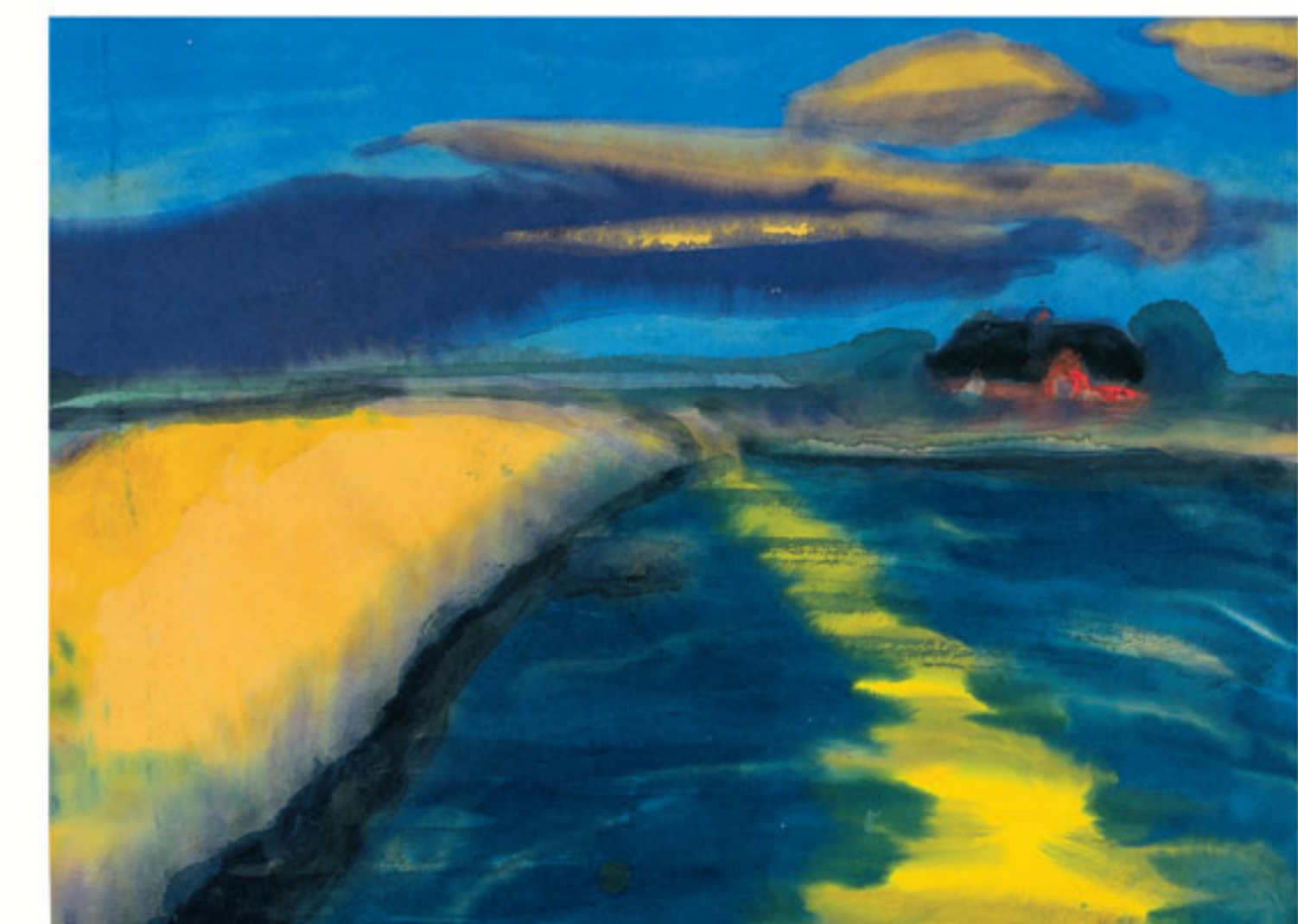




the mountains or even on distant continents. The most prominent examples are August Macke's famous views of Tunis.

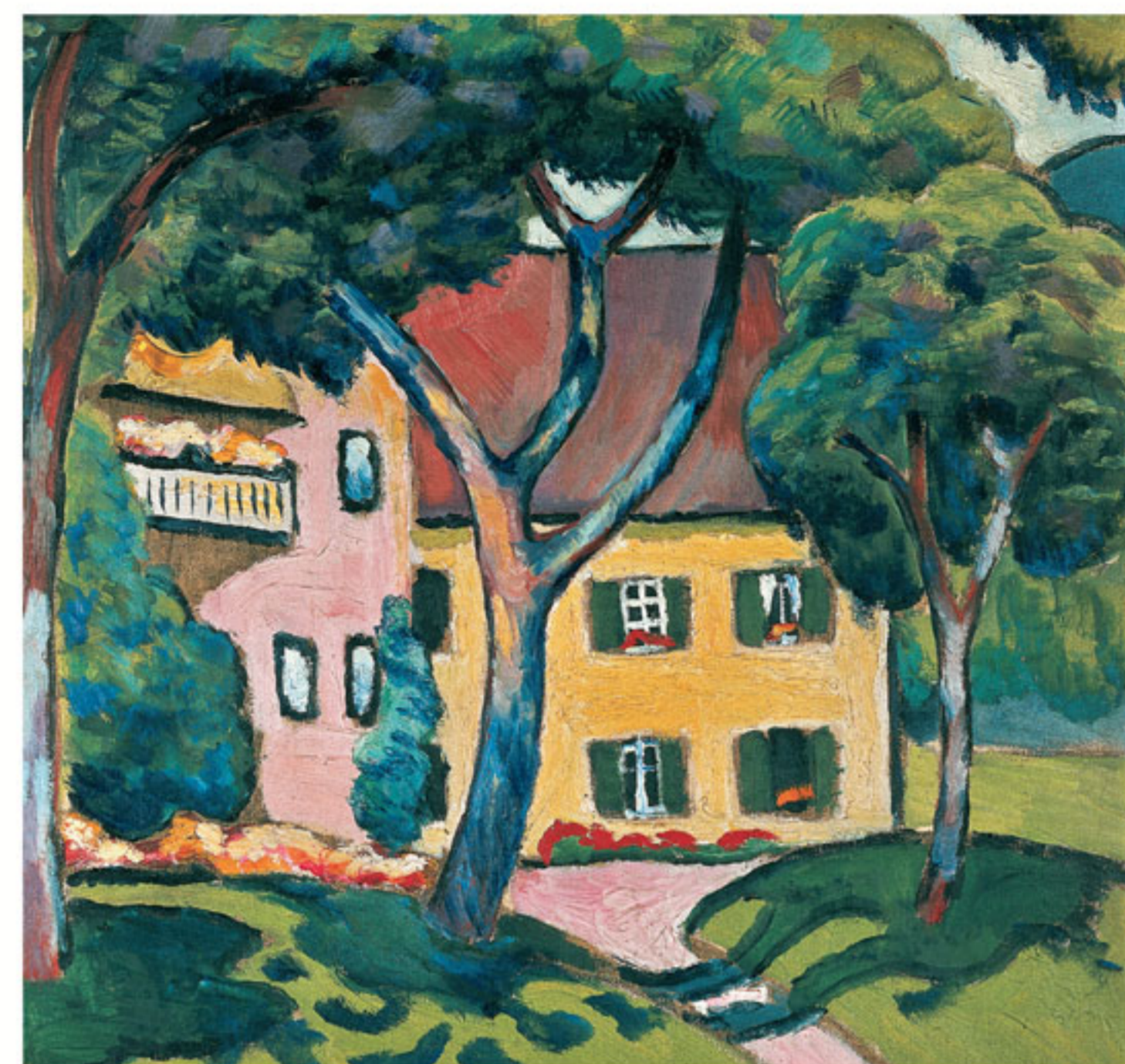
The exquisitely colorful range of the collection bridges the first fifty years of the 20th century. It reflects the affinity of artists who worked

within the radius of "Die Brücke", "Bauhaus" and "Der Blaue Reiter", enabling the thematic affiliation and the diversity of their various standpoints to emerge clearly. Although it focuses on paintings by Emil Nolde, August Macke, Franz Marc, Lyonel Feininger, Erich Heckel, Alexej von Jawlensky and Paul Klee, the collection also encompasses other important works such as those by



11. August Macke, View of an Alley, 1914

12. Emil Nolde, Evening Marsh Landscape with Farmstead, 1935



Max Beckmann, Lovis Corinth, Otto Dix, Ernst Ludwig Kirchner, Oskar Kokoschka, Käthe Kollwitz, Oskar Moll, Otto Mueller, Paula Modersohn-Becker, Christian Rohlf, Karl Schmidt-Rottluff and Hans Purmann.

©Nolde-Stiftung, Seebüll 2012: Emil Nolde, ©Nachlass Erich Heckel, Hemmenhofen 2012: Erich Heckel, ©VG Bild-Kunst, Bonn 2012: Otto Dix, Lyonel Feininger, Alexej Jawlensky, ©Walter Schemstein: Foto Kunstmuseum Mülheim an der Ruhr

13. August Macke, House in Staudach on Lake Tegern, 1910

14. Alexej Jawlensky, On a Red Cloth, 1909



#### THE ZIEGLER FOUNDATION ONLINE

Our website provides in-depth information on the Foundation as well as a virtual tour of the collection. The multimedia presentation provides excellent orientation to the museum and encourages visitors to view the paintings in real life.  
[www.stiftung-sammlung-ziegler.de](http://www.stiftung-sammlung-ziegler.de)

#### AUDIOGUIDE

Audio guides are available when visiting the exhibition. A description of each painting can be activated individually on the device's console, allowing visitors to personalize their tour.

#### TOURS

Tours with Dr. Michael Kuhleemann: Specific dates and times can be found on the Ziegler Collection Foundation's website. Appointments can be made upon request by e-mailing [mk.stiftung@sammlung-ziegler.de](mailto:mk.stiftung@sammlung-ziegler.de)

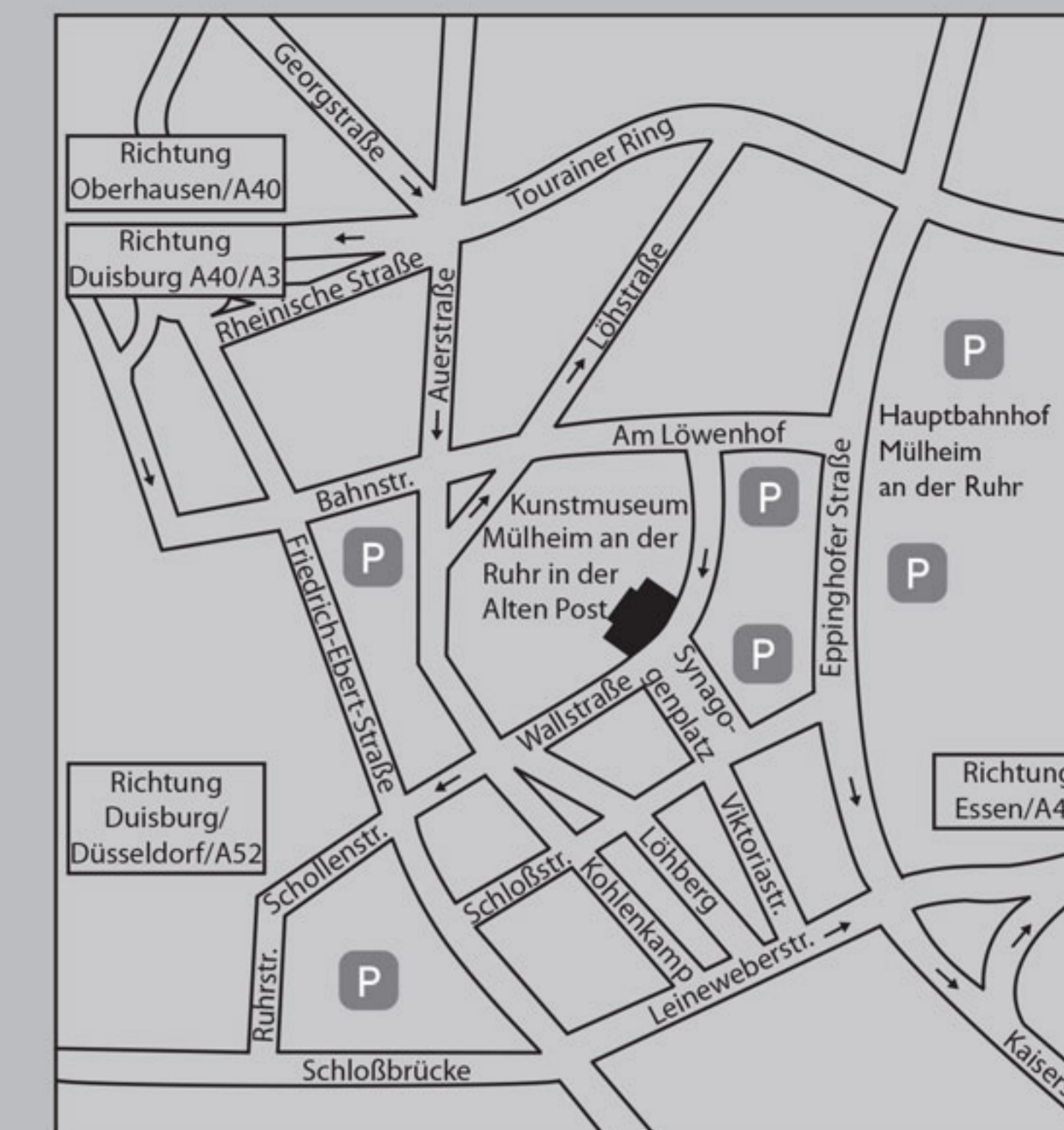
#### OPENING HOURS/ADMISSION

Tuesday, Wednesday, Friday 11 a.m. to 5 p.m.  
Thursday 11 a.m. to 9 p.m.  
Saturday, Sunday and bank holidays 10 a.m. to 5 p.m.  
Closed on Mondays

Admission € 4.00, reduced rate € 2.00  
Family ticket (2 adults, max. 2 children) € 8.00  
Children under 6 free  
School classes € 2.00 per child (includes tour)  
Entry is free on Wednesdays after 2 p.m.

#### DIRECTIONS

Located in the middle of the city close to the central train station (approx. 5 min. walk);  
Parking lots for cars can be found in the center of the city. If using a SAT NAV/GPS, please enter "Bahnstrasse 11"



## The Ziegler Collection

at the Kunstmuseum Mülheim an der Ruhr



Kunstmuseum Mülheim an der Ruhr  
in der Alten Post  
with the Ziegler Collection Foundation  
Synagogenplatz 1  
45468 Mülheim an der Ruhr  
Tel.: 0208/455 4138 (museum desk)  
Fax: 0208/455 4134  
[kunstmuseum@stadt-mh.de](mailto:kunstmuseum@stadt-mh.de)  
[www.kunstmuseum-mh.de](http://www.kunstmuseum-mh.de)



[www.stiftung-sammlung-ziegler.de](http://www.stiftung-sammlung-ziegler.de)

STIFTUNG SAMMLUNG ZIEGLER  
Im Kunstmuseum Mülheim an der Ruhr

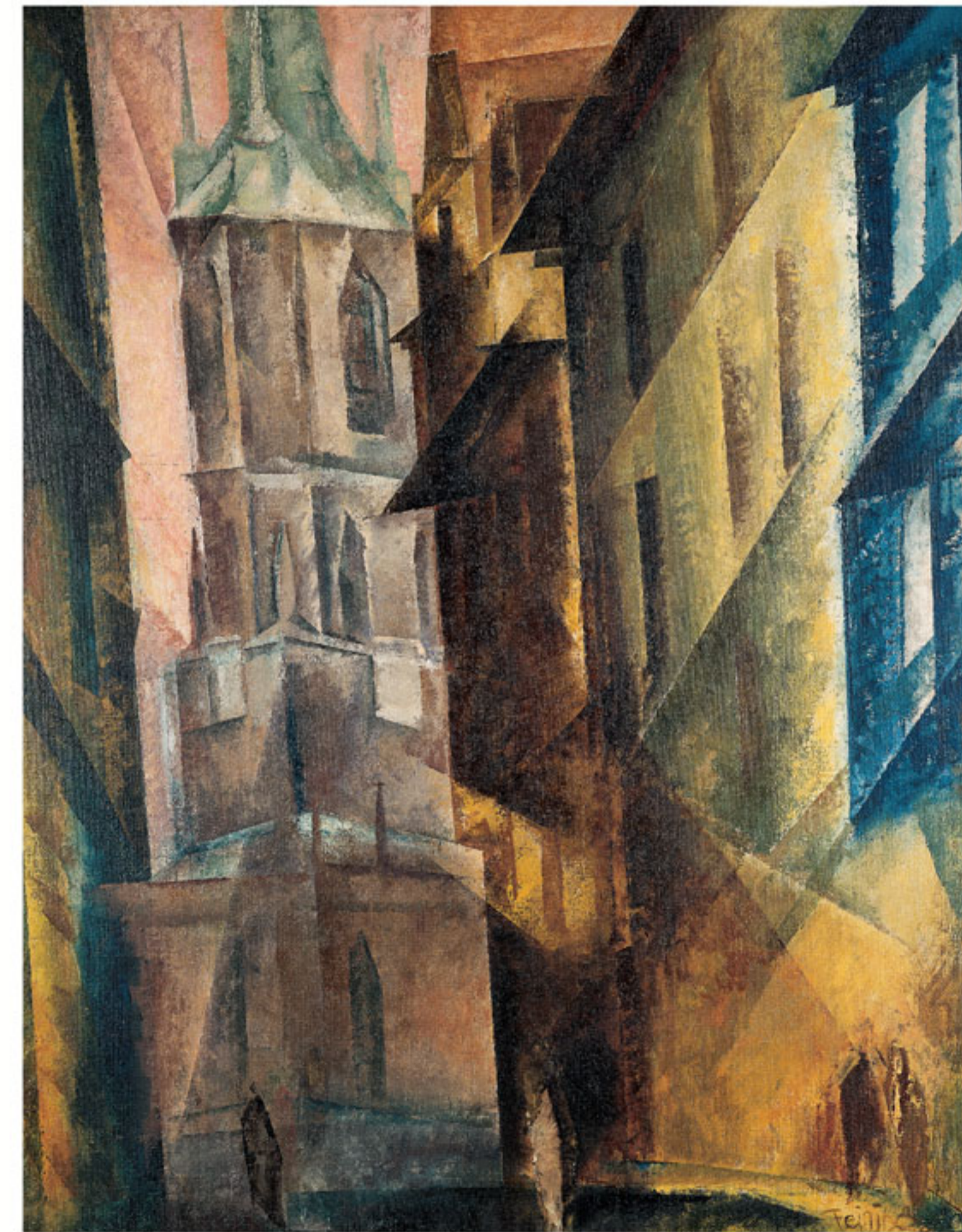
STIFTUNG SAMMLUNG ZIEGLER  
Im Kunstmuseum Mülheim an der Ruhr

In the late 1950s, Karl Ziegler (1898–1973), former Director of the Max Planck Institute in Mülheim an der Ruhr and winner of the Nobel Prize in Chemistry, began a collection of outstanding works of Expressionism and modern art with his wife Maria, which has become one of the most famous collections in the region. “Our enjoyment of beauty was the only factor that motivated us when purchasing the treasures we surround ourselves with,” stated Karl Ziegler later. In other words, the couple based their collection on their own aesthetic inclinations and not on art history considerations. From their intuitive approach to art, a coherent art collection came into being which provides very personal insights into early 20th century painting. The 44 paintings form the core of the museum’s collection and the basis of the Ziegler Collection Foundation which was established in 2002. This independent foundation includes the holdings from Karl and Maria Ziegler as well as the 72 paintings which were collected by their descendents.



Title: Prof. Karl Ziegler at the Max-Planck-Institute  
Prof. Karl Ziegler and his wife Maria at a reception at the town hall in Mülheim

Early acquisitions in particular reflect the couple’s love of nature and the places to which they were closely connected. The painting *Red Tower II* which was purchased in 1967 probably reminded the family of the time they spent in Halle where Karl Ziegler worked for many years as the Director of the Chemical Institute at the university. This composition is one of Feininger’s images of Halle, a series of eleven views of the city which the Nazi regime confiscated and removed from the Moritzburg during their “degenerate art” campaign in 1937 – a year



01. Lyonel Feininger, *The Red Tower II (Halle)*, 1930



after Ziegler moved to Halle. Today, all the works can be found in museums scattered throughout Germany. With its crystalline structure of sharply fragmented spaces, this painting is a typical example of the style Feininger called “prism-ism”, which he oriented on Cubism. No less typical, but much less well-known and rarely seen in public collections, are works such as his 1941 *Railroad Train*. Like Paul Klee, Feininger also developed a



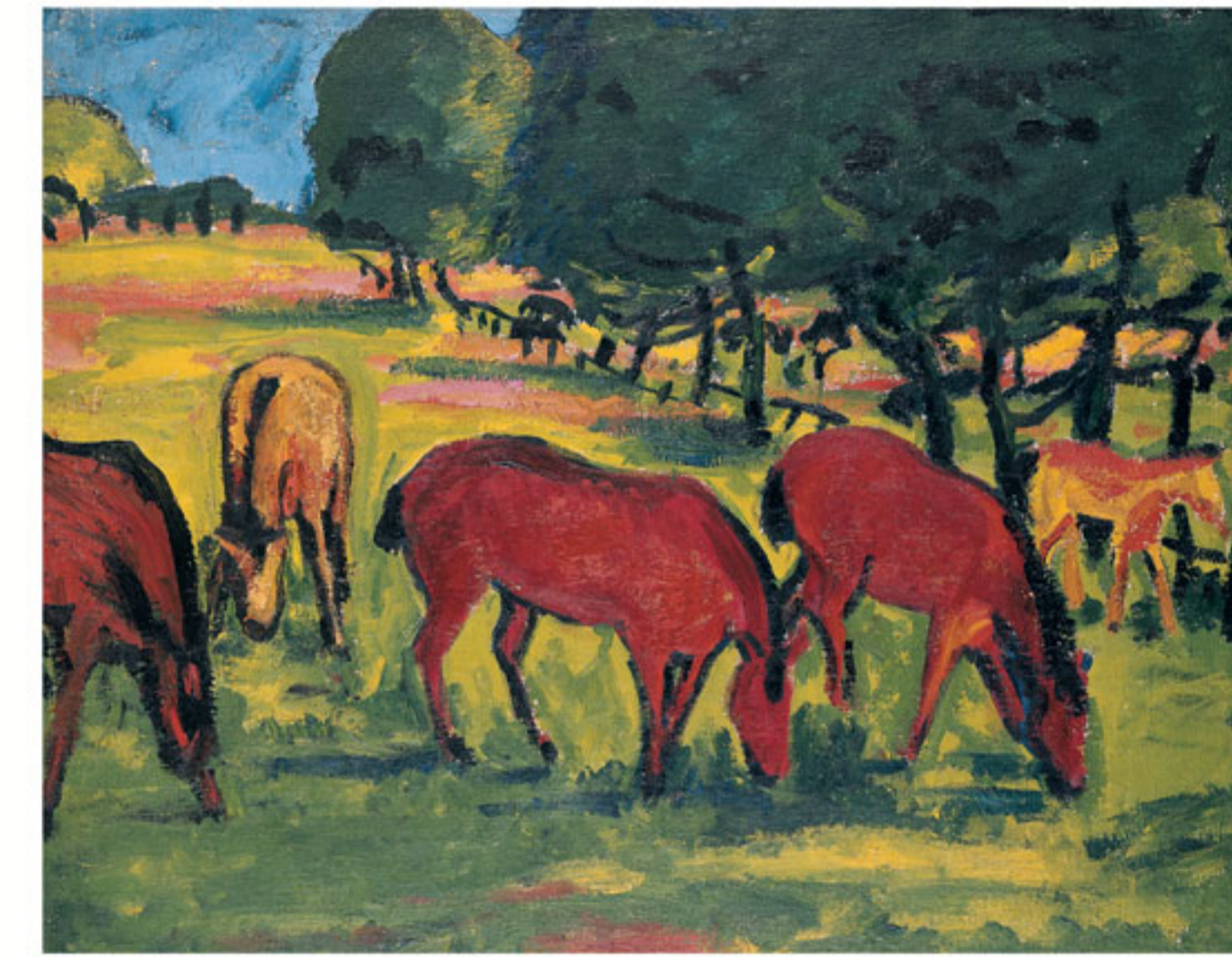
02. Lyonel Feininger, *Railroad Train*, 1941  
03. Paul Klee, *Garden on the Plains I*, 1920

child-like formal vocabulary which draws its intensity of expression from extreme simplification and distortion of perspective. Because many of the elements in the image are skewed and appear to be on the verge of falling over, this painting of a steam-powered train has an almost onomatopoeic effect. The arches of the buildings become bumps across which the train rumbles; one can almost hear their metallic clatter and clank, squeal and pound, whereas the fragile relationship between the weight of the machine and the thin-walled supporting structure energizes the painting. Feininger attempted to let off artistic steam in such “whimsical compositions” which he himself called “children’s drawings.”

Since the subsequent generations of the family continued to collect art along the same lines as Karl and Maria Ziegler, the two collections complement each other superbly. A preference for carefree and intimate Ex-



04. Emil Nolde, *Flower Garden with Foxgloves and Tiger Lilies*, 1920

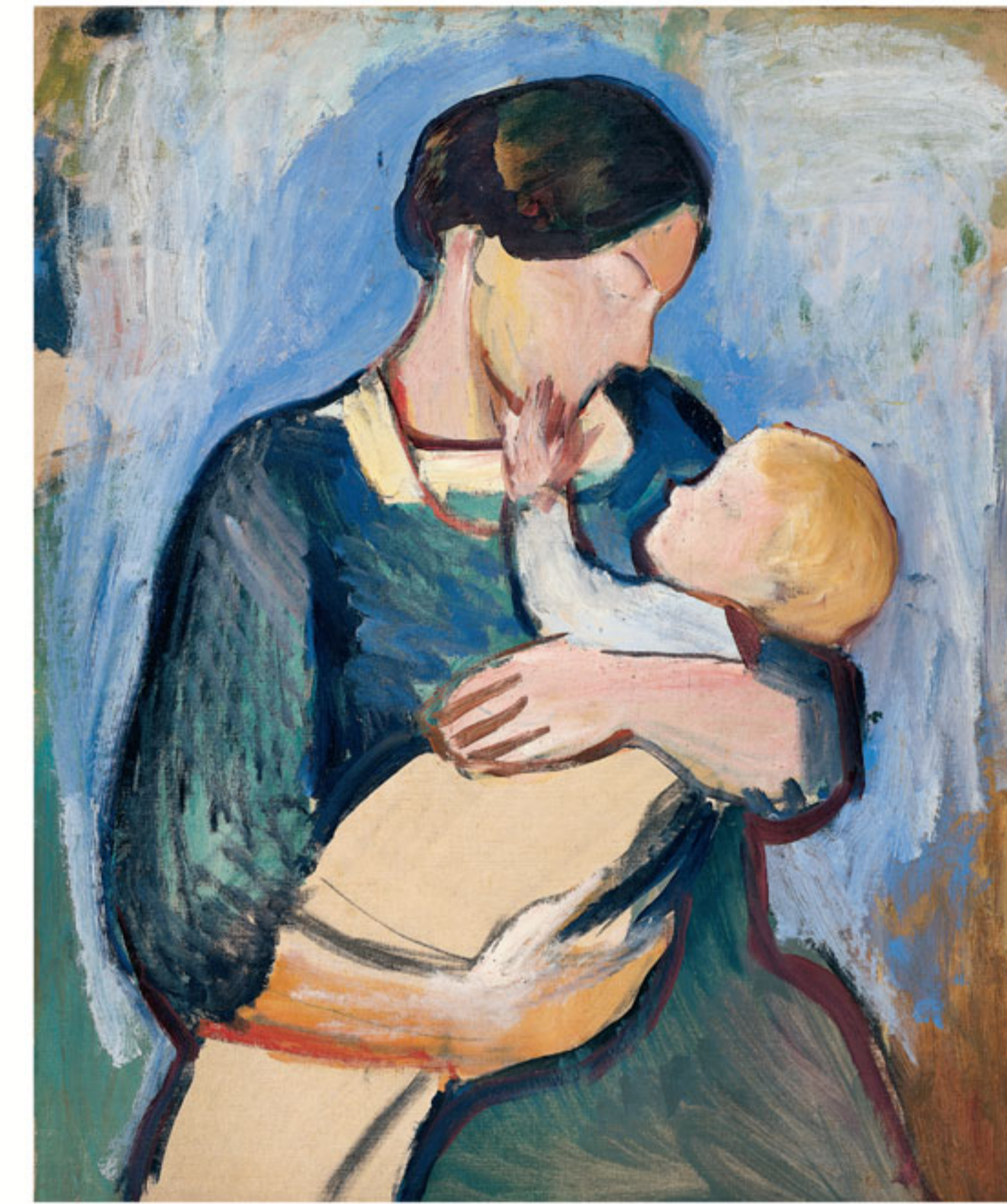


pressionist works forms the basis of the family’s shared passion for collecting. Images of flowers, depictions of animals and landscapes, paintings of ships and especially of children support the power of beauty that is a counterpoint to the frequently pessimistic mood of modern art. The numerous images of flowers recollect how the



05. Erich Heckel, *Grazing Horses*, 1909  
06. Franz Marc, *Sleeping Deer*, 1913

Ziegler’s extensive and lovingly designed garden colorfully continued in their living room. It is the garden itself which is the subject of *Flower Garden with Foxgloves and Tiger Lilies*. With its tightly composed detail and the close-up angle from which the flowers are seen from below, Nolde achieved a compact



arrangement of the brilliant blossoms similar to a still-life which invites us to meditate on the elemental forces of nature and the endless regeneration of life.



07. August Macke, *Mother with Child*, 1910  
08. Otto Dix, *Infant on Red Cushion*, 1927/1928



sheep appear to elude human understanding in their own peculiar way; they appear self-contained, bound only to the laws of nature and art. The depictions of children found in the collection also appear to be freed of conventional associations; middle-class portraits with their fondness for well-mannered poses have been largely abandoned in favor of unaffected, natural gestures. In addition, the collection contains an impressive number of depictions of remote towns and landscapes found in



09. Ernst Ludwig Kirchner, *4 Cows*, 1918  
10. Erich Heckel, *Ghent*, 1924

the eyes of an animal?” An entire menagerie is brought together by several artists who view the subject from their different perspectives. Parrots and marabou storks, horses and deer, cows and