



mindelheimer **museen**

Museums in the former Jesuit College building
 Textile Museum – Sandtner Foundation
 Swabian Nativity Museum
 Southern Swabian Archaeological Museum
 Carl Millner Gallery – Romantic Landscape Painting
 Opening hours: Tues. to Sun. 10 a.m. – 12.00, 2 p.m. – 5 p.m.
 and by arrangement

The Museum of Local History is temporarily closed

Swabian Tower Clock Museum
 in the former St Silvester's Chapel
 Opening hours: Wed. 2 p.m. – 5 p.m.
 last Sunday in the month, 2 p.m. – 5 p.m.
 and for groups by arrangement



Stadt
Mindelheim

unterallgäu
landkreis



Bezirk
Schwaben

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CARL MILLNER GALLERY

Romantic landscape painting



CARL MILLNER

Born on 25 March 1825 as the illegitimate child of Isabella Preckle, daughter of a coppersmith in Mindelheim. He chose Millner as his surname in allusion to his father's name, Müllner, which his father refused to let him use.

- 1830–39 Primary schooling and attendance at the Latin School
- 1839 Apprenticeship as a clock case maker, which he terminated after one year
- 1840 Attended the Polytechnic School of Drawing in preparation for studies at the Academy
- 1841–46 Academy of Fine Arts in Munich
- 1846 First study trip to the Alps
- 1852–53 Study trips to Tyrol and Lower Bavaria
- 1853–54 Millner lived with Wilhelm Gail in Munich
- 1854–57 Several study trips to Italy
- 1858 Moved to Munich, founded an atelier and married Franziska Kagerhuber

- 1859 King Ludwig I acquired the first painting by Carl Millner for the Neue Pinakothek
- 1863 Creation of Millner's bust for the Pinakothek

In the 1860s and 1870s, Carl Millner went through a very productive creative period, favoured by King Ludwig's interest in his painting.

- 1883 Death of Millner's wife Franziska. In the same year, Carl Millner married Eleonora Schreiner

Carl Millner died on 19 May 1895 in Munich.

The works of Carl Millner were in great demand on the art market – as they are today – and were already being sold to England and America in the 19th century. Today, oil paintings by Carl Millner can be found in major museums in Munich, Prague, Bern and New York, among others.

Translation: Catherine Taylor

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IDEALISATION OF RURAL LIFE

At the beginning of the 19th century, the city dweller's view of nature changed, as did his perception of rural life. Life in the countryside seemed natural and unspoiled, in contrast to an urban existence.

Humans and animals lived in ideal coexistence with and from the surrounding landscape. The paintings often show animals, people and houses embedded in nature.

Frequently, people and animals are so well integrated into the landscape that they are only perceived at second glance. They merge with nature.



EARLY TOURISM AND ALPINISM

Emerging tourism and alpinism at the beginning of the 19th century drew city dwellers to the countryside for summer holidays. The aim of these early tourists was to encounter pure nature.

The painting "Schloss Seebenstein an der Pitten" (front page of this flyer) shows two ladies and a gentleman wearing the formal dress typical of the 1860s. City dwellers are never depicted in the paintings of high mountains.



ROMANTIC TENDENCIES

It was not until around 1840 that romantic tendencies began to be increasingly expressed in the paintings of the "Munich School". This is shown, for example, in the artists' preoccupation with fairy tales, myths and legends, or in their predilection for mediaeval castles and towns.

The "Magdalenenklause im Nymphenburger Schlosspark" depicted by Carl Millner is an artificial ruin built after 1725. Ruined mediaeval buildings or artificial ruins were in keeping with the romantic aesthetics of decay.



ALPINE THEMES

Waterfalls and rushing torrents were among the preferred subjects of the Munich School around 1840. The depiction of a seemingly unconquerable elemental force was just as popular as the theme of tamed nature. We find bridges, boats and mills, which helped people to harness the unbridled power of water, as well as torrential mountain streams and waterfalls.

Other motifs are alpine landscapes with snow-covered peaks or rugged rock formations, which demonstrate nature in its original state, one of the main themes of the Munich School.