

**CIETA CONGRESS – KREFELD 2019**

**PROGRAMME OF EXCURSIONS, THURSDAY 10 OCTOBER**

**Excursion 1: Cologne – The Cathedral and its Treasury,  
the Medieval Treasure of St. Severin, and Museum Schnütgen**

8:20 am: Meet at Krefeld Main Station  
The group will travel to Cologne by train (the journey takes ca. 45 mins)

Since 1996, Cologne cathedral has been listed as a UNESCO world heritage monument. First erected in the middle ages, the building was completed in the 19th century when it sparked a new interest in medieval art and architecture. In 2006, the renowned artist Gerhard Richter created a remarkable contemporary stained glass window for the south transept. Precious objects have been collected in the cathedral's treasury since the 9<sup>th</sup> century. First kept in the *camera aurea*, the golden chamber, they are now displayed in vaulted rooms dating from the 13<sup>th</sup> century (located underneath the sacrament chapel on the north side of the cathedral). Inaugurated in 2000, the permanent exhibition presents Frankish burial objects and insignia of the bishops and clergy of Cologne cathedral from the 4<sup>th</sup> to the 20<sup>th</sup> century: precious reliquaries, liturgical vessels and vestments, croziers, manuscripts and sculptures. Of course, textile objects from Cologne cathedral feature prominently in the exhibition. A late antique silk fabric and the so-called Gerberga silk banner from the Shrine of the three Magi are among the oldest textiles. Particularly rich vestments date from the 15<sup>th</sup> and the 18<sup>th</sup> centuries. A highlight of the collection is the so-called Capella Clementina, a splendid set of golden vestments embroidered in Paris for Bishop Clemens August of Bavaria; he had commissioned the set to celebrate the coronation of his brother, Emperor Charles VII, in 1742. In the 19<sup>th</sup> century a comprehensive collection of liturgical textiles (including banners) in the medieval style was formed. The 20<sup>th</sup> century with a modernist approach is represented by a 12-piece set created by students of Ferdinand Nigg, professor at Kölner Werkschulen, a design school with a focus on the applied arts.

St. Severin is one of the twelve romanesque churches of Cologne. Its patron saint was the third bishop of Cologne, in the 4<sup>th</sup> century; his relics are preserved in a shrine (re-newed in the 19<sup>th</sup> century) that is venerated in the church. When this shrine was opened in 1999, it contained more than the relics: Surprisingly (reports established after previous openings had not mentioned anything about them) a substantial number of early Byzantine and medieval fabrics came to light; they probably were laid down in the shrine in the 10<sup>th</sup> century, thus demonstrating the medieval veneration of the saint. Three large-scale woven silks, in near-perfect condition, probably came from Central Asia (7<sup>th</sup>-9<sup>th</sup> centuries), while another one was presumably woven in the eastern Mediterranean. Apart from these, there are two large linen fabrics, perhaps an altar cloth and a hanging for a pulpit, and half of a linen vestment, an alb. Tiny fragments of a damask with a square pattern came from the first burial of the saint.

The fabrics have been carbon-dated, the historical context for the shrine is well established. Seven of the eight fabrics discovered are now exhibited in a chapel of St. Severin.

In 1906, Alexander Schnütgen, cathedral canon of Cologne, gave his private collection to the city of Cologne under the condition that a museum be established for it. The Museum Schnütgen, as it is now known, holds a large collection of medieval art, accentuated and enriched by a selection of Christian sculptures from the post-medieval period. Liturgical vestments and other textile objects are an important part of the collection, among them a chasuble from the 11<sup>th</sup> century archbishop Anno, a cope fashioned from a Venetian velvet of the early 15<sup>th</sup> century, medieval embroideries and small-scale tapestries. Very few textiles are on permanent display, but the museum's textile conservator, Katharina Sossou, will show us objects that are usually kept in storage.

Lunch will be served at a traditional restaurant near the church of St. Severin.

The visits will end at about 6:00 pm and we will take a train back to Krefeld.

The tour will be led by Dr. Leonie Becks, director of Treasury of the Cathedral, and Dr. Dela von Boeselager (Cathedral and treasure), Prof. Sabine Schrenk and Ulrike Reichert (St. Severin), CIETA members for many years.

**Excursion 2: Aix-la-Chapelle – The Cathedral and its Treasury,  
and the Museum of “The Treasure of Simpelveld”**

8:30 am: Meet at Krefeld Main Station  
The group will travel by bus

It is Emperor Charlemagne’s own Palatine Chapel, that constitutes the nucleus of the Cathedral of Aix-la-Chapelle. Originally inspired by the churches of the eastern part of the Holy Roman Empire, the octagonal core was splendidly enlarged in the Middle Ages. In 814, Charlemagne was buried here. In 1978, the cathedral of Aix-la-Chapelle was listed as a UNESCO world heritage monument, one of the first in Germany.

Charlemagne had made the Frankish royal estate of Aix-la-Chapelle, which had been serving as a spa ever since the first century, his favourite abode. The main buildings of the Imperial Palace area were the Coronation Hall (*aula regia* – located in today’s Town Hall) and the Palace Chapel – now Aix-la-Chapelle Cathedral. The Palatine Chapel is based on an octagonal ground plan, which is surrounded by an aisle and by tribunes above, and roofed with a dome. Facing the altar, the Emperor sat in the gallery; the Carolingian stone throne was the coronation seat of the kings of the Holy Roman Empire from the Middle Ages until 1531. The chapel itself is easily recognizable from later additions by its distinctive structure. An atrium on the western side and a portico led to the imperial apartments. The Gothic choir and a series of chapels that were added throughout the Middle Ages created the composite array of features that characterises the cathedral.

The Treasury of Aix-la-Chapelle is one of the most important ecclesiastical treasuries in northern Europe; the most prominent inventory items are the cross of Lothar (about 1000 AD), made from gold and inlaid with precious stones, the dark-blue velvet chasuble with embroidered pearls, a reliquary-bust of Charlemagne made from silver and gold, and a marble sarcophagus decorated with a relief of the Abduction of Proserpine that once contained the body of Charlemagne.

The textile collection comprises more than 2300 objects, among them early medieval textile relics as well as oriental and Byzantine fabrics used to encase and adorn the remains of saints. Objects of particular importance are the *Cappa Leonis*, a cope richly embroidered with pearls from the 12<sup>th</sup> century, and the textiles donated by Archduchess Isabella Clara Eugenia, Sovereign of the Spanish Netherlands in the 17<sup>th</sup> century. The collection of baroque vestments is the most important in the Rhineland. The treasury regularly presents objects from its textile collection in special exhibitions.

In the 19<sup>th</sup> century, the northern Rhineland was a centre for the revival of medieval art and architecture. In Aix-la-Chapelle, the convent of The Sisters of the Poor Child Jesus established a workshop for the production of liturgical vestments; using silks woven in Krefeld for the garments, they created rich embroideries based on medieval textiles and paintings as their models. The workshop soon became renowned for the quality of the sisters’ embroidery, and they received commissions from all over the country. When convents in the German Rhineland were closed in 1875 following religious controversy, the sisters moved just across the border to the Netherlands, and relocated their workshop in Simpelveld. In recent years, almost all European countries have seen a steady decline in the numbers of practising Christians; many churches and convents have been closed or are under threat to be closed. Of course, this has dramatic consequences for the objects preserved in the institutions, many of which will be lost. In Simpelveld, the Sisters of the Poor Child Jesus decided to establish a museum to collect and preserve the embroidered vestments that constituted their pride and renown for such a long time. Our visit will also serve to support their cause.

Lunch will be served at a traditional restaurant in Aix-la-Chapelle.  
The visits will end at about 5:00 pm and the bus will bring us back to Krefeld.

The group will be welcomed by Dr. Birgitta Falk, director of Treasury of the Cathedral, and Monica Paredis Vroon, a long-standing CIETA member.

### **Excursion 3: Krefeld and its Textile Heritage**

9:00 am: Meet at "Haus der Seidenkultur", Luisenstrasse 15, 47799 Krefeld near Krefeld Main Station

The Krefeld excursion focuses on the silk-weaving history of the city of Krefeld. In the 18<sup>th</sup> century Mennonites had settled in the city known for its religious tolerance, bringing with them the knowledge, the technology and also the trade connections of the silk industry. Founding important and fast-growing enterprises, they created great wealth and provided jobs for the citizens of Krefeld, many of whom were employed in silk weaving and related industries.

The first venue of the tour is the "Haus der Seidenkultur", a former weavers' workshop and a living museum. From 1908 to 1992 the building belonged to the firm of Hubert Gotzes, specializing in silk fabrics for the Catholic church. At its centre is the weaving hall that houses eight Jacquard looms dating from the 19<sup>th</sup> century. When the firm was closed in 1992, it was decided to preserve the location as a monument to the industrial culture of the city. Today, a group of devoted friends and volunteers keep it alive, among them some experienced weavers who demonstrate their craft so that visitors can appreciate the process.

The CIETA group will be welcomed with coffee and tea; they will then be shown around the house, visit the current exhibition, the weaving workshop and the workplace of the person who drew the point paper plan (*Patroneur*).

After the visit, the group will have a guided tour through Krefeld's city centre along the "little silk-road". Monuments relating to the silk-weaving history will be shown and explained. The walk will end in a typical Krefeld brewery restaurant, where lunch will be served.

After lunch, taxis will take the group to one of the few textile companies still in business, the firm of Gisbert Rentmeister. Founded in the late 19<sup>th</sup> century, the firm originally specialized in creating designs and providing punched cards for the Jacquard looms of silk weaving companies in Krefeld and beyond. In the late 20<sup>th</sup> century, they developed their own production of furnishing fabrics, some of them based on historical patterns.

After the visit, the group will be taken back to the city centre where all those who are interested in Krefeld's fine art collections will be able to visit the Kaiser Wilhelm-Museum and two historic houses designed in the 1920s by Mies van der Rohe for the then directors of the silk weavers' association. This year, they show exhibitions commemorating Bauhaus and the history of design.

Lunch will be served at a traditional restaurant.

The visits will end at about 5:00 pm.

The group will be led by Dr. Annette Paetz gen. Schieck, director of the Deutsches Textilmuseum, Krefeld, and member of the CIETA's Directing Council.

**Excursion 4: Düsseldorf – Kunst Palast with an exhibition on Pierre Cardin, and Hetjens-Museum of Ceramic Art**

9:00 am: Meet at Krefeld Main Station  
The group will travel to Düsseldorf by train (the journey takes ca. 20 mins)

Kunst Palast is the art museum of the city of Düsseldorf. Founded in the 19<sup>th</sup> century, the institution has always maintained strong relations with the local academy of fine arts, of international renown both in the 19<sup>th</sup> and the 20<sup>th</sup> centuries. In 1927, the museum incorporated the museum of applied arts, adding a substantial body of objects to its collection. Today, the museum also has a varied programme of exhibitions, from paintings to photography and the graphic arts as well as fashion and design. In October, there will be a show on “Pierre Cardin – Fashion Futurist”: Cardin made a name for himself in the world of fashion with his provocative, futurist collections, which were strikingly form-fitting and youthful. Using new materials such as plastic, vinyl and artificial leather, his fashion designs with their bold colours and trendy cuts stand for a new, more liberal outlook on life. The couturier’s approach was that of a sculptor: His designs are governed by the notion of plasticity. His geometric formal vocabulary and three-dimensional designs remain distinct and instantly recognizable to this day. The show – the first major exhibition in Germany dedicated to the internationally renowned fashion designer – will offer insights into Cardin’s vast creative world, encompassing clothing and accessories from the 1950s to the 2000s, sketches, photographs and film footage.

Hetjens Museum, situated in the old town of Düsseldorf, was opened in 1909, shortly after the city had received the legacy of Laurenz Heinrich Hetjens (1830-1906). Hetjens, an industrialist and art collector, donated to the city, amongst others, a considerable collection of Rhenish stoneware, which formed the foundation of the present museum. Over the years, the collection was expanded through donations and purchases to represent 8000 years of ceramics history. A unique museum developed, uniting under one roof ceramic products from across all continents. From early Anatolian vessels from around 6000 B.C., to antique vases, Italian majolica, picture tiles, East Asian porcelain and contemporary ceramics, the permanent exhibition presents a wide range of ceramic objects. Apart from objects of everyday use, there are unique pieces of accomplished craftsmanship with extravagant decorations, and three-dimensional works. The largest object is a cupola from Multan (today Pakistan). In all, the collection comprises more than 20,000 pieces, many of which are on show.

We will have lunch at the café of Kunst Palast.

This tour can be adapted to your needs and preferences: It can be a half-day programme suitable for those who need to leave in the afternoon. For those who wish to discover more, there are the internationally renowned collections of modern and contemporary art (Kunstsammlung Nordrhein-Westfalen K 20 and K 21) – but discovering the local fashion scene could also be an option.