria, lives and works in Graz)
- 5) Marvin Gaye / Spartacus Chetwynd (\*1973 in London, living and working there)
- 6) Ricarda Poppy-Dressler (\*1944 in Hirschberg, Silesia, lives in Berlin)
- 7) Marcel Dzama (\*1974 in Winnipeg, lives and works in New York and Winnipeg)
- 8) Irmel Droese (\*1943 in Landsberg/Warthe, lives and works in Mettmann)
- 9) Alexandra Exter (\*1882 in Bialystok/Russian Empire, † 1949 Fontenay-aux-Roses near Paris)

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- 10) Axel Geis (\*1970 in Limburg/Lahn, lives and works in Berlin)
- 11) George Grosz (\*1893 in Berlin, † 1959 in Berlin)
- 12) Hansgünther Heyme (\*1935 in Bad Mergentheim, lives in Ludwigshafen on the Rhine)
- 13) Alexandra Hopf (\*1968 in Kassel, lives and works in Berlin)
- 14) Thomas Huber (\*1955 in Zurich, Switzerland, lives and works in Berlin)
- 15) Leiko Ikemura (\*1951 in Tsu, Mie Prefecture, Japan, lives and works in Berlin and Cologne)
- 16) Georgij Jakulov (\*1884 in Tiflis, † 1928 in Yerevan)
- 17) Torsten Jurell (\*1951 in Mölnlycke/Sweden, lives and works in Stockholm)
- 18) Mona Kakanj (\* 1981 in Tehran, Iran, lives and works in Cologne)
- 19) Oskar Kokoschka (\*1886 in Pöchlarn, Austria, † 1980 in Montreux, Switzerland)
- 20) Markus Lüpertz (\*1941 in Reichenberg, lives and works near Berlin)
- 21) Isa Melsheimer (\*1968 in Neuss, lives and works in Berlin)
- 22) Piet Mondrian (\*1872 in Amersfoort/Netherlands, † 1944 in New York)
- 23) Ryan Mosley (\*1980 in Chesterfield, UK, lives and works in London and Sheffield, UK)
- 24) Saskia Niehaus (\*1968 in Essen, lives and works in Cologne)
- 25) Arnulf Rainer (\*1929 in Baden, lives and works in Vienna)
- 26) Birgit Ramsauer (\*1962 in Nuremberg, lives and works in Berlin und New York)
- 27) Claus Richter (\*1971 in Lippstadt, lives and works in Cologne)
- 28) Franz von Saalfeld/Atelier Goldstein Frankfurt (\*1961 in Ingelheim on Rhine, living and working there)
- 29) Nadja Schöllhammer (\*1971 in Esslingen, lives and works in Berlin)
- 30) Reut Shemesh (\*1982 in Tel-Aviv, Israel, lives and works in Cologne)
- 31) Daniel Spoerri (\*1930 in Galati/Romania, lives and works in Vienna)
- 32) Vladimir Tatlin (\*1885 in Kharkov, † 1953 in Moscow)
- 33) Manos Tsangaris (\*1956 in Düsseldorf, lives and works in Cologne and Dresden)
- 34) Bill Viola (\*1951 in New York, living and working there)
- 35) Andor Weininger (\*1899 in Karancs/Austria-Hungary, † 1986 in New York)

## **Exhibition Lenders**

### ***Institutions***

Theaterwissenschaftliche Sammlung, Universität zu Köln  
BKA Wiesbaden  
Back to Back Theatre (Australia)  
Van Abbemuseum, Eindhoven (Netherlands)  
Theatermuseum Wien  
Theatermuseum Düsseldorf  
Atelier Goldstein, Frankfurt  
George Grosz Estate (Berlin)  
Coleccion SOLO, Madrid, Spain  
Sammlung SØR Rusche  
Dansmuseet - Museum Rolf de Maré Stockholm

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**Galleries**

Esther Schipper  
Produzentengalerie Hamburg  
Sadie Coles Galerie (London)  
Galerie EIGEN+ART Leipzig/Berlin  
Galerie Marietta Clages (Cologne)  
Galerie Splettstößer (Kaarst)  
David Zwirner, New York/London

**Private Lenders**

Sammlung Schnetkamp  
Sammlung Ottmann  
Marcus Meier, Vienna

**General Information**

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Opening Hours: Tuesday to Sunday and holidays 11 a.m. to 6 p.m.  
Admission: 9 Euro, reduced rate 7 Euros (entire Museum); 4 Euros, reduced rate 2 Euro  
(only Railway Station)

**Our Complete Program:** [www.arpmuseum.org](http://www.arpmuseum.org)

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

**Twitter** (#arpmuseum)

**Press material** available from the Arp Museum Homepage at:

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

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## Program of Events to Accompany the Exhibitions

»Ready for the Stage, Act 1 (1900–2016)« and  
»Ready for the Stage, Act 2 (1600–1900)«

### Exhibition Openings

Thursday, 22 September 2016, 7 p.m.

#### **Ready for the Stage, Act 1 (1900 – 2016)**

At the opening, there will be a performance by and featuring Irmel Droese called »The Throne of the King 2«, where the artist interacts with a life-sized puppet, struggling against it to gain the throne.

Thursday, 10 November 2016, 7 p.m.

#### **Ready for the Stage, Act 2 (1600 – 1900)**

The exhibition »Ready for the Stage, Act 2« will open with a performance by the theater group PURPURVILLA. Wearing robes especially created for this, they will bring images and figures in the exhibition to life (Tableaux Vivants).

In their historical robes created with utmost attention to detail and a great understanding for art, Uschi Baetz, Beate Marks-Hansen and Sebastian Schaaps make images and figures in the exhibition come alive before your eyes.

### Public Tours

Beginning Sunday, 16 October 2016, the first and third Sundays of each month, 3 p.m.

#### **Guided Tour of »Ready for the Stage, Acts 1 and 2«**

Price: 3.50 Euros, plus museum admission fee.

It is not necessary to reserve in advance.

### Tours guided by the Curators

Reservations required, with Nicole Schmidt: +49(0)2228.942523 or [schmidt@arpmuseum.org](mailto:schmidt@arpmuseum.org)

Sunday, 6 November 2016, 3 p.m.

#### **Tour through the exhibition »Ready for the Stage, Act 1« in dialogue with Curator Jutta Mattern and Assistant Curator Sylvie Kyeck**

Price: 7 Euros, plus museum admission fee

Sunday, 27 November 2016, 4 p.m. - 5 p.m.

#### **Guided Tour with Curator Dr. Susanne Blöcker through the exhibition »Ready for the Stage, Act 2«**

This is a free tour

Sunday, 27 November 2016, 5 p.m. - 6 p.m.

#### **Tour with Assistant Curator Sylvie Kyeck through the exhibition »Ready for the Stage,**

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### **Act 1«**

This is a free tour

Sunday, 19 March 2017, 3 p.m.

**Tours through the exhibitions »Ready for the Stage, Acts 1 and 2« with Curators Jutta Mattern and Dr. Susanne Blöcker**

Price: 7 Euros, plus museum admission fee

### **Special Tours**

Friday, 11 November 2016, 11 a.m. – 1 p.m.

**Introduction to Commedia dell'Arte with Markus Kupferblum**

Markus Kupferblum is a director, clown, actor, and teacher. He ranks among the acknowledged experts on Commedia dell'Arte and teaches at the famous Max Reinhardt Seminar in Vienna.

Price: 25 Euros, reduced rate 22 Euros, (including museum admission fee)

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

Saturday, 26 November 2016, 11.30 a.m. – 1 p.m.

**The Decelerated Gaze: Doesn't Play a Role! A Look at Art Ready for the Stage in a Dialogue between Nicole Birnfeld and Olaf Mextorf.**

Price: 25 Euros, reduced rate 22 Euros, (including museum admission fee)

Reserve with Olaf Mextorf: der-entschleunigte-Blick.de

### **Workshop on Commedia dell'Arte**

Saturday, 11 February 2017, 2 - 6 p.m.

**Workshop on Commedia dell'Arte with Markus Kupferblum**

Markus Kupferblum is a director, clown, actor, and teacher. He ranks among the acknowledged experts on Commedia dell'Arte and teaches at the famous Max Reinhardt Seminar in Vienna.

Prices: 65 Euros, plus museum admission fee

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

Wednesday, 29 September to Saturday, 1 October 2016

**Mini-Festival: »Ball's Grandson – live on stage!**

**Postdadaistic Performances by Extraordinary Artists«**

Thursday, 29 September 2016, 7 p.m.

**Theater Thikwa: »Hindernisse auf der Fahrbahn« (»Obstacles in the Road.«)**

Text-Music-Performance on Gugging poet Ernst Herbeck. Together with Torsten Holzapfel, Tim Petersen and Klaus Janek on the double bass, Ruth Geiersberger Herbeck will read and sing poems and folk songs. More information available at [www.thikwa.de](http://www.thikwa.de).

Friday, 30 September 2016, 7 p.m.

**Das Helmi: »Die letzte Lockerung« (»The Last Relaxation.«)**

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A Dada-Requiem by Berlin's anarchistic foam puppet performance collective. Written by and with Felix Loycke, Florian Loycke, Brian Morrow, Emir Tebatabai and further guests. A production of »Das Helmi« in conjunction with the Theater Festival »Grenzenlos Kultur«. You can find out more at [www.das-helmi.de](http://www.das-helmi.de).

Saturday, 1 October 2016, 4 p.m.

**HORA'BAND: Neues aus unserem und anderen Sonnensystemen (News from Our and Other Solar Systems)**

The band from the world-famous HORA Theater in Zurich. More information available at [www.hora.ch](http://www.hora.ch).

Saturday, 1 October 2016, 5 p.m.

**Meine Damen und Herren: Eine lange Strecke ist zu weit für mich (Ladies and Gentlemen: A long stretch is too far for me)**

Neodadaistic intervention by Hamburg's most important inclusive theater group in conjunction with the Theater Festival Grenzenlos Kultur. More information available at [www.meinedamenundherren.net](http://www.meinedamenundherren.net).

Saturday, 1 October 2016, 6 p.m.

**Les Reines Prochaines: Fremde Torten im falschen Paradies (Fancy Foreign Cakes in a False Paradise)**

In their current program, the legendary musical artists' collective Les Reines Prochaines plays new songs and chansons. You can find out more at [www.reinesprochaines.ch](http://www.reinesprochaines.ch)

Prices: Individual performance 16 Euros, reduced rate 12 Euros /

3 performances on 1 October 25 Euros, reduced rate 20 Euros /

all 5 performances 50 Euros, reduced rate 40 Euros

Prices include museum admission fee

Tickets available at the Museum Cash Desk or from our Online Shop at: [www.arpmuseum.org](http://www.arpmuseum.org)

Arp Museum Bahnhof Rolandseck remains open on these days until the start of these performances.

## Performance/ Theater/ Dance

Saturday, 22 October 2016, 5.30 p.m. **(Attention: Changed Time!)**

**Sacre – eine wahre Geschichte (A true Story)**

Artists with and without disabilities as well as amateurs all act together in this inclusive performance play by the Lebenshilfe in Bad Dürkheim that refers to Stravinsky's musical piece »Sacre du printemps«. This music, which caused a scandal at its premiere in 1913, provides them with the basis for a contemplation on longing, initiation and sacrifice.

Sacre is a production of the Lebenshilfe Bad Dürkheim e. V., supported by zeitraumexit Mannheim

Concept/Direction: Wolfgang Sautermeister, Organization / Artistic Assistance: Johanna Baumgärtel, Music:

Original Kurpfälzer Alphornbläser: Gerhard Busch, Herbert Hoffmann, Raphael Maier-Roquette, With: Johanna Baumgärtel, Gabi Deremaux, Monika Dietrich, Annette Gora, Johannes Instinsky, Volker Klein, Gabriele Oßwald, Silvia Szabó, Stephan Wenzel, Helga Zeidler. You will find more information at [www.arpmuseum.org](http://www.arpmuseum.org).

Admission is free as part of the Art Prize Award by the Landesverband der Lebenshilfe Rheinland-Pfalz e.V., beginning at 4.30 p.m. in the lobby of the new building of the Arp Museum.

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Saturday, 18 February 2017, 5 p.m. and 7.30 p.m. (Duration ca. 60 minutes)

**Kölner Kästchentreff Paper Theater**

Using the means of a zany collage, sound installations and folds of time, seven Cologne artists attempt to whisk the audience off to poetic spaces. Look out, it's dark!

With the participation of Theo Kerp, Gerd Kuck, Barbara Räderscheidt, Astrid Rosner, Herbert Rosner, Heribert Schulmeyer, Jojo Wolff, Max Zimmermann

Price: 16 Euros, reduced rate 12 Euros, (including museum entrance fee)

The museum will remain open on this day until 7:30 p.m.

Saturday, 18 March 2017, 7:30 p.m.

**»Dance and Music« – Choreographies by Hannah Ma and Reut Shemesh**

This evening is dedicated to the contemporary use of masks in dance.

With »Dieu Monstre«, Hannah Ma, who has Bavarian and Chinese roots, takes a good look at male initiation rites in the Alps and in Asia. In doing so, »full body masks« play a role as do questions concerning the changing conditions of »good« and »evil«.

Concept/Choreography: Hannah Ma, Interpretation: Maher Abdul Moaty, Costumes: Ele Bleffert, Music: Eine Alpensymphonie (R. Strauss)

In the choreography of »Wildwood Flowers« by Reut Shemesh, the focus is on black-and-white paper masks, created by artist Mona Kakanj. This piece also deals with identity and the assuming of roles.

Choreography and Concept: Reut Shemesh, Dance: Susanne Grau, Lisa Kirsch, Marja Hirvonen, Julia Riera, Masks: Mona Kakanj, Music: Nico Stallmann, Assistant: Felix Zilles-Perels

Price: 16 Euros, reduced rate 12 Euros, (including museum admission fee)

The museum will remain open on this day until 7:30 p.m.

**Open House Day at Arp Museum Bahnhof Rolandseck**

Admission and the program are free.

**Rheinisches Lesefest Kapt'n Book. (Rhenish Reading Festival Capt'n Book)**

Saturday, 12 November 2016, 11 a.m. – 6 p.m.

11:30 a.m.

**LeseTheater (Reading Theater) Michael Hain**

Theater for joining in »**Quentin Qualle – die Muräne hat Migräne (The Moray has a Migraine)**« by Heinz Rudolf Kunze and Jens Carstens (for children from age 4)

1 p.m.

**Musical Children's Book Reading Maite Kelly & Britta Sabbag »Die kleine Hummel Bommel (Little Bommel Bumblebee)«** by Britta Sabbag, Maite Kelly and Joëlle Turlonias (for children from age 4)

2 p.m.

**Reading Michael Engler »Elefantastische Reise – Unterwegs nach Indien (Elephantastic Journey - On the Way to India)«**

by Michael Engler and Joëlle Turlonias (for children from age 4)

3:30 p.m.

**Stefan Gemmel »Wie man Gespenster verjagt (How to Chase Away Ghosts)«**

by Stefan Gemmel and Cornelia Haas (for children from age 3)

4:30 p.m.

**Puppet Theater Lille Kartoffler »Der Froschkönig (The Frog Prince)«**

11 a.m. – 5 p.m.

**Shadow Play-Workshop** with Eva Wal

### **The Magic of Advent**

Sunday, 27 November 2016, 11 a.m. – 6 p.m.

2 p.m. – 3 p.m.

**»Liebe und Gefühligkeit (Love and Sensibility)« – The Ohrenkuss-Team reads its own texts**

3 p.m.

**theater monteure with the Solo Art Play »krims krams (odds and ends)« for children from 2 to 99 years**

With this play - wholly in the spirit of Dada - the audience may look forward to a playful, musical and sassy sound-word-game. You can find more information at [www.arpmuseum.org](http://www.arpmuseum.org) or [www.theater-monteure.de](http://www.theater-monteure.de).

3 p.m. – 4 p.m.

**Tour conducted by Curator Jutta Mattern and Participating Lebenshilfe Artists at the Studios of the Lebenshilfe Rhineland-Palatinate**

This tour is also being offered by Jutta Leichtfuß in easy language.

4:30 p.m.

**»Easy to Read«**

Readers with and without mental impairments read the stories »Always at Christmas« and »Night at the Museum« , from publications by the Lebenshilfe Bremen e.V., Büro für Leichte Sprache (Office of Easy-to-Read Publications)

4 p.m. – 5 p.m.

**Tour conducted by Curator Dr. Susanne Blöcker through the exhibition »Ready for the Stage, Act 2«**

5 p.m. – 6 p.m.

**Guided tour with Assistant Curator Sylvie Kyeck through the exhibition »Ready for the Stage, Act 1«**

You will find the entire program of the day at [www.arpmuseum.org](http://www.arpmuseum.org).

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**AufDadaTakt (In Dada Time)**

Sunday, 12 February 2017, 11 a.m. – 6 p.m.

1 p.m. – 5 p.m.

**Shadow Theater-Workshop** with Rudi Strauch

1 p.m. – 2 p.m.

**Theme Tour: Commedia dell'Arte with Markus Kupferblum**

Reservation required, contact Nicole Schmidt: +49(0)2228-942523 or [schmidt@arpmuseum.org](mailto:schmidt@arpmuseum.org).

3 p.m.

**Markus Kupferblum with his dadasophic reverence »Wolkenpumpe«**

100 years after the birth of Dada, Markus Kupferblum and his »Schlüterwerke« ensemble stages a Dadaesque play and musical theater of a very special kind at Arp Museum.

You will find the entire program of the day at [www.arpmuseum.org](http://www.arpmuseum.org).

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## Exhibition Preview 2016/2017

### Still running from the theme year for 2015 »Freiräume (Free Spaces)«

until 16 October 2016

**Kunstkammer Rau 10:**

**Children of Mankind. Children's Lives  
between Desire and Reality**

### Theme year for 2016 »Galerie Dada (Dada Gallery)«

30 July 2016 until 23 April 2017

**Arp Collection 2016**

21 August 2016 until 22 January 2017

**Other Realities**

23 September 2016 until 23 April 2017

**Ready for the Stage, Act 1 (1900–  
2016)**

11 November 2016 until 7 May 2017

**Ready for the Stage, Act 2 (1600–  
1900)**

### Theme year for 2017 »10 Years at Arp Museum Bahnhof Rolandseck«

from 28 May 2017 until 7 January 2018

**Henry Moore**

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**Kunstkammer Rau 10 (Anniversary Exhibition):**

**Children of Mankind. The Lives of Children between Longing and Reality**

20 September 2015 to 16 October 2016



August Macke, Clown im grünen Kostüm, 1912  
© Arp Museum Bahnhof Rolandseck / Sammlung Rau für UNICEF  
Foto: Mick Vincenz

The art collector and philanthropist Gustav Rau, who worked as a pediatrician in the Democratic Republic of the Congo, cared very much about children. This is reflected in the paintings and sculptures in his superb collection. For this 10th exhibition in the Rau Chamber of Art at the Arp Museum, these works are being showcased in an exciting dialogue with award-winning photographs from the international »UNICEF Photo of the Year« competition. The fascinating confrontation between historical paintings and excellent journalistic photos shows a view to children and childhood - from the Middle Ages to the present day. They report on being blessed with children in works by Van der Plaes and Sjöström, but also portray the hard everyday life of many children in the world's slums and disaster areas in works by Michelin und Bleasdale. Viewers gaze over Liebermann's shoulder at orphan girls in Amsterdam, with Boushnak showing Yemenite school children of today. And they experience the development from toddler to adolescence, learning something about the social roles and lives of children over the course of time.

**Arp Collection 2016**

30 July 2016 to 23 April 2017



Hans Arp und Sophie Taeuber, Amphore, 1917, © für die Werke von Hans Arp: VG-Bild-Kunst Bonn, Foto: Mick Vincenz

This year's theme »Dada Gallery« also provides the impetus for the presentation of the Arp Collection under the auspices of this pioneering art movement during World War I. In doing so, it ties in with the previous exhibition »Dada Genesis«, which already introduced Hans Arp and Sophie Taeuber-Arp as protagonists of the early Dada years in Zurich. Using examples from the collection, the exhibition now demonstrates how numerous artistic principles espoused by Arp and Taeuber-Arp have their origins in this short artistic phase of 1916/17, principles which from this point on will leave traces in the development of their respective work as a whole. Thus, »Dada« runs like a red thread throughout the presentation, allowing over and over again for artistic references (in

images, poetically, and sometimes humorously) as bridges to their early Dadaist works. The arrangement into individual themes such as relief, composition, collage, language, dance, etc., provides impressive insights into an extraordinary oeuvre in this way.

In addition, in the two exhibition cubicles, the one focus is on the »Cabaret Voltaire« , the legendary Zurich bar frequented by the artists that emphasizes the topic of the stage and another focus is on Sophie Taeuber's marionettes for the play »König Hirsch« that emphasizes the topic of the dance. The Cabinet, which contains texts and quotes by Hans Arp and his artist colleagues, is devoted to their numerous innovations in the area of abstract language.

## **Other Realities**

21 August 2016 to 22 January 2017



Danny Scholz, König Johannes, 2016, © atelierblau, Foto: Stefan Ahlers

In the Dada Year 2016, the exhibition »Other Realities« focuses on art that comes about beyond the established structures of the art system. For it was none other than the Dadaists who in 1916 began to question traditional notions of art and »dismantle these boundaries«, allowing for artistic forms of expression beyond what had been known heretofore. Works are on display by 51 artists from six studios of the Lebenshilfe organization in Rhineland-Palatinate and Ebernach Monastery in Cochem. The exhibition takes up the interest in the raw creative power of a person with psychological or mental impairments, something which harks back to the early 20th century. In engaging with these images revealing one's own inner state, it is not the patient, but the artist, in the person that stands at the forefront. The exhibition is dedicated to these worlds of experience in painting, drawing and sculpture, and encompasses themes such as Me and the Others, sexuality and free gestural forms.

## **Ready for the Stage, Act 1 (1900–2016)**

23 September 2016 to 23 April 2017



Arnulf Rainer, Ulrich Wildgruber, 1997/98, © Theaterwissenschaftliche Sammlung, Universität zu Köln. Foto: Christina Vollmert

Inspired by the legendary »Cabaret Voltaire« in Zurich, this great Dada Anniversary Year 2016 is dedicating itself to two interrelated exhibitions with the theme of the stage in the visual arts from the 17th century to the present day. And with this, the changing relationship between image and stage is being shown its respective historical context, comprehensively and across the genres, for the



first time in Germany in a particular exhibition project. The presentation »Ready for the Stage, Act 1 (1900–2016)« comprises works from Classical Modernism to contemporary art. Using stage models, costumes, video works, but also paintings and sculptures, the relationships between the performative and the visual arts are introduced in their myriad facets. A portion of the works on display takes theater as its theme in the form of paintings or performances, another part has come about in connection with actual stage performances. On display are works by artists such as Piet Mondrian, Vladimir Tatlin, Alexandra Exter, Daniel Spoerri, Andor Weininger, George Grosz, Nadja Schöllhammer, Markus Lüpertz, Alexandra Hopf, Torsten Jurell, Leiko Ikemura, Bill Viola, Arnulf Rainer, Claus Richter, Irmel Droese, Marcel Dzama and Marvin Gaye Chetwynd.

## **Ready for the Stage, Act 2 (1600–1900)**

11 November 2016 to 7 May 2017



Pietro Longhi od. Giuseppe de Gobbis, Il Ridotto um 1750, Arp Museum Bahnhof Rolandseck / Sammlung Rau für UNICEF, Foto: Horst Bernhard

For centuries now, there has been an active exchange between the visual arts and theater. Arp Museum Bahnhof Rolandseck is devoting a large-scale exhibition in two acts to this mutual influence. In the Rau Chamber of Art, the exhibition »Ready for the Stage, Act 2 (1600–1900)« illustrates the close interplay between image and stage from Baroque times to Modernism. Before the first real theater buildings were established, plays were performed upon a simple stage of wooden boards set up in public places. This folk theater, which was often satirical, thrived on its figure types that embodied human weaknesses and virtues. They were so popular that we even find them in 17th-century genre painting. Vice versa, architectural paintings that used a central perspective served as models for the stage sets of that era. Many renowned painters and architects also worked directly on stage designs from that time on. The Baroque Court Theater was an overall work of art, with all of the arts working hand in hand together - at the service of the absolute ruler, who himself performed as dancer, singer, or actor. At the same time the professional actor was emerging. The cult of the star began. Actors, singers, and dancers gained presence and prominence in portraiture. Within the bourgeois theater of the 19th century they played a central role. By contrast, the miniature marionette theater for everyone kept alive the ancient folk theater from Renaissance and Baroque times.

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