



Kunstmuseen Krefeld

Kaiser Wilhelm Museum

Haus Lange

Haus Esters



ENGLISH



Wall Painting from Johan Thorn Prikker (1868 – 1932), *The Ages of Man*, 1923, Kaiser Wilhelm Museum, Photo: Volker Döhne

Participating and finding inspiration from art, architecture and design is what characterises the Kunstmuseen Krefeld. As one of Germany's few civic museums, our priority is a dialogue with the local urban community and an international public. An adventurous, cross-epoch and multi-discipline program, a diverse heterogeneous collection as well as three venues – the Kaiser Wilhelm Museum, Haus Lange and Haus Esters – create a uniquely active cultural atmosphere. 'Inform, collect, preserve and research' – these central responsibilities of a museum go hand in hand with issues and questions that concern our present-day society.

The Beginnings: The Kaiser Wilhelm Museum
The foundation for the Kunstmuseen Krefeld was laid in 1897 with the opening of the Kaiser Wilhelm Museum in the centre of town. Krefeld's citizenry encouraged the construction of the building in Karlsplatz and in the end financed it themselves. The turn of the twentieth century was a time shaped by the Reform Movement and Art Nouveau. As one of the most progressive art institutions of its day, the Kaiser Wilhelm Museum took the lead in promoting the new zeitgeist. Current tendencies in the fields of design, art and architecture were exhibited and life was propagated as a total work of art. The Kaiser Wilhelm Museum became an influential stylistic hub between the fine and applied arts, between

design and everyday life, between the tradespeople and the citizenry. Today we are following up on these ideas by adopting a historically rooted yet contemporary perspective and an interdisciplinary approach to thinking.

The Building

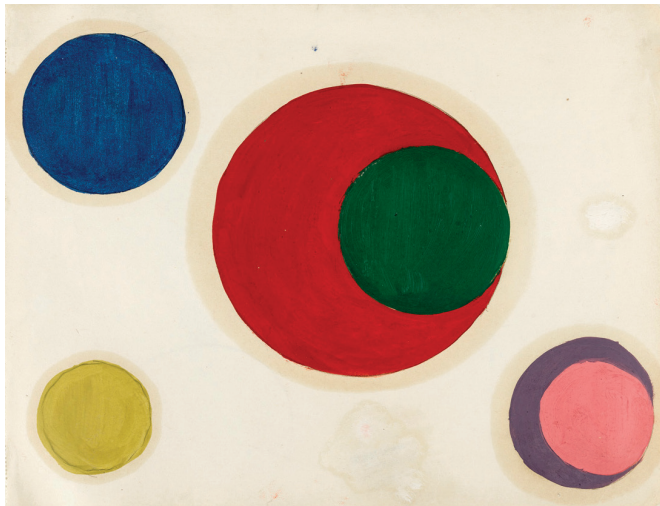
Citing palatial architecture of the Italian Renaissance, the Kaiser Wilhelm Museum was erected during the imperial period of the late nineteenth century and is the main building of the Kunstmuseen Krefeld. The building had two primary functions, serving as a museum and simultaneously as a monument to German Emperor Wilhelm I. The imposing palace was enlarged in 1912 and has been regularly adapted since then to meet current museum-oriented and societal demands. In the late sixties, for example, it was transformed from a monarchical museum into a democratic one. Extensive renovation work carried out in accordance with monument conservation criteria from 2012 to 2016 ensures international museum standards. The historic splendour of the building is now combined with modern sequences. The structure itself corresponds to an architectonic work of art, a collector's item in itself that has an eventful story to tell.

Collection

We are what we collect – this brief axiom succinctly summarises the interplay between collection and exhibition program. Since its earliest days, contemporary art and design have encountered each other under differing perspectives in the Kunstmuseen Krefeld. Around 1900, Krefeld's citizenry diligently filled the exhibition galleries and museum storerooms with paintings, sculptures, pieces of furniture, pottery and much more. It was the time of the Reform Movement and Art Nouveau when everyday life and art moved closer together. They formed the historical starting point for a multifaceted, heterogeneous collection that now encompasses circa 18,000 works and is still growing.



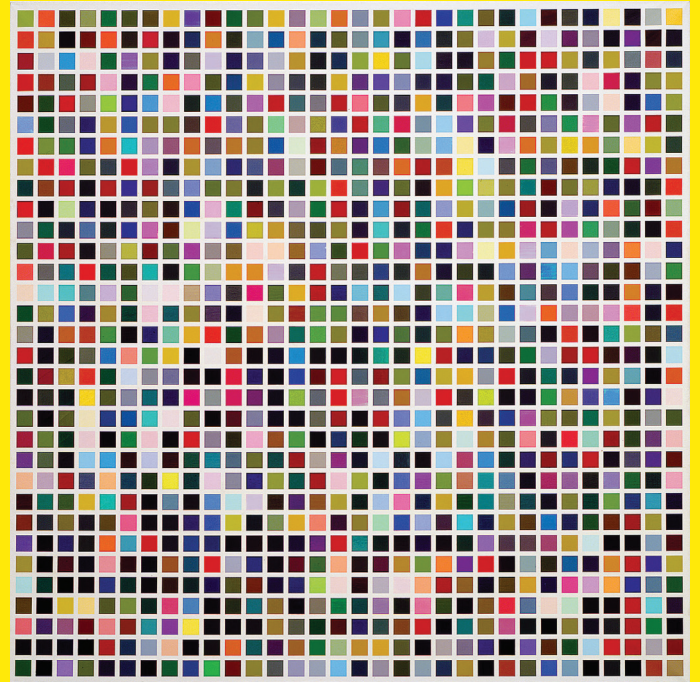
Josef Hoffmann, Carafe and Drinking Glasses from the Series Var B, Josef Hoffmann, around 1911, Photo: Volker Döhne



Sonia Delaunay, No. 1259, 1922/1925, Kunstmuseen Krefeld; © Pracusa 2018652

The museum's holdings range from medieval paintings and sculptures to the ninetieth century and modernism to the present day. Fine and applied art, photography, prints, as well as new media and installations representing diverse artistic tendencies reflect vivid European and international cultural achievements. Highlights include the 'German Museum for Art in Commerce and Industry' founded by Karl Ernst Osthaus, an exceptional design museum with a collection of objects from the German Werkbund and the Wiener Werkstätte.

The collection furthermore features work complexes by Peter Behrens and Otto Eckmann, Johan Thorn Prikker and Helmuth Macke, new media from the videogalerie schum and early examples of the Düsseldorf School of Photography. The Kunstmuseen Krefeld juxtaposes major figures of the Rhenish art scene like Gerhard Richter, Sigmar Polke and Karin Kneffel with pioneering international artists such as Kiki Smith, Richard Serra, Jeff Wall and Andy Warhol.



Gerhard Richter, 1024 Colors, 1973, Photo: Volker Döhne, © Gerhard Richter

An emphasis additionally is placed on contemporary design by Peter Ghyczy and Domeau & Pérès (in collaboration with Ronan & Erwan Bouroullec, Matali Crasset and Martin Szekely).

Artists have worked in situ here since its beginnings and some of their pieces are permanently installed, for example Johan Thorn Prikker's monumental 1923 wall painting for the Kaiser Wilhelm Museum and two rooms arranged by Joseph Beuys in 1984 that are still preserved in their original state. At Haus Lange, Yves Klein and Elmgreen & Dragset have left their permanent mark on the private rooms, while site-specific works by artists such as Richard Serra and Andrea Zittel are on show in the gardens of Haus Lange and Haus Esters. The Kunstmuseen Krefeld continuously examines its own collection, always questioning the historical holdings from ever new and current perspectives. The diversity of epochs and genre provide fascinating possibilities. Discover our exhibitions and our exciting art education program on our website kunst-museen-krefeld.de.

Haus Lange

The Lange and Esters villas stand in a quiet residential area on the outskirts of town. Now satellites of the Kunstmuseen Krefeld, these jewels of the New Objectivity style of architecture in Germany during the 1920s serve as exhibition venues.



Haus Lange, Krefeld, Front View, Photo: Volker Döhne

The initial plans for the two buildings were executed in 1927 by the then still very young architect Ludwig Mies van der Rohe, who as its final director would shortly thereafter have to close the Bauhaus in Berlin. Mies's Krefeld clients were two friends from the local silk industry, Hermann Lange and Josef Esters, who also shared a passion for modern art.

By 1930, two of the most modern private homes of the time were erected in accordance with the needs and requirements of each family. They are total artworks to the extent that Mies van der Rohe not only planned the architecture but also the gardens and the interior design and furnishings. Mies's personal style is evident in the revolutionary open spatial concept as well as in the functionality and pronounced materiality of the buildings. These houses are still striking today on account of the dialogue between architecture, living and nature that takes place here.



Summer House, Haus Esters, Photo: Kunstmuseen Krefeld

Directly next to Haus Esters, on what used to be the kitchen garden, there is a summer house with a history of its own. It was one of the first prefabricated "turnkey" buildings of the Weimar period.

Haus Esters



Haus Esters, Krefeld, Front View, Photo: Volker Döhne

The concept was developed for the Deutsche Werkstätten Dresden-Hellerau by an architect who was unknown at the time.

Originally designed to be residential homes, the Bauhaus villas have been used since 1955 (Haus Lange) and 1981 (Haus Esters) to exhibit contemporary art. In an exceedingly generous gesture, Ulrich Lange, whose father Hermann Lange commissioned Haus Lange from Mies van der Rohe, donated the villa to the city of Krefeld in 1968, Haus Esters following in 1978. Intended as venues for contemporary art, numerous young artists and designers have had the opportunity here to engage with the architecture and history of the two houses. Renowned site-specific exhibitions of art historical relevance have been shown here since the 1960s and 1970s.

In 1961, the French artist Yves Klein realised his one and only solo museum exhibition according to a colour/space concept. His room *Le Vide* (The Void) has remained. In 1969, the now legendary touring exhibition *When Attitudes Become Form*, curated by Harald Szeemann, stopped at Krefeld. Site-specific installations, projects and other works are still being presented here in a dialogue with this special location. Notable examples from the 1970s and 1980s include Haus Rucker Co, Jan Dibbets, Jannis Kounellis, Sol LeWitt, Richard Long, Claes Oldenburg, Robert Rauschenberg and Fred Sandback. In more recent times, this tradition has been continued by artists such as John Baldessari, Elmgreen & Dragset, Alicja Kwade, Imi Knoebel, Kiki Smith and Jasmina Cibic. The exhibitions in the two villas are conceived as dialogues, supplementing each other thematically. Time and again, the exhibition projects staged at Haus Lange and Haus Esters offer a new perspective on modernism and the legacy of the Bauhaus, such as the Yugoslavian group of artists and architects EXAT 51, which has engaged with the Bauhaus in the ideological context of the former Eastern Bloc.

Visit

Kaiser Wilhelm Museum
Joseph-Beuys-Platz 1
D-47798 Krefeld

Haus Lange Haus Esters
Wilhelmshofallee 91-97
D-47800 Krefeld

Opening Hours

Kaiser Wilhelm Museum
Tue-Sun 11am-5pm

Haus Lange Haus Esters
Tue, Thu-Sun 11am-5pm
Wed 3pm-9pm (to 26.01.2020)

Ticket

Kaiser Wilhelm Museum
Adults 7 Euro,
reduced 3 Euro

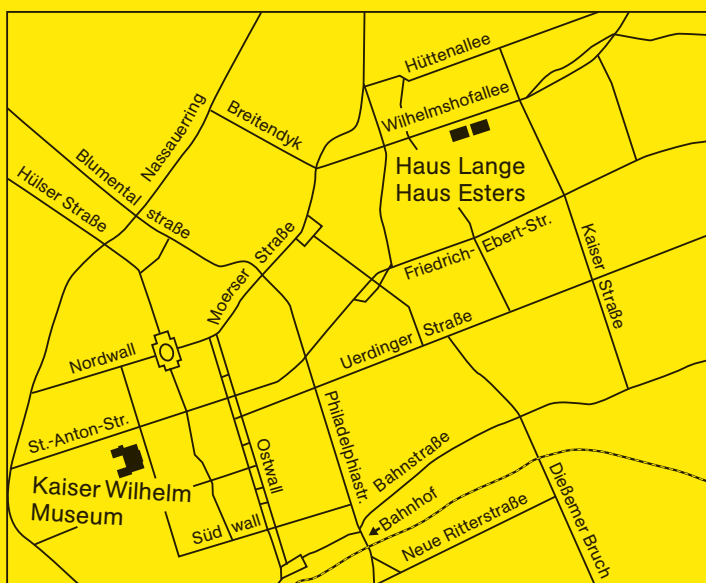
Haus Lange Haus Esters
Adults 7 Euro,
reduced 3 Euro

Combi ticket for all
three houses
Adults 12 Euro,
reduced 4 Euro

Guided Tours
2 Euro additional
to admission

Kaiser Wilhelm Museum,
Photo: Volker Döhne

Haus Lange, Garden View, South,
Photo: Volker Döhne



Information & Registration

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#hauslange
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Colophon

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INNOVATIV - KREATIV - WELTOFFEN

Haus Esters, Garden View,
Photo: Volker Döhne