

Press Kit

21 x 21.

Die RuhrKunstMuseen auf dem Hügel

APRIL 11 – JULY 27, 2025

VILLA HÜGEL

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Osthaus Museum Hagen

Emil Schumacher Museum

Museum Ostwall in the Dortmunder U

Kunstmuseum Bochum

Museum Folkwang | Essen



21×21.

RUHRKUNSTMUSEEN AUF DEM HÜGEL

Large special exhibition shows highlights from the collections of the 21 art museums in the Ruhr region in dialogue with each other

11 APRIL TO 27 JULY 2025 | VILLA HÜGEL, ESSEN

PRESS RELEASE

The 21 RuhrKunstMuseen represent a unique urban museum landscape in Europe and showcase over 150 art exhibitions every year across 45,000 square metres in 16 cities in the Ruhr region. Founded as part of RUHR.2010 – European Capital of Culture, the network is realising a large-scale exhibition project to mark its 15th anniversary in spring 2025, bringing together the RuhrKunstMuseen collections in a joint show at Villa Hügel in Essen. Exceptional works from the diverse collections will enter into a dialogue that is both surprising and inspiring – the special exhibition will be put together entirely from the world-class art collections of the region's own museums.

The collections of the RuhrKunstMuseen range from modernist masterpieces to important positions in contemporary art and encompass important national and international art movements of the 20th and 21st centuries, such as Expressionism, New Objectivity and post-war art with Art Informel, Concrete Art, Zero and Fluxus as well as the feminist avant-garde. The economic upswing prevalent in many cities in the early 20th century, triggered by industrialisation and the civic engagement of donors, patrons and employees in many places, as well as a new democratic spirit of optimism fuelling the post-war period, helping to found numerous new museums and universities, continues to shape the region's cultural identity to this day. This has created the conditions for a rich museum landscape with a unique character that has been growing dynamically for more than 100 years. In the Ruhr region, industrial culture and art history go hand in hand.

SPECIAL EXHIBITION 21x21

The exhibition *21x21. Die RuhrKunstMuseen auf dem Hügel* opens a new chapter: for the very first time, all the museums in the network will be presenting selected highlights from their collections in a joint exhibition held at Villa Hügel in Essen. The concept of the show consists of a dialogue of works from the different collections presented in ten playfully associative themed rooms. Almost all artistic genres are represented – from painting, photography, graphic work and sculpture to multimedia installations. The spectrum ranges from works of Classical Modernism to positions of the immediate present. Internationally renowned artists meet regional positions and artist groups closely associated with the Ruhr region. The exhibition can be seen from 11 April to 27 July 2025 and offers a unique opportunity to gain a comprehensive image of the museum collections of the Ruhr region.

VILLA HÜGEL

The special exhibition *21x21* will be shown in the historic Villa Hügel in the Bredeney area of Essen. The listed villa and the neighbouring 40-hectare park are owned by the non-profit Alfried Krupp von Bohlen und Halbach Foundation. With its commitment, the foundation not only ensures the preservation and maintenance of the premises, but also makes it a lively meeting place for visitors.

Villa Hügel was built between 1870 and 1873 as a residence for the Krupp family of industrialists and was lived in by four generations. In 1953, it opened its doors to the public with its first art exhibition. This was the start of an exhibition tradition that continues to this day. Exhibitions such as *Sinn und Sinnlichkeit. Das Flämische Stillleben 1550–1680* (2002), *Katharina Fritsch* (2016) and *Josef Albers. Interaction* (2018) attracted an international audience and wrote a success story that the exhibition *21x21*, which is substantially supported by the Krupp Foundation, continues.

With its 399 rooms and a space of more than 11,000 square metres, Villa Hügel is not only an important industrial monument, but also a place that reflects German history in a unique way. It offers the participating museums and exhibited works an impressive historical setting in which to bring the region's industrial culture and art historical interrelationships to life.



IMPULSE WORKS AS A STARTING POINT – DISCOVERING THE COLLECTIONS IN THEMED ROOMS

The special aspect about the exhibition is that each of the 21 museums presents itself and the focus of its collection through a so-called 'impulse work', inviting the partner museums to respond with works from their own collections. Striking individual works have been selected that reflect the strengths and orientation of the individual museums in a special way.

The Lehmbruck Museum – Centre of International Sculpture in Duisburg presents the sculpture *Große Sinnende* (1913) by Wilhelm Lehmbruck and thus looks at the female image. First exhibited at the *Salon des Indépendants* in Paris in spring 1914, the work is considered a key example of expressive sculpture. It shows the larger-than-life nude of a self-confident young woman of her time. It is juxtaposed with a painting by Lehmbruck's contemporary Paula Modersohn-Becker from Märkisches Museum in Witten. With a large-format double portrait of a woman by Gerhard Richter from the 1960s (LUDWIGGALERIE Schloss Oberhausen), the thematic overview continues through the 20th and 21st centuries to more recent and overtly feminist works such as a *Herdbild* by Rosemarie Trockel from the 1990s (Museum Küppersmühle, Duisburg) or the painting *The Potential of Being* (2017) by the American painter and performance artist Eliza Douglas (Museum Folkwang, Essen).



INDUSTRIAL HERITAGE OF THE RUHR AREA

The exhibition also focuses on works that deal with the industrial heritage and history of coal mining in the Ruhr region. International and regional positions, classic media and multimedia spaces of experience come together here. These include the photo series by German-American Michael Wolf (1954–2019) devoted to *Die Lebensbedingungen einer Bergmannssiedlung am Beispiel von Bottrop-Ebel* as well as the six-channel sound installation *mono / industriell* by Denise Ritter. Shortly before the Prosper-Haniel colliery closed, the Dortmund artist captured the typical industrial sounds that had characterised the everyday working life of miners for decades. In the exhibition, her sound installation interacts with positions of abstraction, such as the works of the internationally influential Bottrop-born artist Josef Albers.

THEMED ROOM ON LANDSCAPE

In another themed room, alpine landscapes by Ernst Ludwig Kirchner, Alexej von Jawlensky and Gabriele Münter are set alongside impressions from the Ruhr region – for example, a black-and-white photograph from LUDWIGGALERIE Schloss Oberhausen by the well-known Ruhr photographer Rudolf Holtappel entitled *Schneelandschaft bei Gelsenkirchen* (1962); smoking chimneys can be seen in the background. The large-format photograph *Coal Seam, Bergwerk Prosper-Haniel 4* by the Canadian-American Becher student Miles Coolidge from the Josef Albers Museum Bottrop Quadrat is a fitting addition to the exhibition.

SOCIAL CRITICISM AND POLITICAL WORK

Social change is explored in the themed room devoted to 'Umbrüche' (Upheavals). The work *Ohne Titel (Stahl Tisch)* by Beuys's pupil Anatol (1931–2019) is the impulse work here. It is a relic of a legendary action that took place in December 1968 in the Düsseldorf underground artists' club Cream Cheese. Three so-called speakers had their wrists strapped to a steel table. Anatol used remote-controlled light signals to alternately ask them to speak or remain silent. This work from Museum Ostwall in Dortmund is combined with Martin Kippenberger's painting *We don't have problems with disco door-waiters, if they don't let us in, we don't let them out* (1986) from Museum Folkwang in Essen. With works by Emil Schumacher, Werner Gilles and Erich Mueller Kraus, the exhibition also looks back to the period immediately after the end of the Second World War.

THE DYNAMICS OF MOVEMENT IN SPACE AND TIME

In the themed room dedicated to 'Dynamik' (Dynamics), aspects of mobility and the dense road and motorway network in the Ruhr region are brought to mind through an entire series of works. For example, Hans-Christian Schink's photograph of a large motorway bridge from Museum Küppersmühle in Duisburg is juxtaposed with Michael Sailstorfer's installation *Zeit ist keine Autobahn – Basel* (2011) from Kunsthalle Recklinghausen. A car tyre rotating on a wall surface leaves a constantly growing pile of rubber abrasion behind. A photograph of tracks in the snow by Anton Stankowski from the 1930s from the collection of the Ruhr-Universität Bochum and a lithograph by Katharina Grosse with gestural colour applications from Kunstmuseum Mülheim complete the compilation. Ideas of transience and permanence, mobility and standstill enter into an exciting dialogue here.



SHOWCASE ON CONSUMER CULTURE

The development of consumer behaviour from the beginning of the 20th century to the present day is the subject of the themed room addressing 'Kauflust' (Shopping mania). Two paintings by August Macke, *Helle Frauen vor Hutladen* (1913) from Osthaus Museum in Hagen and *Modes: Frau mit Sonnenschirm vor Hutladen* (1914) from Museum Folkwang in Essen show passers-by admiring the window displays of department stores and are early testimonies to early consumerism. The two works are combined with contemporary photographs by Gudrun Kemsal from the LUDWIGGALERIE Schloss Oberhausen, among others, whose series *Apple Store I* and *Apple Store II* (2013) show people reflected in the glass facades of today's city centres. Photographs by Dietmar Riemann and Tata Ronkholz capture the shopping worlds of the 1980s and follow the flaneur's gaze through the shop windows. The room is complemented by three 'Horten honeycombs' from Gustav-Lübcke-Museum in Hamm, ceramic tiles designed by Egon Eiermann, which adorned the facades of all branches of the Horten department store chain until the end of the 1970s and characterised the image of German city centres for decades.

SPRINGBOARD FOR INDIVIDUAL DISCOVERIES

21x21 not only provides the public with the unique opportunity to experience a multifaceted interplay of the 21 museum collections – but the special exhibition at Villa Hügel also offers an ideal introduction to discovering the unique museum landscape between the Rhine, Ruhr, Emscher and Lippe rivers on one's own initiative and to explore the individual museums independently.

So head to the Ruhr region! Whether by car, bus, train, bike or on foot along the many hiking trails: if one wants to explore all 21 museums, stamina is needed. But the visitor will be rewarded. The evening view of the *Tetrahedron* in Bottrop or the *Tiger and Turtle* rollercoaster installation in Duisburg at sunset round off the museum tour.

COLLECTION HISTORY – ALSO IN DIGITAL FORM

The exhibition is complemented by an even more comprehensive digital presentation of the 21 RuhrKunstMuseen collections. The digital web app www.21x21.de with around 400 works of art has been online since 7 November 2024. Users can also find the digital 'museum match' here, which playfully compares personal preferences with the collections of the 21 art museums. The digital project was the initial spark for the exhibition at Villa Hügel and is also supported by the Krupp Foundation.

RUHRKUNSTMUSEEN NETWORK

Kunstmuseum Bochum | Kunstsammlungen der Ruhr-Universität Bochum: Museum moderner und zeitgenössischer Kunst | Kunstsammlungen der Ruhr-Universität Bochum: Situation Kunst mit Museum unter Tage | Josef Albers Museum Quadrat Bottrop | Museum Ostwall im Dortmunder U | Lehmbruck Museum | MKM Museum Küppersmühle für Moderne Kunst | Museum DKM | Museum Folkwang | Kunstmuseum Gelsenkirchen | Emil Schumacher Museum | Osthaus Museum Hagen | Gustav-Lübcke-Museum Hamm | Emschertal-Museum Herne, Städtische Galerie | Flottmann-Hallen Herne | Museum Haus Ophardicke | Skulpturenmuseum Marl | Kunstmuseum Mülheim an der Ruhr | LUDWIGGALERIE Schloss Oberhausen | Kunsthalle Recklinghausen | Zentrum für Internationale Lichtkunst Unna | Märkisches Museum Witten

WWW.RUHRKUNSTMUSEEN.COM

ACCOMPANYING PROGRAMME

The exhibition is accompanied by a varied supporting programme. From guided tours with curators and artists to lectures and panel discussions, various events are planned. Particularly noteworthy are the bus tours to all 21 RuhrKunstMuseen on Saturdays during the exhibition period. Information on ticket bookings, opening hours and the full programme will follow at www.villahuegel.de.

SPONSORS AND PARTNERS:

Ministerium für
Kultur und Wissenschaft
des Landes Nordrhein-Westfalen



IMAGE CREDITS:

1. **Kunstmuseum Bochum**, Frank Stella, *Moultonville IV*, 1966, 310 × 215 cm, acrylic paint on canvas © VG Bild-Kunst, Bonn, 2025

2. **LUDWIGGALERIE Schloss Oberhausen**, Rudolf Holtappel, *(Schneelandschaft bei) Gelsenkirchen*, 1962, silver gelatine print, later print 09, 17.4 × 23.2 cm
© Rudolf Holtappel Estate LUDWIGGALERIE Schloss Oberhausen

3. **Museum Folkwang**, August Macke, *Modes: Frau mit Sonnenschirm vor Hutladen*, 1914, oil on canvas, 60.5 × 50.5 cm

4. **Villa Hügel**, exterior view with park
© Alfried Krupp von Bohlen und Halbach Foundation

5. **Lehmbruck Museum Duisburg**, Wilhelm Lehmbruck, *Große Sinnende*, 1913

6. **MKM Museum Küppersmühle für Moderne Kunst, Duisburg**, Rosemarie Trockel, *Ohne Titel (Herdbild)*, 1993, metal, seven cooker plates, enamelled paint, 200 × 252 × 10 cm
© VG Bild-Kunst, Bonn 2025

7. **LUDWIGGALERIE Schloss Oberhausen**, Gerhard Richter, *Mutter und Tochter*, 1965, oil on canvas, 180 × 110 cm © Gerhard Richter

8. **Gelsenkirchen Art Museum**, Ernst Ludwig Kirchner, *Herbstlandschaft bei Davos*, 1936, oil on canvas, 122 × 112.5 × 7.5 cm

9. **Museum Küppersmühle, Duisburg**, Hans-Christian Schink, *A9/A38 Autobahnkreuz Rippachtal I*, 1998, C-print, Diasc (Ex. 2/5), framed, 182.5 × 215.5 × 4 cm
© Hans-Christian Schink

CONTACT

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ARTPRESS
UTE WEINGARTEN

IMAGE LIST

21 x 21.

Die RuhrKunstMuseen auf dem Hügel

11 April - 27 July, 2025 | Villa Hügel, Essen

Villa Hügel

Hügel 1

45133 Essen

And digital presentation of the collections at www.21x21.de

IMAGE LIST

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1.

Kunstmuseum Mülheim an der Ruhr

Marc Chagall, Le baiser de Chloé (Chloés. Kuss), Sheet 9 from the series „Daphnis und Chloé“, 1959/1962,
Lithography (coloured), 42,5 x 32,5 cm
© VG Bild-Kunst, Bonn 2025
Photo: Alexander Voß



2.

Emil Schumacher Museum, Hagen

Emil Schumacher, Pinatubo, 1992,
Oil on wood, 170 x 250 cm
Emil Schumacher Museum, Hagen
Photo: Emil Schumacher Museum/
Joachim Schwingel
© VG Bild-Kunst, Bonn 2025



3.

Skulpturenmuseum Marl

Günther Uecker,
TV, 1963,
Television, nails, table, paint
120 x 110cm,
© Günther Uecker



4.

Museum Folkwang, Essen

August Macke,
Modes: Frau mit Sonnenschirm vor Hutladen,
1914,
Oil on canvas, 60,5 x 50,5 cm



5.

Flottmann-Hallen Herne

Ulrich Möckel, Konturenwolke, 2018/23,
Hard foam based on tree contours, motor,
timer

© VG Bild-Kunst, Bonn 2025



6.

Kunstmuseum Gelsenkirchen

Ernst Ludwig Kirchner,
Herbstlandschaft bei Davos,
1936,

Oil on canvas, 122 x 112,5 x 7,5 cm



7.

Kunstmuseum Bochum

Frank Stella, Moultonville IV, 1966,
Acrylic varnish on canvas, 310 x 215 cm

© VG Bild-Kunst, Bonn 2025



8.

LUDWIGGALERIE Schloss Oberhausen

Gerhard Richter, Mutter und Tochter, 1965,
Oil on canvas, 180 x 110 cm

© Gerhard Richter



9.

Museum Folkwang, Essen

Grete Stern, Dream No 7, Buenos Aires, 1949
Silver gelatine print, reprint, photomontage,
20 x 25 cm

© The Estate of Grete Stern courtesy of Galeria
Jorge Mara - La Ruche



10.

Kunsthalle Recklinghausen

Morgaine Schäfer, Magnify BWS 1224 (Woman
with a Spyglass), 2019,
Photography, 80 x 60 cm

© VG Bild-Kunst, Bonn 2025



11.

**Art Collections of the Ruhr-University Bochum:
Situation Kunst featuring the Museum Unter Tage**

Richard Serra, Stop Bush, 2004,
Lithograph on brown paper, proof outside the edition,
160 x 130 cm

© VG Bild-Kunst, Bonn 2025



12.

Lehmbruck Museum, Duisburg

Wilhelm Lehmbruck,
Große Sinnende,

1913



13.

**MKM Museum Küppersmühle für Moderne Kunst,
Duisburg**

Rosemarie Trockel, Ohne Titel (Herdbild), 1993,
Metal, 7 hotplates, enamel colour, 200 x 252 x 10 cm
© VG Bild-Kunst, Bonn 2025



14.

Märkisches Museum Witten

Paula Modersohn-Becker, Bäuerin mit
Kind (oder „Großmutter mit Kind“), 1902,
Oil on cardboard on canvas, 73,5 x 57 cm



15.

Museum Küppersmühle, Duisburg

Hans-Christian Schink, A9/A38 Autobahnkreuz
Rippachatal I, 1998,
C-Print, Diasc (Ex. 2/5), framed, 18,5 x 215,5 x 4 cm
© Hans-Christian Schink



16.

Museum Ostwall im Dortmunder U

Anatol (Herzfeld), Ohne Titel (Stahltisch),
1969,
© VG Bild-Kunst, Bonn 2025



17.

Emschertal-Museum Herne

Ibrahim Mahama, Ohne Titel, 2018,
Photography on Alu Dibond, 97 x 64 cm
© Ibrahim Mahama



18.

Josef Albers Museum Quadrat Bottrop

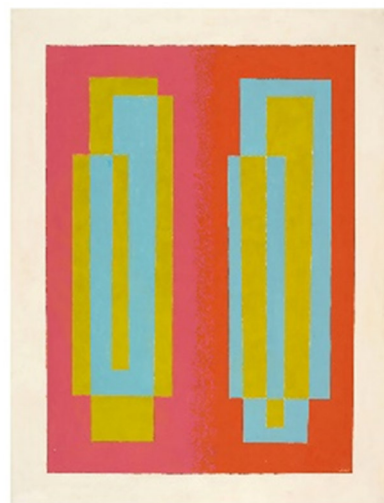
Michael Wolf, Ohne Titel, 1976,
Analogue prints on baryta paper 36,8 x 27,7 cm
© Michael Wolf



19.

LUDWIGGALERIE Schloss Oberhausen

Rudolf Holtappel, (Schneelandschaft bei)
Gelsenkirchen, 1962,
Silver gelatine copy, later copy 09,
17,4 x 23,2 cm
© Rudolf Holtappel Nachlass LUDWIGGALERIE
Schloss Oberhausen



20.

Josef Albers Museum Quadrat Bottrop

Josef Albers, Oscillating A, 1940,
Oil on hardboard,
91,4 x 71,1 cm
© The Josef and Anni Albers Foundation / VG Bild-
Kunst, Bonn 2025



21.

Museum Ostwall im Dortmunder U

Timm Ulrichs, *Die Welt im Wohnzimmer* (Series of 50 colour photographs), Colour photographs on art fabric (polystyrene), 1 mm thickly laminated in white glazed wooden frame), each 51.7 x 51.6 cm



22.

Museum Ostwall im Dortmunder U

Nan Goldin, Philip H. and Sianne kissing at Euthanasia, 1991, Archival pigment printing on photo paper, 76,2 x 114,3 cm (Object size); 80,8 x 118,9 (Outer dimension)

© Nan Goldin

Courtesy the artist and Gagosian

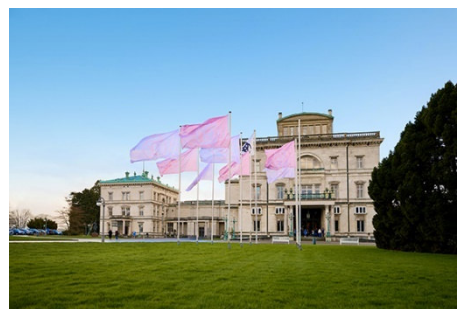


23.

Villa Hügel

Exterior view with parc / south side

© Krupp-Stiftung, photo: Peter Gwiazda



24.

Villa Hügel

Exterior view / north facade

© Krupp-Stiftung, photo: Fabien Holzer

Facts and figures

21 x 21. Die RuhrKunstMuseen auf dem Hügel

Number of exhibits: approx. 100

Exhibition area: 700 sqm

10 themed rooms

DURATION

April 11 – July 27, 2025

OPENING

April 10, 2025, 7 PM

VENUE

Villa Hügel Hügel 1, 45133 Essen

OPENING TIMES

Tuesdays to Sundays from 10 AM to 6 PM

Closed on Mondays.

ADMISSION

Adults from 18 years: 10,00 € (Park 5,00 € + Exhibition 5,00 €)

Youths: free

School class: by appointment, only with guided tour

INFORMATION AND BOOKING

Visitor Services Villa Hügel

+49 201 61 62 917

info@villahuegel.de

Accessibility: limited

CURATORIAL TEAM LED BY THE NETWORK SPOKESPERSONS

Regina Selter, Museum Ostwall im Dortmunder U,

and Prof. Peter Gorschlüter, Museum Folkwang Essen, and:

Sarah Bockting, Project Management 21 x 21

Arne Reimann, Museum Haus Ophardicke

Tayfun Belgin and Katja Knicker, Osthaus Museum Hagen

Anja Bauer-Kersken and Stefanie Kreuzer, Kunstmuseum Mülheim

Christoph Kohl, Märkisches Museum Witten

WEBSITES

www.villahuegel.de

www.ruhrkunstmuseen.com

MAGAZINE

A publication in magazine format will be released for the exhibition.

SPONSORS & PARTNERS

Ministerium für
Kultur und Wissenschaft
des Landes Nordrhein-Westfalen



DIGITAL PRESENTATION OF THE COLLECTIONS

For the first time, the history and diversity of the collections of the 21 RuhrKunstMuseen will be presented digitally on the occasion of the network's 15th anniversary.

www.21x21.de

Supported by:



RUHRKUNSTMUSEEN – THE NETWORK

Founded on the occasion of the European Capital of Culture RUHR. 2010, the network celebrates its 15th anniversary in 2025.

Kunstmuseum Bochum | Kunstsammlungen der Ruhr-Universität Bochum: Museum moderner und zeitgenössischer Kunst | Kunstsammlungen der Ruhr-Universität Bochum: Situation Kunst mit Museum unter Tage | Josef Albers Museum Quadrat Bottrop | Museum Ostwall im Dortmunder U | Lehmbruck Museum | MKM Museum Küppersmühle für Moderne Kunst | Museum DKM | Museum Folkwang | Kunstmuseum Gelsenkirchen | Emil Schumacher Museum | Osthaus Museum Hagen | Gustav-Lübcke-Museum Hamm | Emschertal-Museum Herne, Städtische Galerie | Flottmann-Hallen Herne | Museum Haus Opherdicke | Skulpturenmuseum Marl | Kunstmuseum Mülheim an der Ruhr | LUDWIGGALERIE Schloss Oberhausen | Kunsthalle Recklinghausen | Zentrum für Internationale Lichtkunst Unna | Märkisches Museum Witten

www.ruhrkunstmuseen.com

Educational program and events

21 x 21. Die RuhrKunstMuseen auf dem Hügel

11. APRIL – 27. JULI 2025 | VILLA HÜGEL

GUIDED TOURS

Public Tour 21 x 21: Sundays, 12:30 PM, 60 min.

Tours are free of charge plus admission,
registration required

Curator Tour (max. 20 participants): Tuesdays, 4:30 PM, 60 min.

Tours are free of charge plus admission,
registration required

Group Tours (max. 20 participants):

Short Tour: 60 min., 80 € plus admission

Standard Tour: 90 min., 90 € plus admission

Combined Tour 21 x 21 & Villa Hügel: 90 min., 90 € plus admission

School class tour: 60 min., 80 € plus admission, from the 8th grade onwards

All tours are conducted in German. Other languages upon request.

Foreign languages: English, French, Dutch

EVENT PROGRAM

2:1 Artist Talks:

Dr. Nico Anklam, Director of Kunsthalle Recklinghausen, in conversation
with contemporary artists (incl. guided tour of the exhibition).

Duration: 60 min. Participation is free of charge plus admission. Registration required.

- **Sun, April 27, 2025, 4 PM** – Artist: Morgaine Schäfer
- **Sun, June 15, 2025, 4 PM** – Artist: Erika Hock
- **Sun, July 13, 2025, 4 PM** – Artist: Angelika J. Trojnarski

RuhrArtTour:

Visit of the exhibition at Villa Hügel and guided bus tour to
one or two of the RuhrKunstMuseen in one day.

Saturdays, 11 AM – 5 PM, 29 € per person

registration & booking required.

April 12 – Osthaus Museum & Emil Schumacher Museum, Hagen

April 26 – Kunstsammlungen der Ruhr-Universität Bochum

May 10 – Skulpturenmuseum Marl & Kunsthalle Recklinghausen

May 24 – Gustav-Lübcke-Museum, Hamm

May 31– Museum Küppersmühle, Duisburg

June 07 – Zentrum für Internationale Lichtkunst Unna & Museum Haus Opherdicke, Holzwickede

June 14 – Flottmann-Hallen & Städtische Galerie, Herne

June 28 – Märkisches Museum Witten & Museum Ostwall im Dortmunder U

July 05 – Kunstmuseum Gelsenkirchen & Josef Albers Museum Quadrat Bottrop

July 12 – Museum Folkwang, Essen & Kunstmuseum Bochum

July 19 – Kunstmuseum Mülheim a. d. Ruhr & LUDWIGGALERIE Schloss Oberhausen

July 26 – Museum DKM & Lehmbruck Museum, Duisburg

Lecture:

“Museums and Museum Buildings. Observations on Urbanity in the Ruhr Region”

Prof. Dr. Barbara Welzel and Prof. Dr. Wolfgang Sonne (both TU Dortmund)

Tuesday, July 8, 2025, 6:30 PM, free admission.

Registration required.

Panel Discussion:

“Viewing Art as a Social Practice. Max Imdahl and the RuhrKunstMuseen”

Monday, June 16, 2025, 7 PM, free admission.

Registration required.

Guests:

Dr. Alexia Pooth

Dr. Sarah Sandfort

Prof. Dr. Georg Imdahl

Prof. Dr. Karen van den Berg

Moderator:

Dr. Thorsten Schneider

INFORMATION UND BOOKING

Visitor Services Villa Hügel

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www.villahuegel.de

Press Release

Villa Hügel & Park

Essen, 10th April 2025 – Built in 1873 as a residence for the Krupp family of industrialists, Villa Hügel and its 40-hectare park are now open to visitors. With its 399 rooms and more than 11,000 square metres of space, the building is a part of German history. Villa Hügel is divided into two wings. The main building – known as the "Main House" – served as the Krupp family's residence and is linked to the "Guest House" by a connecting wing, which currently accommodates the Krupp Historical Exhibition and the Krupp Historical Archive. Today, the Alfred Krupp von Bohlen und Halbach Foundation is the owner of Villa Hügel with the associated Hügel Park and the Krupp Historical Archive. The Foundation's commitment ensures the preservation and continued existence of Villa Hügel and the archive holdings. With its commitment, the Foundation also designs and manages the Villa Hügel as a vibrant meeting place for visitors.

History of the Villa Hügel

Built between 1870 and 1873 by Alfred Krupp (1812-1887), Villa Hügel was intended by its owner to be a home and refuge for his family and himself, far away from the noise and heat of the Fried. Krupp steelworks. At just 14 years of age he took over responsibility in the company after the death of his father Friedrich Krupp (1787-1826). In the decades that followed, he developed it into one of the most important industrial companies of the 19th century. Villa Hügel provided an appropriately dignified setting for representation, receptions and festivities. Empresses and kings were guests, as were entrepreneurs from all over the world, politicians and the heads of government of many nations.

During the last 20 years of his life the construction of Villa Hügel and the layout of the park were Alfred Krupp's primary concern. Based on his own sketches and designs, the first of which date back

Press Release

to 1864, a building was created that primarily fulfilled functional criteria. The formal design, according to the wishes of the client, was allotted secondary importance. Krupp therefore repeatedly fell out with renowned architects who were unwilling or unable to comply with his specifications. After World War II, the villa was confiscated by the Allies and became the headquarters of the Allied Coal Control Commission. The Krupp family regained the property in 1952 but in fact never returned to it. Instead, the family opened Villa Hügel and the park to the public in 1953 and established a tradition of exhibitions that continues to this day.

History of the Hügel Park

Alfred Krupp expressed precise ideas when planning the extensive Hügel Park: he wanted "a forest of trees" that he could "enjoy during his lifetime". He had mature trees of native species brought in and planted. Special wagons needed to be built for this based on a French model. He achieved his goal since by 1883, Villa Hügel was in fact surrounded by a spacious park and a dense forest. His son Friedrich Alfred and his wife Margarethe Krupp expanded the park after 1888, had greenhouses and show houses built and rare, exotic plants planted. The upper terraced garden was given a more ornamental design, and around 1900 the two sphinxes in front of the Main House were created. From the late 1950s until the 1970s, Hügel Park was given its current design in the style of an English landscape garden. For some years now, revitalisation projects have been carried out to restore the original, still existing structures of the park in the spirit of monument protection.

Villa Hügel and Park today

Today, Villa Hügel is a place for individual visits, for discussion events, award ceremonies for the science prizes initiated by the Krupp Foundation, for meetings of scholarship holders from international programmes or for own exhibitions. Villa Hügel has

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also served as a venue for the Folkwang chamber orchestra for many years. In the Guest House, the Krupp Historical Exhibition provides insights into the history of the Krupp family, the company and the Krupp Foundation. Since 1961, it has also been home to the Krupp Historical Archive, the oldest business archive in Germany. A company archive and family archive were founded in 1905 and brought together in Villa Hügel in the 1950s. Here, history and an awareness of this history go hand in hand.

Villa Hügel as venue of the exhibition "21x21"

The temporary exhibition "21 x 21" is to be shown in the historic Villa Hügel in the Bredeney district of Essen. Villa Hügel and adjacent 40-hectare park are owned by the non-profit Alfried Krupp von Bohlen und Halbach Foundation. With its commitment, the Foundation not only ensures the preservation and maintenance of the site but also designs and manages it as a vibrant meeting place for visitors. Villa Hügel was built between 1870 and 1873 as a residence for the Krupp family of industrialists and was lived in by four generations. It opened its doors to the public in 1953 with its first art exhibition.

This was the start of a tradition of exhibitions that continues to this day. Exhibitions such as "Sense and Sensibility. Flemish Still Life 1550-1680" in 2002, "Katharina Fritsch" in 2016 and "Josef Albers. Interaction" in 2018 attracted a national audience and achieved a level of success that the "21 x 21" exhibition, which is substantially supported by the Krupp Foundation, builds on. With 399 rooms and floor space of over 11,000 square metres, Villa Hügel is not only an important industrial monument, but also a location that reflects German history in a unique way, offering the participating museums and exhibited works an impressive historical setting in which to bring the region's industrial culture and art-historical interrelations to life.

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THE METROPOLIS RUHR'S NETWORK OF MUSEUM: THE RUHRKUNSTMUSEEN

21 museums, 16 cities, over 150 exhibitions a year: The RuhrKunstMuseen are a unique network of museums representing the Ruhr area's extraordinary concentration of modern art, ranging that encompasses from the 19th century to Modernism to contemporary art. They include some of the first museum collections of modern art in Germany, and taken together form one of the largest. In 2010, the network of what comprises today the twenty-one institutions of the RuhrKunstMuseen was founded in conjunction with the European Capital of Culture RUHR.2010.

The collections of the RuhrKunstMuseen today comprise over 500,000 works of art, ranging from modern masterpieces such as those by August Macke, Paula Modersohn-Becker, Ernst Ludwig Kirchner, or Marc Chagall to important works of contemporary art by artists like Rosemarie Trockel, Nan Goldin, Timm Ulrichs, or Ai Weiwei. Represented in the collections are renowned national and international art movements such as Expressionism or post-war art including Art Informel, Concrete Art, Zero, and Fluxus as well as the feminist avant-garde. Photography in particular as well as media art play important roles in the collections, alongside the genres of painting, sculpture, and graphic art. Regional artist groups are also featured such as the *junger westen*, founded in Recklinghausen after the Second World War, which cultivated an abstract formal language linked to the industrial landscapes of the Ruhr region. While the Lehmbruck Museum in Duisburg, the Josef Albers Museum Quadrat Bottrop, and the Emil Schumacher Museum Hagen are dedicated to the work of individual outstanding artists from the Ruhr region and documenting their international influence on subsequent generations of artists, other institutions such as the Center for International Light Art in Unna or the Sculpture Museum in Marl impress visitors with theme-based collections and new artistic media. The collections are mostly the result of civic engagement or were established during periods of economic prosperity in financially strong communities. The first venues, such as the Museum Folkwang—founded in Hagen in 1902, relocated to Essen in 1922—date back to the early twentieth century. With the establishment of the first universities in the region in Bochum and Dortmund in the post-war period, more and more museums dedicated to modern and contemporary art opened in the 1960s and later.

To mark this fifteenth anniversary, the RuhrKunstMuseen convey the history, diversity, and commonalities of their collections for the first time in a major special exhibition at Villa Hugel and digitally under 21x21.de.

More than Fifteen Years of Partnership: The Ruhr Kunst Museen

Kunstmuseum Bochum | Art Collections of the Ruhr-University Bochum: Museum of Modern and Contemporary Art | Art Collections of the Ruhr-University Bochum: Situation Kunst Featuring the Museum unter Tage | Josef Albers Museum Quadrat Bottrop | Museum Ostwall in the Dortmund U | Lehmbruck Museum | MKM Museum Küppersmühle für Moderne Kunst | Museum DKM | Museum Folkwang | Kunstmuseum Gelsenkirchen | Emil Schumacher Museum | Osthaus Museum Hagen | Gustav-Lübcke-Museum Hamm | Emschertal-Museum Herne, Städtische Galerie | Flottmann-Hallen Herne | Museum Haus Opherdicke | Skulpturenmuseum Marl | Kunstmuseum Mülheim an der Ruhr | LUDWIGGALERIE Schloss Oberhausen | Kunsthalle Recklinghausen | Zentrum für Internationale Lichtkunst Unna | Märkisches Museum Witten

www.ruhrkunstmuseen.com

ABOUT THE RUHR KUNST MUSEEN - ON OUR TOUR

1) OSTHAUS MUSEUM HAGEN

Museumsplatz 1, 58095 Hagen | www.osthausmuseum.de

Director: Rainer Stamm



1) Außenansicht Osthaus Museum Hagen, Foto: Frank Vinken 2) Ausstellungsansicht Osthaus Museums Hagen, Foto: Frank Vinken

The Osthaus Museum Hagen, named after the art patron Karl Ernst Osthaus, is a prominent museum for Modern Art. Commissioned by Osthaus in 1898, the interior was designed by Henry van de Velde in 1900. In 1902, Osthaus opened the first museum for Contemporary Art, later known as Museum Folkwang, and supported artists like Ernst Ludwig Kirchner and Emil Nolde.

After Osthaus' death in 1921, the collections were sold, and the building was repurposed. The museum underwent several reconstructions after World War II and was reoriented. It reopened in 2009 as the Osthaus Museum Hagen and, along with the Emil Schumacher Museum, forms the Kunstquartier Hagen. Today, it houses an important collection of modern and contemporary art.

EXHIBITION ON VIEW:

Forgotten treasures from the depot:
"work in progress" – The Osthaus Museum is changing
February 24 – May 11, 2025

From Renoir to Warhol.
The treasures of the Osthaus Museum
May 18 – October 12, 2025

→ More information [here](http://www.osthausmuseum.de)

2) EMIL SCHUMACHER MUSEUM, HAGEN

Museumsplatz 1, 58095 Hagen | www.esmh.de

Director: Rouven Lotz



1) Außenansicht Emil Schumacher Museum, Hagen Foto: Frank Vinken 2) Ausstellungsansicht Emil Schumacher Museum, Foto: Frank Vinken © VG Bild-Kunst, Bonn 2019

The Emil Schumacher Museum (ESMH) in Hagen, Germany, opened on August 28, 2009, dedicated to the life and work of one of the most prominent post-war German artists, Emil Schumacher. The museum's collection features over 500 works, spanning his entire career, including paintings, paper works, ceramics, and porcelain. It serves as a center for the study of expressive post-1945 painting, positioning Schumacher's art within the broader international context of his time.

Conceived in 1997, the museum was built following a vision from former North Rhine-Westphalia Minister President Johannes Rau, to honor the artist's legacy in his hometown. It opened after Schumacher's passing in 1999, with the goal of presenting his work in a permanent exhibition. The museum also regularly showcases contemporary artists whose work resonates with Schumacher's expressive style.

This unique space invites visitors to explore the depth of Emil Schumacher's legacy while connecting it to the evolving international art scene.

EXHIBITION ON VIEW:

Paris 1955. German abstract in the centre of modernism

April 13 – August 3, 2025

InformELLE – Female Artists of the 1950s/60s

August 31 – January 11, 2026

→ More information [here](http://www.esmh.de)

3) MUSEUM OSTWALL IN THE DORTMUNDER U

Leonie-Reygers-Terrasse, 44137 Dortmund | www.dortmunder-u.de/museum-ostwall

Director: Regina Selter



1) Museum Ostwall im Dortmunder U, Foto: Frank Vinken 2) Foto: Jürgen Spiler

The Museum Ostwall (MO) in Dortmund showcases 20th and 21st-century art. Once located "Am Ostwall" for 60 years, its collection is now part of the Dortmunder U – Center for Art and Creativity. On levels 4 and 5, rotating exhibitions feature works from the museum's collection and long-term loans, addressing contemporary, life-related topics. The exhibits range from Expressionist paintings and Fluxus works to contemporary video art and photography, reflecting on the world we live in. Art education plays a key role, allowing visitors to engage creatively and explore various forms of interaction with art.

The Dortmunder U is a hub for art, culture, education, science, and artistic research, fostering an understanding of societal, political, economic, and ecological issues. It serves as a venue for exhibitions, a gathering space, and a platform for experimentation and collaborative learning, where art, science, and creativity come together to inspire reflection on the past, present, and future.

EXHIBITIONS ON VIEW:

New presentation of the collection:

ART - LIFE - ART: The Museum Ostwall yesterday, today and tomorrow since April 2023

Window Exhibition:

"Constantino Ciervo - Die Namen der Toten im Meer"

→ More information [here](http://www.dortmunder-u.de/museum-ostwall)

4) KUNSTMUSEUM BOCHUM

Kortumstraße 147, 44787 Bochum | www.kunstmuseumbochum.de

Director: Noor Mertens



1) Morgens Andersen, ohne Titel, 1983, Kunstmuseum Bochum, Foto: Frank Vinken © VG Bild-Kunst, Bonn 2019
Bild) Kunstmuseum Bochum, Foto: Heinrich Holtgreve

The Kunstmuseum Bochum is centered around curiosity, experimentation, and open exchange. Located at the edge of the city park, just a stone's throw from downtown Bochum, it serves as a dynamic space where anything is possible and many are involved.

In two interconnected buildings, the museum's expansive architecture invites visitors to experience modern and contemporary art in a welcoming and open atmosphere—through exhibitions, performances, and interactive dialogues. The collection, which includes over 8,000 objects, focuses on European art post-1945, featuring works by Zofia Kulik, Andy Warhol, Louise Nevelson, and Tadeusz Kantor. Recently, it expanded with a significant acquisition of Fluxus works. Beyond exhibitions, the museum offers a café, event spaces, a small library, and a rooftop terrace with expansive views of the city park, making it a gathering spot for locals.

EXHIBITIONS ON VIEW:

VISIBLE. The Own Collection
Since April 2020

Valentina Karga: *Well Beings*
March 29 – August 31, 2025

Maya Deren – Stano Filko
TRUTH HAS, IN REALITY, NEVER BEEN OURS
April 26 – September 21, 2025

→ More information [here](#)

5) MUSEUM FOLKWANG, ESSEN

Museumsplatz 1, 45128 Essen | www.museum-folkwang.de

Director: Peter Gorschlüter



1) Museum Folkwang, Essen, Foto: Jens Nöber 2) Foto: Frank Vinken

The Museum Folkwang in Essen is one of Germany's most important museums for modern art, with a rich history dating back to 1902. Originally founded in Hagen by Karl Ernst Osthaus, it was the first public collection to showcase works by Cézanne, Gauguin, Matisse, and van Gogh. In 1922, the collection moved to Essen, merging with the Municipal Art Museum.

During the Nazi era, over 1,400 works were confiscated as "degenerate art," and World War II left the museum in ruins. Rebuilt in 1960, it expanded over the decades, culminating in a striking new building by David Chipperfield for the European Capital of Culture 2010. Today, Museum Folkwang blends historic and contemporary architecture, featuring extensive collections of 19th-century painting, classical modernism, post-1945 art, and photography. It is also home to the German Poster Museum with 350,000 pieces. The museum boasts Germany's largest exhibition hall (1,400 sqm), and entry to the permanent collection is free.

EXHIBITION ON VIEW:

Woman in Blue.

Oskar Kokoschka and Alma Mahler

March 20 – June 22, 2025

Richard Siegal

Premiere of the dance project Lunar Cycle

March 14 – April 13, 2025

→ More information [here](http://www.museum-folkwang.de)

ABOUT THE RUHR KUNST MUSEEN – OVERVIEW

www.ruhrkunstmuseen.com/en/museums/

ART COLLECTIONS OF THE RUHR-UNIVERSITY BOCHUM: MUSEUM OF MODERN AND CONTEMPORARY ART

Universitätsstraße 150, 44801 Bochum | www.kusa-rub-moderne.de



1) Francois Morellet, 4 trames superposées, gifted by Albert Schulze-Vellinghausen, Art Collections of the Ruhr-University Bochum, Frank Vinken © VG Bild-Kunst, Bonn 2019 2) Art Collections of the Ruhr-University Bochum: Campusmuseum © Frank Vinken

Modern and contemporary art meets antiquity: two top-class collections are being presented in the Ruhr-Universität art collections. The Modern Art Collection presents trends in US and European art from post-war modernism to the present day, while the Classical Antiquities Collection shows Greek, Roman and Persian artefacts.

Around 1,000 works of art from the Museum of Modern and Contemporary Art are shown in changing collection presentations, commented on, updated and reflected through thematic exhibitions and artistic interventions. These include paintings, prints and sculptures by Josef Albers, Alberto Giacometti and Joseph Beuys, works by Bernd and Hilla Becher, Andreas Gursky, Mischa Kuball, Philipp Goldbach and Elisabeth Neudörfl.

The core of the collection presents the tendencies of post-war modernism, while the works acquired in the 1990s refer to the significance of the culture of remembrance and photography in art since the 1980s. The works that entered the collection in the 2000s shed light on them in the context of contemporary discourse and illustrate the interaction between antiquity and modernism, post-war modernism and contemporary art as well as art and architecture on the campus.

ART COLLECTIONS OF THE RUHR-UNIVERSITY BOCHUM:

SITUATION KUNST FEATURING THE MUSEUM UNTER TAGE

Nevelstraße 29C, 44795 Bochum | <https://situation-kunst.de/situation-kunst>



1) Art Collections of the Ruhr-University Bochum, Situation Kunst featuring the Museum unter Tage, photo: Frank Vinken
2) Art Collections of the Ruhr-University Bochum: Situation Kunst featuring the Museum unter Tage, photo: Frank Vinken

Located in the idyllic castle park of Haus Weitmar, Situation Kunst is an extraordinary museum complex where historical and contemporary art engage in a continuous dialogue with their surroundings. Established in 1990 as part of the Ruhr University Bochum's art collections, the museum was created through a donation by Alexander von Berswordt-Wallrabe in honor of art historian Max Imdahl. His vision of art as an interactive experience is reflected in the way the museum integrates artworks, architecture, and nature.

Art in a Unique Architectural Setting

The museum features environments by renowned modern artists such as Richard Serra, Gotthard Graubner, and François Morellet. Their works are positioned both inside the exhibition spaces and outdoors in the historical ruins, creating an immersive experience. Richard Serra's steel sculptures are set within open walls, while Lee Ufan's boulders engage with the landscape. One of the highlights is David Rabinowitch's room installation, whose cathedral-like architecture invites visitors into a contemplative atmosphere.

Museum unter Tage – A Hidden Gem

A major addition to Situation Kunst is the Museum unter Tage (MuT), completed in 2015 to coincide with Ruhr University Bochum's 50th anniversary. Located entirely underground, the museum is marked by two striking, coal-colored cubes in the park. Inside, the permanent exhibition *World Views* explores landscape art from the 15th century to the present, featuring classical oil paintings as well as modern video and sound installations.

Beyond its permanent exhibitions, Situation Kunst regularly presents temporary shows, co-curated by students, ensuring a fresh perspective on contemporary artistic trends. The surrounding park also serves as a sculpture garden, where visitors can discover works by François Morellet, Erich Reusch, and Guiseppe Spagnulo while strolling through the idyllic landscape. A visit to Situation Kunst offers not only an encounter with exceptional art but also a unique interplay between history, nature, and modern creativity.

JOSEF ALBERS MUSEUM QUADRAT BOTTRUP

Anni-Albers-Platz 1, 46236 Bottrop | quadrat.bottrop.de



1) Josef Albers Museum Quadrat Bottrop, photo: Frank Vinken 2) Installation view, Josef Albers Museum Quadrat Bottrop, photo: Frank Vinken © VG Bild-Kunst, Bonn 2019

Three or four squares, nested within one another, each in a different colour—almost everyone has seen the iconic works from Josef Albers' *Homage to the Square* series. With these and many other works, the Bottrop-born artist, Bauhaus student, and colour theorist made art history. Today, the Josef Albers Museum Quadrat Bottrop is dedicated to his legacy, honouring both the artist and the city of his birth.

The museum has its origins in 1976, when the Museum Centre Quadrat was founded in Bottrop's historic Stadtgarten. Albers, who had been made an honorary citizen of Bottrop in 1970, donated some of his works to the city. In return, a museum was built to house both his art and the Heimatmuseum Bottrop, which focuses on prehistory and local history. Just a few years later, in 1983, an extension was added—the Josef Albers Museum—designed in architectural homage to Albers' famous square compositions.

Today, the museum houses the world's largest public collection of works by Josef Albers, spanning all phases of his career: from early figurative paintings and Bauhaus-era pieces to his studies of pre-Columbian Mexican art and, of course, his celebrated *Homage to the Square* series. In October 2022, another extension was completed, seamlessly blending into the existing architecture. This new space allows for temporary exhibitions and the display of international contemporary art beyond Albers.

The museum's geometric architecture stands in striking contrast to the lush greenery of the surrounding park. Here, visitors can discover 16 contemporary sculptures by renowned artists such as Max Bill, Erwin Heerich, Donald Judd, Hans Steinbrenner, and Bernard Venet. This interplay between artwork, museum, and landscape invites visitors to continually reconsider the relationship between space, colour, and form—just as Albers himself once did.

LEHMBRUCK MUSEUM, DUISBURG

Friedrich-Wilhelm-Straße 40, 47051 Duisburg | www.lehmbruckmuseum.de



1) Exterior view, Lehmbruck Museum, Duisburg, Kunst, photo: Frank Vinken 2) Installation view, in the foreground Wilhelm Lehmbruck (*Sitzender Jüngling*, 1916/17), Lehmbruck Museum, Duisburg, photo: Frank Vinken

Located in the heart of Duisburg, the Lehmbruck Museum is a home for modern and contemporary sculpture. Named after Wilhelm Lehmbruck, one of Germany's most important modernist sculptors, the museum showcases the evolution of sculpture from the early 20th century to today. Its collection provides a comprehensive overview of Lehmbruck's work while also featuring masterpieces by artists such as Auguste Rodin, Alberto Giacometti, Käthe Kollwitz, Constantin Brâncuși, Max Ernst, Barbara Hepworth, Antony Gormley, and Rebecca Horn.

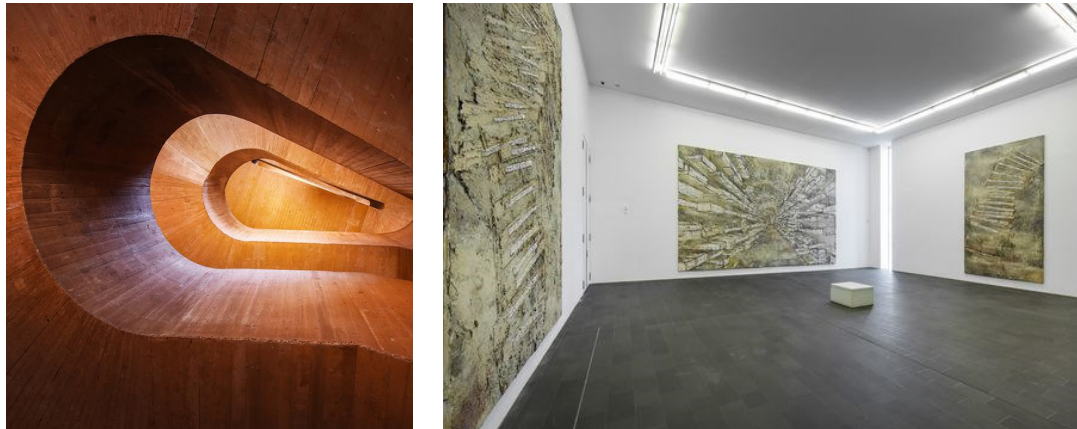
Originally founded as the Kunstmuseum Duisburg in 1924, the museum suffered significant losses during the Nazi regime. In 1964, a new building designed by Lehmbruck's son Manfred opened, followed by an extension in 1987. In 2009, the museum secured a vast collection of Lehmbruck's estate, preserving his legacy for future generations. Today, it holds Germany's most significant group of works by Alberto Giacometti, including *Femme au chariot*, *The Forest*, and *The Leg*.

The museum's transparent architecture seamlessly connects art and nature, offering views into the surrounding Immanuel-Kant-Park. Around 40 monumental sculptures by artists such as Julian Opie, Tony Cragg, Henry Moore, and Meret Oppenheim transform the park into an open-air gallery.

With exhibitions spanning historical and contemporary themes, the museum fosters dialogue about art and society. Interactive programmes like the City Atelier and the art associate initiative invite visitors of all ages to actively engage with the creative process.

MKM MUSEUM KÜPPERSMÜHLE FÜR MODERNE KUNST, DUISBURG

Philosophenweg 55, 47051 Duisburg | <https://museum-kueppersmuehle.de/en/>



1) MKM Museum Küppersmühle für Moderne Kunst, photo: Frank Vinken 2) Installation view, Anselm Museum Küppersmühle für Moderne Kunst, Duisburg, photo: Frank Vinken

A striking blend of industrial heritage and contemporary design, the MKM Museum Küppersmühle für Moderne Kunst is a must-see for art and architecture enthusiasts alike. Located in Duisburg's Inner Harbour, the museum was transformed from a historic granary into a modern cultural institution by Swiss architects Herzog & de Meuron in 1999. The extension, opened in 2021, seamlessly integrates the original brick façade with contemporary museum architecture, incorporating the historic silos and adding a spectacular viewing platform, which has been accessible since May 2024. From 40 metres up, visitors can enjoy breathtaking views over Duisburg and the Ruhr region.

The museum houses one of the most extensive collections of German post-war art, featuring around 300 works by 65 artists, including Anselm Kiefer, Gerhard Richter, Georg Baselitz, Jörg Immendorff, Markus Lüpertz, A. R. Penck, Sigmar Polke, and Imi Knoebel. With a focus on painting, the collection also includes significant works of sculpture and photography, such as those by Bernd and Hilla Becher, Candida Höfer, and Norbert Kricke.

Spanning a total of 5,000 m² of exhibition space, the museum takes visitors on a journey through German avant-garde movements, from Informel and Fluxus to minimal and conceptual art. With its light-filled galleries, impressive stairwell, and unique interplay between industrial culture and contemporary design, the MKM is a cultural landmark of the Ruhr region.

MUSEUM DKM, DUISBURG

Güntherstraße 13-15, 47051 Duisburg | www.museum-dkm.de



1) Installation view *Lines of Silent Beauty*, Museum DKM, ©Stiftung DKM 2) Hugo Suter, *Skulpturen aus der Spitzbodenkarrette*, 2008, Museum DKM, © Stiftung DKM, Photo: Werner J. Hannappel

A former electronics store from the 1960s transformed into a minimalist museum complex—this is the Museum DKM. Located near Duisburg's main train station, the privately run museum opened in 2009 and takes its name from its founders and art collectors, Dirk Krämer and Klaus Maas. The Swiss architect Hans Rohr realized their vision of an architectural space that serves art, creating a contemplative environment defined by clarity, minimalism, and timeless forms.

Under the title *Lines of Silent Beauty*, the museum presents a fascinating dialogue between contemporary and ancient art. The collection spans over 5,000 years of cultural history, bringing together contemporary works since the 1960s, classical and modern photography, art from ancient Egypt and Southeast Asia, and ritual vessels from Amlash and the Khmer period. Artists such as Eduardo Chillida, Richard Long, Bernd and Hilla Becher, Richard Serra, and Norbert Kricke are prominently featured. A particular highlight is Ai Weiwei's colorful vases, bridging the gap between the contemporary avant-garde and Far Eastern artistic traditions.

Spread across five floors and 2,700 m², the museum features 34 artist rooms, 15 themed ensembles, and three sculpture courtyards in a Far Eastern style. True to its concept of providing an objective visual experience, none of the exhibits are labeled, allowing visitors to engage with the artworks in a pure and unfiltered way.

KUNSTMUSEUM GELSENKIRCHEN

Horster Straße 5-7, 45897 Gelsenkirchen | www.kunstmuseum-gelsenkirchen.de



1) Kunstmuseum Gelsenkirchen, photo: Anne Pöhlmann 2) Collection presentation Kunstmuseum Gelsenkirchen, Achim Kukulies, Düsseldorf

The Kunstmuseum Gelsenkirchen offers a unique and diverse art experience, with a collection that spans from the 19th century to contemporary works. Its most distinguishing feature is its extensive kinetic art collection, one of the largest and most significant in Germany. Visitors are invited to engage with the artworks directly—touching, activating, and experiencing the interplay of mechanics, light, and sound, creating a sensory-rich art experience like no other.

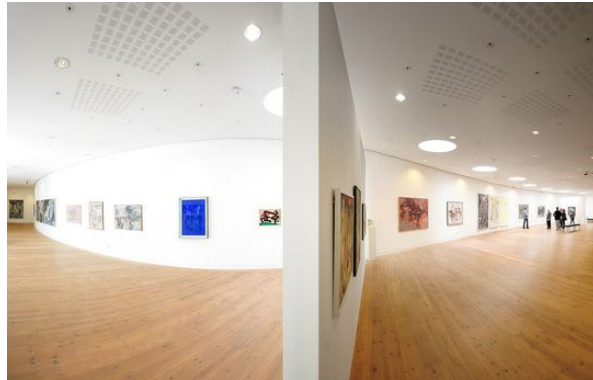
Since its opening in 1962, the museum has operated with the philosophy of being open to all, offering free entry to the public. The museum's architecture, designed by Gelsenkirchen architect Albrecht E. Wittig, seamlessly integrates a modern building with a historic Wilhelminian-style villa, offering a variety of spatial experiences. This space serves not only as a museum but also as a place for reflection, creativity, and public engagement through its varied educational programs.

The museum's collection features notable works from the Düsseldorf-based ZERO group (Heinz Mack, Otto Piene, and Günther Uecker) and the B1 art movement, as well as captivating pieces by artists like Rolf Glasmeier, Kuno Gonschior, and Anton Stankowski. In addition to its kinetic art, the museum houses over 3,000 graphic works, including prints, and presents contemporary exhibitions in the Alte Villa.

Visitors can explore paintings from German and international artists, ranging from 19th-century classics like Max Liebermann and Ernst Ludwig Kirchner to post-1945 figures like Konrad Klapheck and Gerhard Richter. The diverse collection, combined with rotating contemporary art exhibitions, ensures that the Kunstmuseum Gelsenkirchen remains a dynamic and engaging destination for art lovers of all ages. Whether interacting with the kinetic sculptures, discovering treasures in the gallery, or simply enjoying the variety of artistic expressions, every visit promises a new and enriching experience.

GUSTAV-LÜBCKE-MUSEUM HAMM

Neue Bahnhofstraße 9, 59065 Hamm | www.museum-hamm.de



1) Gustav-Lübcke-Museum Hamm, © Heinz Feußner, Hamm 2) Installation view Gustav-Lübcke-Museum Hamm, photo: Frank Vinken

The Gustav Lübcke Museum in Hamm is named after the merchant and art lover Gustav Lübcke, who bequeathed his collection to the city in 1917. His extensive gift formed the foundation of the museum, which today showcases a wide range of artefacts from various periods. Lübcke's interests were diverse, including prehistoric objects, Ancient Egyptian burial items, Gothic Madonnas, Franconian glassware, and modern furniture, with a focus on handcrafted pieces.

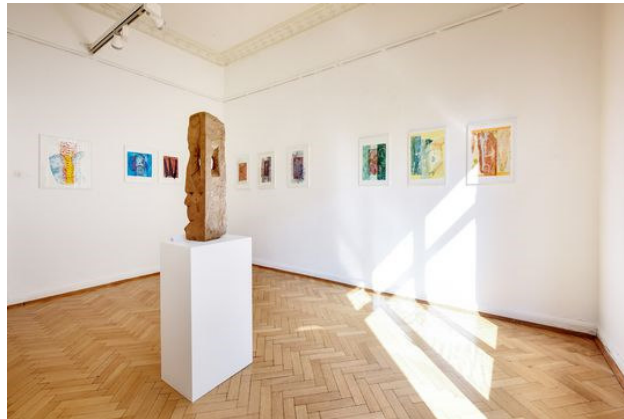
The museum is renowned for its collection of applied art from the early medieval period to the present day. A highlight is the Egyptian art collection, the largest in North Rhine-Westphalia, featuring sculptures, jewellery, amulets, and mummy portraits, including two mummy caskets. The archaeological section includes significant discoveries, such as the earliest evidence of beeswax as an adhesive. The 20th-century art collection showcases Expressionist works by Wilhelm Morgner and Eberhard Viegner, with a focus on the German Informel movement.

The striking building, designed by Danish architects Jørgen Bo and Vilhelm Wohlert, features a curved red-violet façade with white columns resembling an oversized grand piano. It opened in 1993 and was renovated before reopening in 2015. The museum is a lively cultural hub offering events and activities for all ages, including yoga, concerts, and workshops.

Educational programs engage visitors of all ages, with a children's audio guide narrated by Jürgen Kluckert, the voice of Benjamin Blümchen. Multimedia guides are available for guests with visual impairments. The Gustav Lübcke Museum offers an engaging experience, both in person and through virtual 360° tours.

EMSCHERTAL-MUSEUM HERNE, STÄDTISCHE GALERIE, HERNE

Karl-Brandt-Weg 2, 44629 Herne | www.emschertal-museum.herne.de



1) Emschertal-Museum Herne, Städtische Galerie, photo: Frank Vinken 2) Installation view Emschertal-Museum Herne, Städtische Galerie, Frank Vinken

The Städtische Galerie Herne is located directly next to Schloss Strünkede, a moated castle surrounded by greenery, and is housed in a beautiful Art Nouveau villa. The villa was built in 1896 by the von Forell family, who only lived there for a short time before moving out. Since 1978, the villa has served as the exhibition space for contemporary art and is part of the Emschertal Museum, which also includes Schloss Strünkede and the Heimatmuseum Unser Fritz.

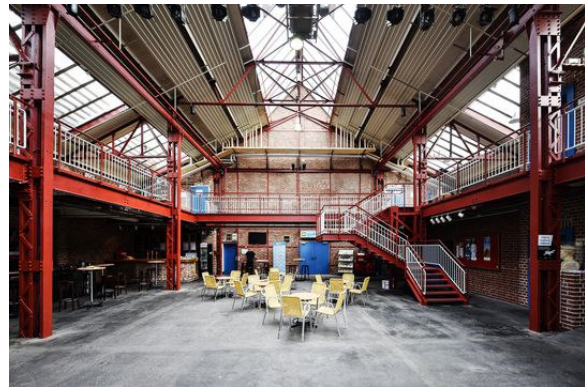
The Städtische Galerie Herne is home to a significant collection of artworks representing various artistic movements, including naturalism, expressionism, and object-related art. The focus of the collection is on works on paper, with more than 3,500 individual pieces. This includes works by famous artists such as Pablo Picasso, Marc Chagall, and Salvador Dalí. The collection also features over 150 prints by Albert Kelterbaum and more than 60 lithographs by Andreas Paul Weber. Notably, there are 100 lithographs by Dalí, based on Dante Alighieri's "Divine Comedy."

In addition to international artists, the gallery has a strong connection to local artists. The works of the "Herner Künstler" group, founded in 1949, are well represented, as are pieces from the "B1" group, whose members, including Helmut Bettenhausen, Rolf Glasmeier, and Kuno Gonschior, focused on the industrial culture of the Ruhr region. The gallery also regularly hosts exhibitions by contemporary artists, making it a key part of the regional art scene.

A notable event in the gallery's history occurred in 2018 when it participated in the major "Kunst & Kohle" exhibition. This exhibition, organized together with Schloss Strünkede, addressed the controversial coal phase-out in the Ruhr area. One of the highlights was Ibrahim Mahama, who covered the façade of Schloss Strünkede with jute sacks, drawing international attention to the city of Herne.

FLOTTMANN-HALLEN HERNE

Straße des Bohrhammers 5, 44625 Herne | www.flottmann-hallen.de



1) David Nash, Installation view Flottmann-Hallen, photo: Roland Baege © VG Bild-Kunst, Bonn 2018 2) Flottmann-Hallen Herne, photo: Frank Vinken

Flottmann-Hallen in Herne is a dynamic venue for contemporary visual arts, theatre, cabaret, music, and more. Originally built in 1908 as a production facility for the Flottmann-Werke, a mining supplier company, the industrial complex was converted into a cultural event center in 1986 after the plant closed in 1983. Today, it is recognized as a listed building due to its significant role in the history of reform architecture. The site is particularly known for its 600 m² exhibition hall, where large-scale artworks and sculptures are displayed.

The Flottmann-Hallen operates without a permanent exhibition and is free from thematic constraints, enabling it to be highly flexible and responsive to current trends in contemporary art. It serves as a platform for both emerging and established artists, offering solo and group shows that reflect the evolving landscape of modern art. The facility also has close ties with academies and art schools, which helps foster new talent and experimental work.

In addition to the indoor exhibitions, the Flottmann-Hallen features a sculpture park that has been developing since 2004. With more than 22 sculptures from artists like Heinrich Brockmeier, Peter Schwickerath, Reiner Seliger, and Andreas Bee, the park provides an inviting space for visitors to experience art in an open-air setting. Notably, the iconic cast-iron Art Nouveau gate by Karl Weinhold, which once stood at the entrance to the company premises, is a striking feature of the park.

Another key event held at the Flottmann-Hallen is the KUBOSHOW Art Fair, an annual exhibition that has been taking place for over 20 years, where visitors can purchase high-quality, affordable art and discover new artistic voices.

MUSEUM HAUS OIPHERDICKE, HOLZWICKEDE

Dorfstraße 29, 59439 Holzwickede | www.kreis-unna.de/Erleben/Kultur/Museum-Haus-Opherdicke



1) Haus Opherdicke, exterior view of Haus Opherdicke, photo: Detlef Podehl 2) Installation view of the exhibition, Installation view of the exhibition „Die Neue Frau – Künstlerinnen als Avantgarde“, photo: Thomas Kersten

Museum Haus Opherdicke is located in a beautiful historical estate on the Haarstrang above the Ruhr Valley, near Dortmund. The site itself is one of the most stunning architectural monuments in the region, with the foundation walls of the main house dating back to the 12th century. The manor house, which is surrounded by a moat and farm buildings, took its current form in the 17th century. This impressive location offers an ideal backdrop for engaging with art, bridging historical significance and contemporary relevance.

The museum is renowned for showcasing the avant-garde of the interwar years while also connecting to modern-day art. It regularly hosts monographic exhibitions featuring the works of influential artists like Conrad Felixmüller, Ulrich Neujahr, Käthe Kollwitz, Josef Scharl, August Wilhelm Dressler, and Edgar Ende. In addition, thematic group exhibitions, such as *The New Woman - Women Artists as Avant-Garde* in 2019, have further solidified the museum's place in the art scene, displaying important works on loan from private collections and museums.

Since 2011, the museum has had over 300 m² of exhibition space equipped to high museum standards, making it a premier cultural space in the region. Visitors can explore the historical rooms of Haus Opherdicke, as well as the modern exhibition halls located on the upper floor. Beyond its exhibitions, the museum also includes a concert hall, a bistro with a terrace overlooking the moat, and a museum shop. The surrounding park, which features a sculpture park opened in 2017, showcases works by the American-Italian sculptor Raimondo Puccinelli, complemented by contemporary interventions. These elements together create a rich and immersive experience, combining art, history, and nature in a truly unique way.

SKULPTURENMUSEUM MARL

Georg-Herwegh-Straße 63, 45772 Marl | [skulpturenmuseum-glaskasten-marl.de](https://www.skulpturenmuseum-glaskasten-marl.de)



1) No title 2) Installation view WANDGEBUNDEN, Frauke Dannert, Schablone III, 2022, photo: Ben Hermanni, Lemgo

The Skulpturenmuseum Marl, also known as "Glaskasten," is a unique exhibition space for sculpture, media art, and contemporary interventions. Since its founding in 1982, it has embodied openness and transparency, reflected in its architecture with large glass facades that make artworks visible from both inside and outside.

In 2022, the original building at Creiler Platz closed, and the exhibition program moved to a temporary location in Marl-Hüls. Three former classrooms at the Martin Luther King School were renovated, maintaining large windows for continued openness.

A City as a Sculpture Park

The museum extends throughout the entire city, with over 100 sculptures by artists like Auguste Rodin, Max Ernst, Alberto Giacometti, and Wolf Vostell, placed around the artificial City-See lake, the town hall, and other areas. Artistic interventions at the temporary location will continue to enrich the public space. A striking work is Mischa Kuball's "Les Fleurs du Mal," with glowing letters visible at night and a concrete vase for flowers.

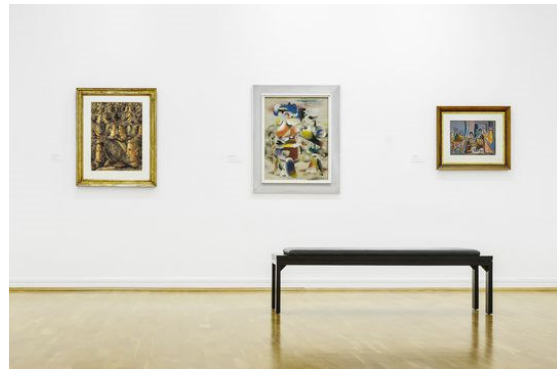
Media Art and Contemporary Perspectives

Since 1990, the museum has been an important platform for media art, awarding the Marler Medienkunst-Preise every two years, with the winning works exhibited at the museum. At the temporary location, the focus is on young artists and contemporary art, encouraging interdisciplinary dialogue.

In 2026, the Skulpturenmuseum Marl will move to its new permanent home at Marschall 66, near Friedenspark and the Grimme Institute, continuing its concept of blending art and urban space.

KUNSTMUSEUM MÜLHEIM AN DER RUHR

Synagogenplatz 1, 45468 Mülheim an der Ruhr | kultur.muelheim-ruhr.de/kunstmuseum



1) © Walter Schernstein, © Walter Schernstein 2) Kunstmuseum Mülheim an der Ruhr, photo: Frank Vinken

Founded in 1909, the Kunstmuseum Mülheim an der Ruhr is one of the oldest art museums in the Ruhr region. Originally based on the private collection of Robert Rheinen, it has been housed in the former main post office on Synagogenplatz since 1994. After extensive renovations, the museum will reopen in 2024, continuing its focus on 20th and 21st-century art, while integrating contemporary media such as photography, video, and installations.

The collection includes paintings and graphic prints, with a focus on German Expressionism. A key highlight is the Ziegler Collection, assembled by Nobel Prize-winning chemist Karl Ziegler and his wife Maria, featuring works by Franz Marc, August Macke, Emil Nolde, Paul Klee, and Lyonel Feininger. The museum also holds the Themel Collection, with the largest Heinrich Zille collection outside Berlin, offering a unique perspective on socially relevant themes.

In addition to its permanent collection, the museum hosts exceptional temporary exhibitions. Notable past exhibitions include *Das Kind in der Kunst* (2018), *August Macke* (2014), and *Heinrich Siepmann* (2018).

Located in the city center, Synagogenplatz is a small cultural quarter, home to the museum, the city library, the Rio art house cinema, and the Mülheim tourist information office. Nearby, Hajek Plaza, with its colorful sculptural fountain, is another must-see attraction.

With its blend of classic modernism, contemporary art, and socially engaged exhibitions, the Kunstmuseum Mülheim an der Ruhr remains a cornerstone of the regional and national art scene.

LUDWIGGALERIE SCHLOSS OBERHAUSEN

Konrad-Adenauer-Allee 46, 46049 Oberhausen | www.ludwiggalerie.de



1) LUDWIGGALERIE Schloss Oberhausen, photo: Frank Vinken 2) LUDWIGGALERIE Schloss Oberhausen, photo: Frank Vinken

The LUDWIGGALERIE Schloss Oberhausen, located in the Kaisergarten park along the Emscher river, is a stunning classical building that dates back to the 12th or 13th century. Originally a castle, it now serves as a cultural hub for fine art in Oberhausen, a key industrial city in the Ruhr area.

Founded in 1947 as the Städtische Galerie Oberhausen, the museum's direction was shaped by art patrons Peter and Irene Ludwig from the 1980s. The LUDWIGGALERIE opened in 1998, offering a dynamic exhibition program that blends traditional and contemporary art. A plaque at the entrance expresses the Ludwigs' hope to one day display art from all cultures to highlight both differences and connections.

The museum's exhibitions feature works from ancient masterpieces to contemporary art, with regular displays from the Peter and Irene Ludwig collection. Highlights include a 16th-century candlestick and an ebony and ivory memento mori from around 1520. The Populäre Galerie showcases comics, cartoons, and caricatures, hosting retrospectives of illustrators like Ralf König and Walter Moers. The Photography Gallery features legendary photographers such as Peter Lindbergh and Jim Rakete.

The Landmark Gallery focuses on the transformation of the Ruhr area's industrial landscape, exploring ongoing structural changes through art. With its diverse exhibitions and connection to both regional history and global art movements, the LUDWIGGALERIE Schloss Oberhausen offers a unique cultural experience.

KUNSTHALLE RECKLINGHAUSEN

Große-Perdekamp-Straße 25, 45657 Recklinghausen | www.kunst-re.de



1) Kunsthalle Recklinghausen, photo Frank Vinken 2) Exhibition View Art Price "young west" 2021, Alistair Overbruck

A Platform for Contemporary Art

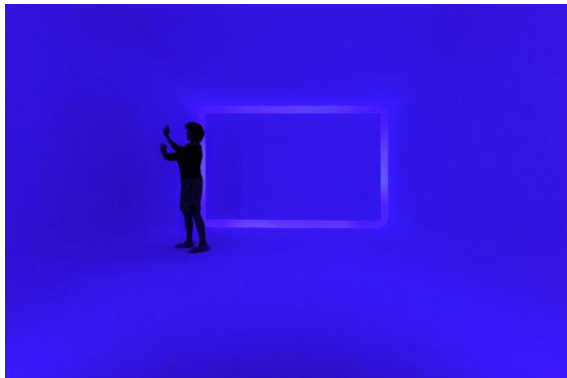
Housed in a former above-ground bunker directly opposite the main railway station, Kunsthalle Recklinghausen is a municipal museum and exhibition centre dedicated to contemporary art. The building's raw, industrial character, with its thick walls and high ceilings, continues to inspire site-specific works by artists. Since its founding in 1950, the Kunsthalle has been nationally and internationally recognized, particularly for its annual Ruhr Festival art exhibition and the prestigious "junger westen" art prize, awarded every two years since 1948.

The museum's collection comprises around 5,000 works, with a strong emphasis on German Art Informel, the "junger westen" artist group, Naïve Art, and significant 20th- and 21st-century positions. It also includes outstanding works of international art in public spaces. As an exhibition hall for the Ruhrfestspiele, the Kunsthalle originally presented large thematic shows but has since shifted its focus to solo exhibitions of contemporary artists such as Henry Moore, Magdalena Jetelová, and Jan Fabre. In 2017, the museum celebrated the 70th anniversary of the "junger westen" group, a pioneering post-war artist collective that played a key role in shaping abstraction in Germany.

With its dynamic exhibition programme, deep regional roots, and international reach, the Kunsthalle Recklinghausen remains a vital space for artistic innovation.

ZENTRUM FÜR INTERNATIONALE LICHTKUNST UNNA

Lindenplatz 1, 59423 Unna | www.lichtkunst-unna.de



1) James Turrell, Floater 99, 2001, Zentrum für Internationale Lichtkunst Unna, photo: Frank Vinken 2) Olafur Eliasson, Der reflektierende Korridor, 2002, Zentrum für Internationale Lichtkunst Unna, photo: Frank Vinken

The Zentrum für Internationale Lichtkunst Unna is a one-of-a-kind institution dedicated exclusively to the avant-garde art form of light art. Located in the historic Lindenbrauerei brewery, which ceased operation in 1979, the museum is a significant part of the Ruhr area's "Industrial Heritage Trail." This unique setting combines contemporary art with the region's industrial past, offering a fascinating contrast between the old and new. Opened in 2002, the centre invites visitors to experience cutting-edge light installations in a space once dedicated to industry.

The museum's permanent collection features works by some of the most prominent international artists in the field of light art, including James Turrell, Olafur Eliasson, Christian Boltanski, and Rebecca Horn, among others. The centre's highlight is Turrell's works, such as "Floater 99", where visitors are immersed in a space of diffuse light, and "Third Breath," a piece from his "Skyspace" series that allows visitors to experience the sky above Unna in a completely new way. These installations, along with others, are displayed both above and below ground, in the atmospheric, industrial environment of the former brewery. The 52-meter-high chimney of the Lindenbrauerei serves as a landmark and the backdrop for Mario Merz's work, *Fibonacci-Reihe*, where a series of numbers, inspired by the Fibonacci sequence, is lit up in neon blue against the night sky.

The Zentrum für Internationale Lichtkunst Unna also offers a dynamic programme of temporary exhibitions, symposia, workshops, and discussions on light art. The centre actively supports the development of the field with its International Light Art Award presented biennially.

This museum is a must-visit destination for anyone interested in contemporary art, offering a unique blend of industrial heritage and cutting-edge artistic innovation.

MÄRKISCHES MUSEUM WITTEN

Husemannstraße 12, 58452 Witten | www.maerkisches-museum-witten.de



1) Märkisches Museum Witten, photo: Frank Vinken 2) Märkisches Museum Witten, photo: Frank Vinken

Tradition meets modernity in the southern Ruhr region

The Märkisches Museum Witten was founded in 1911, making it one of the oldest museums in the Ruhr region. The museum's historic building, one of the first all-concrete structures on the Ruhr with a natural stone façade, was extended in the 1980s with a postmodernist annex and again in 2016 to form a unique ensemble of museum and municipal library.

The museum provides an overview of developments in German art from 1900 to the present day. A key focus is Art Informel, a movement that emerged in the 1950s, characterized by spontaneous creation and a rejection of geometric forms. The collection includes works by Karl Fred Dahmen, Karl Otto Götz, Gerhard Hoehme, Fred Thieler, and Emil Schumacher. Another highlight is Expressionism, with paintings by Max Pechstein, Ernst Ludwig Kirchner, August Macke, Gabriele Münter, and Christian Rohlfs. The collection also reflects the transition to Modernism, featuring works by Josef Albers and the ZERO group from Düsseldorf, as well as surreal tendencies from the post-war period and figurative painting from the 1960s and 1970s.

Selections from the collection, which comprises over 5,300 works, are presented in regular temporary exhibitions, alongside contemporary artistic positions.

PRESSEINFORMATION

Vergessene Schätze aus dem Depot: „work in progress“ – Das Osthaus Museum verändert sich

Februar 2025 – „‘work in progress’: Das Osthaus Museum verändert sich – gehen Sie mit uns auf Entdeckungsreise“ – Unter diesem Titel erfindet sich das Osthaus Museum von Februar bis Mai 2025 neu. „Als Museumsteam gehen wir in unser Depot, entdecken unsere Schätze und präsentieren diese den Besucherinnen und Besuchern des Museums in einer Sammlungspräsentation, die das ganze Haus bespielen wird“, beschreibt Prof. Dr. Rainer Stamm, Direktor des Museums, das laufende Ausstellungskonzept.

Werke von Bildhauerinnen erzählen von Avantgarde und Anpassung, in dem von Henry van de Velde ausgestatteten Altbau des Museums begegnen sich Kunst und Natur und der ‚Salon de Fleurus‘ erinnert an den Aufbruch Hagens in die Moderne. „work in progress“ ist ein Projekt, das die Besucherinnen und Besucher an diesen Veränderungen teilhaben lässt. Über die kommenden Wochen wird Präsentation der Sammlung in den Museumsräumen neugestaltet. „work in progress“ steht daher für kontinuierliche Veränderung und ein offenes Haus im Umbau. Wehendes Flatterband markiert, wo das Museumsteam gerade arbeitet. Zeitweise mögen einzelne Räume leer sein oder ein Objektschild noch fehlen – immer aber gibt es Neues zu entdecken.

Auf Instagram (@osthausmuseum) sowie unter www.osthausmuseum.de/web/de/keom/aktuell/ausstellungen/seite_239.html können Besucherinnen und Besucher auf dem Laufenden bleiben und neu entstandene Teile der Präsentation entdecken. Das Museum hat auch während der laufenden Gestaltung wie gewohnt dienstags bis sonntags von 12 bis 18 Uhr geöffnet.



Osthaus Museum Hagen

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www.osthausmuseum.de



Hinweis zu den Fotos:

- 1) Milly Steger (1881-1948), Jephtas Tochter, 1919/1922, Bronze (Foto: Lena Kuchenbecker/Stadt Hagen)
- 2) „Bauhaus“ in der Oberen Galerie: Blick in die Ausstellung (Foto: Lena Kuchenbecker/Stadt Hagen)

English version:

Forgotten treasures from the depot: “work in progress” – The Osthaus Museum is changing

February 2025 - “‘work in progress’: The Osthaus Museum is changing – join us on a journey of discovery” – under this title the Osthaus Museum is reinventing itself from February to May 2025. “As a team, we are going into our depot, discovering our treasures and presenting them to visitors in a collection presentation that will occupy the entire building,” says Prof. Dr. Rainer Stamm, director of the museum, describing the current exhibition concept.

Works by female sculptors tell of avant-garde and adaptation, art and nature come together in the museum's old building designed by Henry van de Velde and the 'Salon de Fleurus' recalls Hagen's departure into modernism. “work in progress” is a project that allows visitors to participate in these changes. Over the coming weeks, the presentation of the collection in the museum rooms will be redesigned. “work in progress” therefore stands for continuous change and an open house under reconstruction. Waving barrier tape marks where the museum team is currently working. At times, individual rooms may be empty or an object sign may still be missing – but there is always something new to discover.



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Visitors can keep up to date and discover new parts of the presentation on Instagram (@osthausmuseum) and at www.osthausmuseum.de/web/de/keom/aktuell/ausstellungen/seite_239.html. During the current phase of re-design, the museum is open as usual from Tuesday to Sunday from 12 noon to 6 p.m.

Further information:

The Osthaus Museum

The history and present of the Osthaus Museum unfold in its unique architecture. The Art Nouveau building with its interior design by Henry van de Velde is a reminder of the founding of the Folkwang Museum in Hagen by Karl Ernst Osthaus in 1902, while its extension built at the beginning of the 1970s bears witness to the former prosperity of the region and the museum's postwar history. Where the first museum in the world to bring together antique art, decorative arts and modern masterpieces once opened its doors, there has once again been a continuity in exhibiting and collection modern and contemporary art from 1945 onwards.

"work in progress"

"work in progress" is the exhibition leading to museum's new collection presentation by the title "From Renoir to Warhol" that impressively underlines the museum's rich history and poignant contemporaneity displaying in a yet unseen way the treasures to be found in its collections. Right at the entrance to the gallery rooms Johan Thorrn Prikker's mosaic "Lautenspielerin" ("Lute player", 1914) and Horst Antes' painting "Figur mit blauem Arm" (1964) are greeting visitors directing their view into the past and present respectively.



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The start of the adventure of modernism

Works by artist such as Johan Thorn Prikker and Ida Gerhardi illustrate the start of the adventure of modernism in Hagen at the beginning of the 20th century, as does the “Salon de Fleurus”, an installation comprising paintings that are said to have once belonged to Ernst Fuhrmann who emigrated from Germany to New York in 1938. Christian Rohlf who was invited by Karl Ernst Osthaus to settle in Hagen and moved into a studio apartment in the museum building even prior to its opening, is yet another central figure in the museum’s history. The current presentation has a gallery room dedicated to the artist featuring his early nude studies and landscapes realized in Weimar as well as his magnificent late work.

Modernism’s heyday

Paintings of classical modernism are core to the museum’s collection. In the painting gallery and the 'white cubes' of the post-war galleries, the presentation unfolds from Expressionism, via New Objectivity, to Constructivism and Bauhaus showing highlights from the collection. Paintings by artist of the “Brücke”, namely Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, Otto Mueller, Emil Nolde and Max Pechstein, are on view alongside those of Gabriele Münter, Alexej Jawlensky, Franz Marc and August Macke from the circle of “Der Blaue Reiter”. Together they impressively underline the significant contribution of both artist groups to the development of Expressionism in Germany while at the same time alluding to the promotion of their work by Karl Ernst Osthaus and the successful efforts to make their works once again part of the collection after 1945.

The defining art movement of the 1920s, New Objectivity, is present as well: Works by George Grosz and Otto Dix deal with social grievances and the political and social situation in the country after the end of World War I, while those by Alexander Kanoldt and Eberhard Viegener testify to the longing for the idyllic. Influences from Expressionism and



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Cubism in turn can be found alongside constructivist-abstract tendencies in the works by Bauhaus teachers such as Lyonel Feininger, Wassily Kandinsky, Paul Klee and Oskar Schlemmer. Graphic artist Reinhard Hilker came to the Bauhaus from Hagen and explored woodcuts. The works he had created, were exhibited by Karl Ernst Osthaus at the Folkwang Museum in 1920, and are now again on view in Hagen.

Between avant-garde and adaptation

“Avant-garde and adaption” links the pre- and postwar narration. Exhibited are works by female sculptors that stand for femininity and resistance, avant-garde, adaptation and persecution. At the beginning of the 20th century artists like Milly Steger, Renée Sintenis, Grete Hartje-Coers and Emy Roeder strove for self-determination. As pioneers of sculpture, they gained recognition in the male-dominated art world before the Nazi regime marked a turning point for their work. Some women artists were persecuted, some withdrew, others adapted. After 1945, form, color and physicality were redefined by female artists such as Eva Niestrath-Berger. The latter’s self-portrait introduces the medium of photography, that comes to fore in the neighboring cabinet room showing works by Albert Renger-Patzsch, Marta Hoepffner, Hope Herman Wurmfeld and others.

Art in West Germany after 1945

The adjacent gallery room displays the variety of modern artists’ endeavors in the immediate postwar years. Art in West Germany after 1945 was dominated by the controversy surrounding abstraction and the image of man: Shaken by the crimes of World War II and encouraged by contemporary art in North America and the École de Paris, artists such as Ernst Wilhelm Nay, Willi Baumeister and Fritz Winter opted for the adventure of non-objectivity in the 1940s. Josef Albers, who had already emigrated from Germany in 1933, continued the Bauhaus



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legacy in the United States, while former Bauhaus members such as Werner Gilles, Ida Kerkovius and Fritz Levedag transferred the impulses of the one-time avant-garde school to contemporary art in West Germany. Otto Greis, Emil Schumacher, Karl Fred Dahmen and Kuno Gonschior expanded non-objective art into color landscapes through the plastic materiality of their painting. With both Rupprecht Geiger and Gerhard Hoehme, the panel painting ultimately became a three-dimensional object.

The 60s and 70s – Pop and Op

The collection presentation culminates in the central gallery rooms showing holdings dating from the 1960s and 1970s. Pop Art form artist such as Andy Warhol, Roy Lichtenstein, James Rosenquist and Gernot Bubenik as well as Op Art works by Otto Piene, Heinz Mack, Victor Vasarely, Gerhard von Greavenitz and others once again poignantly demonstrate that the museum collected at the pulse of the time.



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PARIS 1955 – GERMAN ABSTRACTIONISTS AT THE CENTRE OF MODERNISM



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3

APRIL 13TH – AUGUST 3RD, 2025

PRESS PREVIEW: WEDNESDAY, APRIL 9TH 2025, 11 AM

OPENING: SUNDAY, APRIL 13TH, 11 AM

German abstract artists in Paris – and this in 1955! The exhibition *Peintures et sculptures non figuratives en Allemagne d'aujourd'hui* at the Parisian Cercle Volney was a real novelty, stirring controversial debate among contemporaries in Germany even before it opened. Today, it is regarded as legendary in German art history.

70 years after the memorable event, the Paris show is reconstructed and comprehensively honoured for the first time in a museum presentation. In this exhibition, important artistic positions from the 1950s can be rediscovered – ones that are today unjustly all but forgotten.

The notable show of 98 works by 37 abstract artists brought together the most important artistic positions of their time at the Cercle Volney near the Paris Opera in 1955, a mere ten years after the end of National Socialism.

Until then, only a few German artists had managed to establish contacts with galleries and critics in neighbouring France after the end of the Second World War. Presenting works in groups and solo exhibitions in Paris, the world capital of art at the time, enabled up-and-coming artists such as Brigitte Meier-Denninghoff, Emil Schumacher and Karl Otto Götz, as well as established colleagues such as Willi Baumeister, Ernst Wilhelm Nay and Fritz Winter, to achieve nothing less than an international breakthrough.

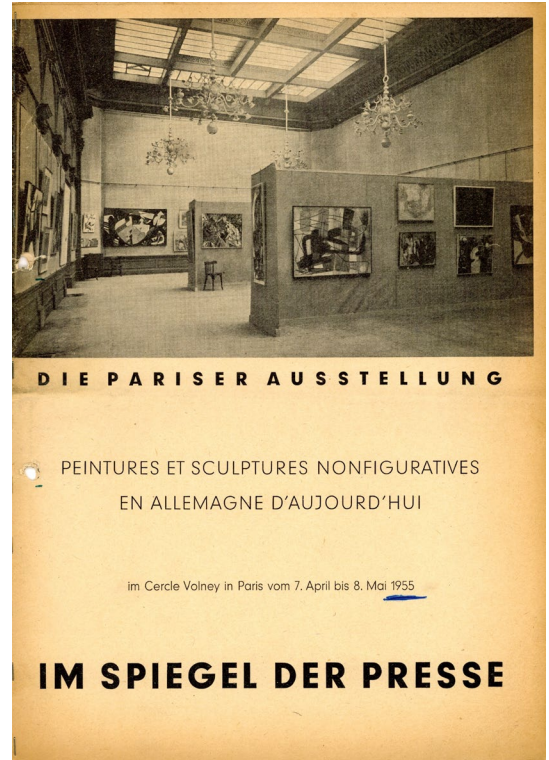
The exhibition at the Cercle Volney presented the varieties of abstract art that were represented in West Germany in the mid-1950s. In this reconstruction, a multifaceted image of post-war abstract art emerges, offering rediscoveries of artists alongside their well-known peers. Looking back, the distinctive feature of the exhibition is not only that art from Germany was shown. Much more significant is the fact that the younger participants are now regarded as the main representatives of Art Informel.

In addition to Götz and Schumacher, they include painters such as Fred Thieler and K. R. H. Sonderborg or Brigitte Meier-Denninghoff and Norbert Kricke from the field of sculpture. From today's perspective, it is impossible to imagine post-war German art history without their names. In 1955, their artistic expression was certainly revolutionary. The organisers were the Parisian gallery owner René Drouin and the Chairman of the West German Artists' Association Wilhelm Wessel. However, the fact that informal art was still new in Germany in the 1950s and not openly recognised is demonstrated by the tense history of the Parisian exhibition. For instance, Wessel and Drouin's anti-hierarchical exhibition concept was massively undermined by official bodies in Germany.

Against all odds, the exhibition finally opened on April 7th, 1955 and was enthusiastically received by the French and German press. The artists from Germany were praised by astonished critics for their international calibre, diversity and expressiveness. Drouin and Wessel's contribution to Franco-German cultural transfer can therefore hardly be underestimated. They succeeded in creating an exhibition in Paris that would hardly have been possible in Germany at that time.

The Hagen exhibition is conceived in cooperation with the Research Center for Informal Art at the Art History Institute of the University of Bonn, with Dr. Anne-Kathrin Hinz as guest curator alongside Rouven Lotz, Director of the Emil Schumacher Museum. In this iteration of the exhibition, the roles of institutions and individuals involved are positioned in their historical context. The anti-hierarchical exhibition concept of Drouin and Wessel in the Cercle Volney is particularly afforded the foreground.

The exhibition runs for around four months from April 13th to August 3rd, 2025 and is accompanied by a catalogue with texts by Anne-Kathrin Hinz, Rouven Lotz and Christoph Zuschlag as well as an extensive public programme.



Credits:

1. **Carl Buchheister**, *Komposition Fe*, 1955, Oil on cardboard with designed frame, 95 x 70 cm, Grässlin Collection, St. Georgen, photo: Thomas Berger © VG Bild-Kunst, Bonn 2025
2. **Georg Meistermann**, *Gerüste*, 1995, Oil on canvas, 100 x 140 cm, Hessen Kassel Heritage, Neue Galerie – Sammlung der Moderne © VG Bild-Kunst, Bonn 2025
3. **Emil Schumacher**, *Zwei gelbe Punkte rechts*, 1954, Oil on canvas, 60 x 80 cm, Emil Schumacher Museum, Hagen, photo: Joachim Schwingel, Hagen © VG Bild-Kunst, Bonn 2025
4. Die Pariser Ausstellung im Spiegel der Presse, 1955, Archive of the Emil Schumacher Museum

EMIL SCHUMACHER MUSEUM
Museumsplatz 1-2
58095 Hagen

www.esmh.de
www.emil-fuer-alle.de
Instagram: [@emilschumachermuseum](https://www.instagram.com/emilschumachermuseum)

OPENING HOURS

Thu – Sun, 12 pm – 18 pm
Closed on Mondays

PRESS CONTACT

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ARTPRESS
UTE WEINGARTEN

Kunstmuseum Bochum

Kortumstraße 147
44787 Bochum
kunstmuseumbochum.de

Tuesday, Thursday, Friday,
Saturday and Sunday:
10:00 — 17:00
Wednesday: 12:00 — 20:00

PRESS RELEASE

Well Beings by Valentina Karga opens at Kunstmuseum Bochum

The exhibition opens at Kunstmuseum Bochum on 29 March
and runs until 31 August 2025

Well Beings by Valentina Karga deals with the fears triggered by ecological crises. Based on her own experience with such anxieties, she has developed an interactive installation that invites visitors to try out various exhibits inspired by popular self-care objects. These include hug-pillows and weighted blankets as well as oversized plush toys that are blown-up versions of small prehistoric figurines. The exhibition opens at Kunstmuseum Bochum on 29 March and runs until 31 August 2025. The opening event is 28 March at 7pm.

In these days of climate crises, more and more people are affected by eco-anxiety – the chronic fear of environmental collapse. This anxiety disorder can lead to nervousness, sleep disturbances, sensations of suffocation and even depression. Somatic psychotherapy techniques that regulate the nervous system have been shown to have positive effects on such symptoms. Drawing upon personal experience, Karga invites others to experience the immersive self-care environment she has designed. Her design language focuses on human beings as the main cause of climate change and species extinction. In order to give ourselves a new chance, Karga argues, we need to look back to ancient models that can help us to renegotiate our relationship to other forms of life and to the earth as habitat.

The artist delved into researching prehistoric figurines, dating from 2000 to 600 BCE as the basis for her work. By interpreting the qualities of these idols as symbols of a non-human world, she tries to open up a new perspective on our image of humanity: One that will cultivate loving responses to our predicament of the climate crisis, in order to reduce anxiety, trauma and, therefore, harm.

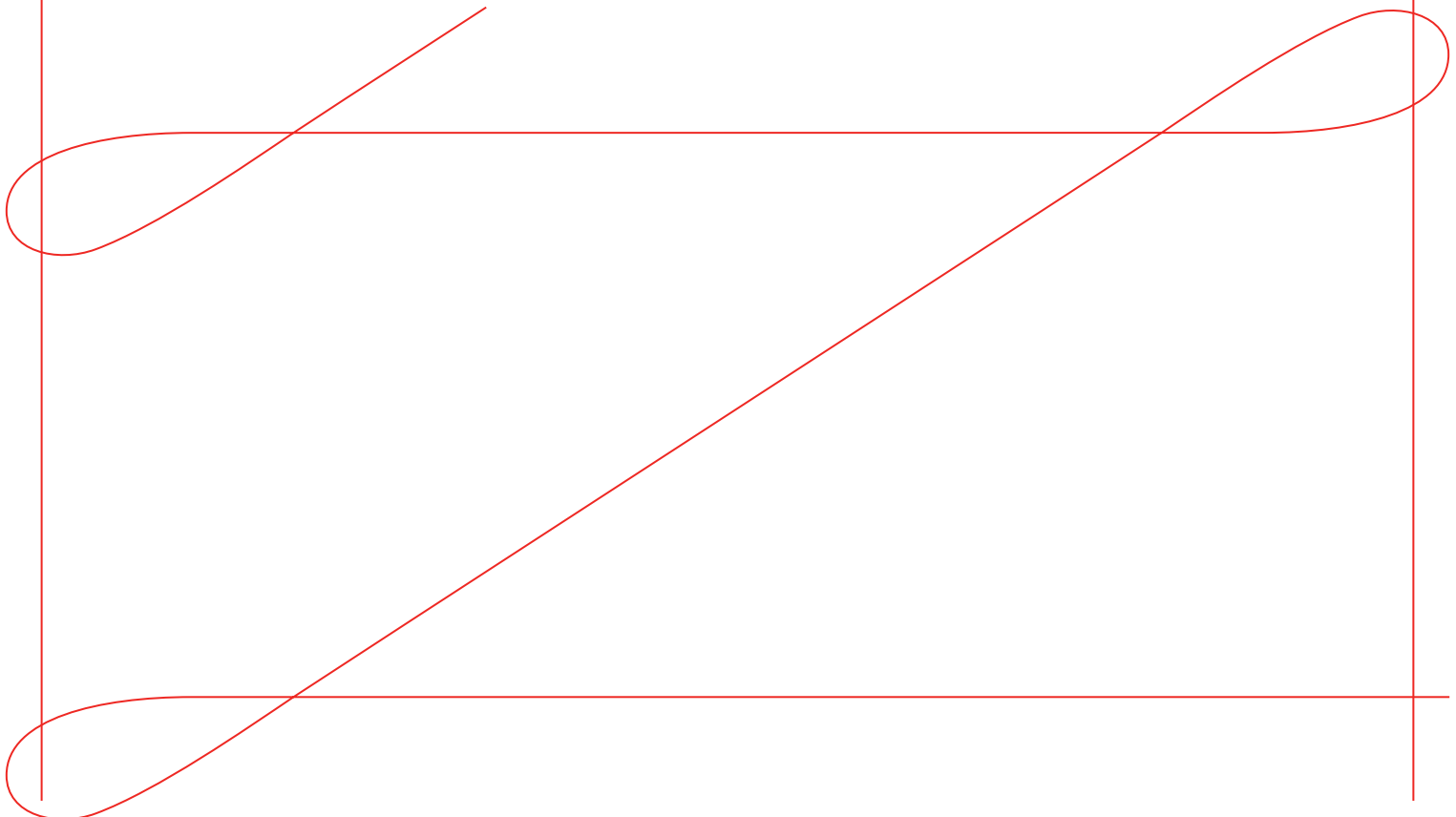
Valentina Karga also deals with the topic of eco-anxiety in the video *Adaptation*, filmed especially for the exhibition, and conceived and produced in collaboration with students from the Hamburg University of Fine Arts (HFBK). Film production: Lukas Grubba and Sarah Pech, choreography: Polyxeni Angelidou, live action role-playing (larp) design: Nina Runa Essendrop, Costumes: För Künkel, Sound: Junya Fugita.

Well Beings was first shown at the Museum für Kunst und Gewerbe Hamburg (MK&G) in 2023. Many of the prehistoric figurines were found at the MK&G's antiquities collection.

Kunstmuseum Bochum

ABOUT THE ARTIST

Valentina Karga's art moves between the fields of conceptual art, design, architecture and socially engaged practice. Karga was a fellow at the Graduate School of Berlin University of the Arts from 2011 to 2013 and a Saari Fellow in Finland in 2017. In 2015 Karga was awarded the Vilém Flusser Residency for Artistic Research. Her works have been exhibited at institutions including the National Museum of Contemporary Art in Athens, the Onassis Foundation in Athens, and the NEON foundation in Athens in collaboration with Whitechapel Gallery in London, Kunstverein Braunschweig, Pact Zollverein in Essen and at art shows including the transmediale, the Athens Biennale of Contemporary Art, the Moscow International Biennale for Young Art and the Thailand Biennale, as well as in a solo show at the Hippolyte Gallery in Helsinki and the MKG Hamburg. She has also organized and participated in discursive events in institutions such as the Haus der Kulturen der Welt in Berlin. After doing a residency at the NTU Centre for Contemporary Art in Singapore, 2018–2024 Karga was a professor at the Hochschule für bildende Künste Hamburg (HFBK). With her students she developed projects that got exhibited at documenta fifteen in Kassel and Somerset House in London



Kunstmuseum Bochum

ABOUT THE KUNSTMUSEUM BOCHUM

Curiosity, a willingness to experiment and an invitation to open exchange are at the heart of the Kunstmuseum Bochum's programme. Situated on the edge of the Stadtpark park and just a stone's throw from Bochum's city centre, the Kunstmuseum Bochum sees itself as a place with the character of a workshop, where many things are possible, and many people are involved.

The museum's character is reflected in two interconnected buildings, the neo-classical Villa Marckhoff and the modernist museum building designed by the architects Bo & Wohlert: the museum's spacious architecture invites visitors to experience modern and modern and contemporary art in a cosy and open atmosphere — from exhibitions to atmosphere — from exhibitions to performances — and to engage with it.

The museum's diverse collection of more than 8,000 objects includes works of concrete, surrealist and conceptual art, ranging from drawings, sculptures and paintings to prints and photographs. Alongside a few highlights from the early 20th century, such as František Kupka, Ernst Ludwig Kirchner and Hans Arp, the collection focuses on a very broad spectrum of European art after 1945, such as Zofia Kulik, Andy Warhol, Louise Nevelson and Tadeusz Kantor. Recently the has recently been enriched by a bequest of a large group of Fluxus works.

Apart from visiting the exhibitions, the museum also offers an open café, various meeting rooms, a small library and a roof terrace with views over the city.

For media information contact

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Woman in Blue
Oskar Kokoschka and Alma Mahler
20 March to 22 June 2025

Museum Folkwang

From 20 March to 22 June, 2025, Museum Folkwang is dedicating an exhibition to two great figures in art history: Oskar Kokoschka, pioneer of expressionism, and Alma Mahler, composer, hostess of artistic salons, networker and confidante of many important artists. For the first time in more than 30 years, *Woman in Blue* is bringing together in one exhibition works by Kokoschka that were exclusively inspired by Alma Mahler.

In Vienna at the beginning of the 20th century, Oskar Kokoschka fell in love with Alma Mahler, a well-known salonnière of Viennese society and widow of the composer Gustav Mahler. The obsessive and ultimately unrequited love that Oskar Kokoschka developed for Alma Mahler within a very short period of time is expressed in paintings, drawings, fans and a mural created between 1912 and 1922. The cycle is both a testimony to the times and a major expressionist work; it shows the drama of the love affair and tells of its reverberations. Despite the end of the amour fou in 1915, Alma and the experience of the relationship remained a crystallisation point for Kokoschka's artistic explorations well into the 1920s. He reached the peak of this creative obsession around 1919, when he had a life-size doll modelled on Alma Mahler. *Woman in Blue* (1919) was the first painting to take the doll as its subject. It also marks a turning point in Kokoschka's painting style.

The exhibition is part of the joint project DOPPELBILDNISSE – Alma Mahler Werfel im Spiegel der Wiener Moderne. With this cross-institutional project, Alte Synagoge Essen, Theater und Philharmonie Essen, Folkwang University of the Arts and Museum Folkwang are devoting themselves to the life and work of Alma Mahler-Werfel as well as the visual, musical and literary works that were inspired by her. In addition to the exhibition at Museum Folkwang, the Berliner Philharmoniker and Wiener Philharmoniker orchestras will perform symphonies by Gustav Mahler dedicated to Alma Mahler. The Old Synagogue sheds light on Alma Mahler-Werfel's role in the Jewish salons of Viennese modernism and critically reflects on her ambivalent relationship to anti-Semitism. Folkwang University of the Arts is developing new productions in collaboration with various departments that look at Alma Mahler-Werfel from a contemporary perspective. Aalto Music Theatre is dedicating the female composer festival her:voice to Alma Mahler's early compositions.

The exhibition is sponsored by the Ministry of Culture and Science of the State of North Rhine-Westphalia and supported by RWE.

Details on the programme of the festival DOPPELBILDNISSE – Alma Mahler Werfel im Spiegel der Wiener Moderne on doppelbildnisse.de

Press information

Museum Folkwang

Premiere of the dance project Lunar Cycle by Richard Siegal at Museum Folkwang

A performative reflection on cosmic and terrestrial cycles, climate change and mankind

From 14 March to 13 April 2025, the large exhibition hall of Museum Folkwang will become the stage for the latest and most ambitious production to date realised by internationally renowned American choreographer Richard Siegal over the period of a lunar phase cycle. Lunar Cycle is an interdisciplinary long-term performance that combines the elements of dance, light and vapour sculptures, sound and live music with scientific data. Terrestrial and cosmic cycles as well as climate change and its effects are artistically reflected upon and made tangible, both performatively and spatially.

The dance performance invites us to consider the imperceptible constant and cyclical processes that affect us, from the melting of the Arctic ice to the gravitational pull of the moon. Lighting moods, vapour sculptures, sound and live music create an atmospheric environment that evokes associations with weather phenomena and climatic changes. The choreography is based on data from the National Snow and Ice Data Center's Sea Ice Index and a long-term study on US citizens' attitudes to climate change. These are translated into choreographic scores using computer-generated algorithms and interpreted live by international dancers from the Ballet of Difference company, the Folkwang Tanzstudio as well as M.A. students from the Dance Composition programme at the Folkwang University of the Arts.

The soundscapes of Lunar Cycle unfold in daily live concerts performed by Ensemble Musikfabrik and a four-channel sound installation by electronics pioneer Kurt 'Pyrolator' Dahlke. Siegal is also developing parts of the choreography with volunteers who will support the performance. An open call was used to find 100 participants for the performances at Museum Folkwang, who learnt the basic choreography with Richard Siegal in preparatory workshops.

The involvement of the audience is another aspect of Lunar Cycle in that visitors can let the performance take effect on them or actively participate. Alongside the open spatial structure, the professional dancers offer interested parties an introduction to the basic features of the choreography and opportunities for participation in an onboarding zone. The performance takes place from Thursdays to Sundays during regular museum opening hours and the admission ticket allows multiple visits.

Lunar Cycle is Siegal's most ambitious production created for a museum to date and was inspired by Merce Cunningham's legendary choreography Ocean, based on a concept by John Cage.

Museum Folkwang

The project is supported by the Kunststiftung NRW, the E.ON Foundation, the Kulturstiftung Essen, the Alfred and Cläre Pott Foundation and the Friends of the Ballet of Difference.

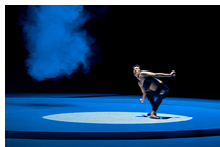
A production by Richard Siegal in collaboration with the Ballet of Difference, Museum Folkwang, Folkwang Tanzstudio, M.A. students of the Dance Composition programme at the Folkwang University of the Arts, Ensemble Musikfabrik and Kurt 'Pyrolator' Dahlke.

Information

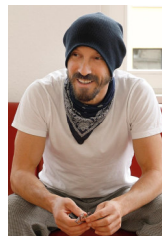
Richard Siegal
Lunar Cycle
14 March to 13 April 2025
Thursday and Friday, 10 a.m. to 8 p.m.
Saturday and Sunday, 10 a.m. to 6 p.m.

Admission prices
Admission: €8 (regular) / €5 (reduced)
The purchase of a ticket allows multiple visits to Lunar Cycle.

Press images



Richard Siegal
Lunar Cycle
Photo: Thomas Schermer



Portrait of Richard Siegal
Photo: Sonja Werner