

05.05.2022 — 25.09.2022

JEWELLERY & IMAGE THE GRASSI ADORNS YOU

Including
catalog.



Necklace »Bonita«
Svenja John, 2019
Polycarbonate,
Makrofol® / Nylon
Purchased with the
support of the circle
of friends of the
GRASSI Museum
of Applied Arts e.V.,
Grassimesse 2019,
© VG BILD-KUNST,
Bonn, 2021

Almost unnoticed, a collection of contemporary jewellery has grown in the museum over the last decades, which is now coming into the public eye. The objects attest to the gradual emancipation of jewellery design as an autonomous form of artistic expression. But what are brooches, rings, and necklaces without one to wear them? Jewellery can only be realised on the body, as a representation of the self and/or as a symbol of perception to the outside world. Thus, it is only logical to understand people and jewellery as a unity, and to photograph them with ›their‹ piece of jewellery. Personalities who are connected to the museum in various ways are ›adorned‹ and brought into the frame by aspiring and established photographers. In the exhibition, the pieces of jewellery correspond with the photographic works, making possible a deeper and more mutual perception.

05.05.2022 — 25.09.2022

KAIROS MARGIT JÄSCHKE. JEWELLERY INSTALLATION



Brooch »Herbarexemplar«
Margit Jäschke, 2020
silver, plastic, amethyst,
prasiolite, sapphires

The artist Margit Jäschke describes herself as a wanderer between the realms of art. Beyond the common boundaries of installation, painting, sculpture, and jewellery art, she has created a completely singular work. In doing so, she deliberately blurs the difference between a wearable piece of jewellery and an autonomous work of art. Graphic elements are found in the jewellery and vice-versa, always in a charged exchange. This exhibition presents Margit Jäschke's multifaceted and award-winning oeuvre from the last 30 years.

21.10.2022 — 23.10.2022

GRASSIMESSE LEIPZIG INTERNATIONAL TRADE FAIR FOR APPLIED ARTS AND DESIGN

Thematic or geographic focal points will also be set in 2022, enriching the selection of international exhibitors with further facets. The elevated quality of each exhibitor and the global scope of the fair as a whole stand out as highlights that attract enthusiasts of art and design from the region and all over the world. But as always, high-quality handicrafts and design — from jewellery to ceramics, glass, metal, and furniture — are the focus of this fair rich with tradition. Over three days, there will be opportunities to browse and learn, to converse and to purchase items.

www.grassimesse.de



05.11.2022 — 08.10.2023

MODERN GOODS A COLLECTOR'S PASSION FOR DESIGN



Teapot »Alveston« (so-called »Aladdin's lamp«), Design: Robert Welch, 1962
Manufacture: Old Hall Tableware Ltd., Bloxwich, chrome nickel steel (»Cromargan«)
Donation from the Inge and Wilfried Funke Collection, 2018

From teaspoons to furniture—industrial design from the 1930s to the 1970s transcended forms, materials, and genres, and, sometimes even going astray, it committed itself to a concept of emerging design history. The married couple Inge and Wilfried Funke sought to document this epoch of ›good form‹ through their collection. Their point of departure was a visit to an exhibition with works by the German designer Heinrich Löffelhardt: they were amazed by the kind of simple everyday objects they had been using on a daily basis for decades. The museum presentation made it clear that the proven functionality of straightforward, beautiful construction and composition was not only a question of taste, but a moral category of the modernity of design. Starting with works by Löffelhardt and Wilhelm Wagenfeld, they ploughed the field of West-German post-war design, much of which was taken years before into other European countries. They searched in warehouses of household goods, at flea markets and junk shops, at auctions and on the Internet, for almost four decades. The result is one of the largest private collections of 20th-century design objects, which was left as a legacy to the GRASSI Museum of Applied Arts and is now presented in excerpts.

24.11.2022 — 26.03.2023

DEEP-SEATED THE HIDDEN ART OF UPHOLSTERY

Including
catalog.

We are all familiar with upholstered seating. We know their often voluminous shapes and associate a promise of comfort and cosiness with the sense of sinking into soft upholstered cushions. But all too often, our consideration is reduced to their outward appearance. The view inside is denied, as the inner universe of upholstered chairs is covered by textile, leather, or plastic sheeting. A glance into the interior of upholstered furniture is well worthwhile: Under the decorative cloak is often hidden a real miracle of technique — the laced spring technique, which is tracked throughout the exhibition. Upholstered furniture pieces by outstanding designers correspond with illustrative models, textiles, and pictorial documentation that trace the historical development of upholstery. Visitors are given an exclusive insight into normally hidden upholstery technology and can see works by outstanding masters of the craft. The Spectrum ranges from furniture of the Renaissance to Baroque, Classicism, and Art Nouveau periods to 20th-century modernism and contemporary experiments.



Polyether Chair, designed by
Nanna Ditzel, 1965
Manufacture: Dansk Polyether
Industri, polyether,
textile cover, Donation from
Friedhelm Wachs, 2018

FOYER EXHIBITIONS

Until 21.03.2021
GOLD CONTAINER. ULLA AND MARTIN KAUFMANN

30.03.2021 — 10.10.2021
CLAY POETRY. MÁRIA GESZLER-GARZULY

19.10.2021 — 07.11.2021
ACQUISITIONS OF THE GRASSIMESSE 2020

13.11.2022 — 27.03.2022
PORCELAIN MANUFACTORY FÜRSTENBERG. NEW DESIGN

12.04.2022 — 02.10.2022
LOTTE REIMERS' 90TH BIRTHDAY

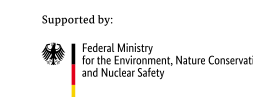
11.10.2022 — 30.10.2022
ACQUISITIONS OF THE GRASSIMESSE 2021

08.11.2022 — 26.03.2023
SPOONED OUT. SILVER FOR THE TABLE

PERMANENT EXHIBITION

New objects can also be discovered on a tour through the three sections FROM ANTIQUITY TO HISTORISM, ASIAN ART. IMPULSES FOR EUROPE and FROM ART NOUVEAU TO THE PRESENT.

At the moment, the entire lighting system in the permanent exhibitions of the museum is converted to LED. This process takes place step by step and will take several years. This measure was promoted by the Federal Ministry for the Environment, Nature Protection and Nuclear Safety, based on a resolution of the German Bundestag.



based on a decision of the German Bundestag

The museum offers a plethora of events for children, teens and families. It has been certified as a family-friendly free-time facility.

SERVICE

www.grassimak.de

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OPENING HOURS
MUSEUM: Tuesday–Sunday,
10^{am}–6^{pm}, closed on Mondays
and December 24th and 31st
Free admission every first
Wednesday of the month.
LIBRARY: Wednesday and
Thursday, 1^{pm}–6^{pm}

ADMISSION FEES
Free up to 18 years, adults 8 €
(reduced fee 5.50 € or 4 €)
Groups of eight people or
more 6 € per person
Evening-Ticket (valid from
5 p.m.) 4 €
Tickets are valid for all special
exhibitions and the three-part
permanent exhibition.
Free admission every first
Wednesday of the month.
LIBRARY: Free use

MEDIAGUIDE
For adults (German and English),
children, visually impaired and deaf
people and in simple language.
All tours are free of charge.



/ grassimak

The GRASSI Museum of Applied Arts is a member of the Konferenz Nationaler Kultureinrichtungen (KNK).

konferenz nationaler
kultureinrichtungen

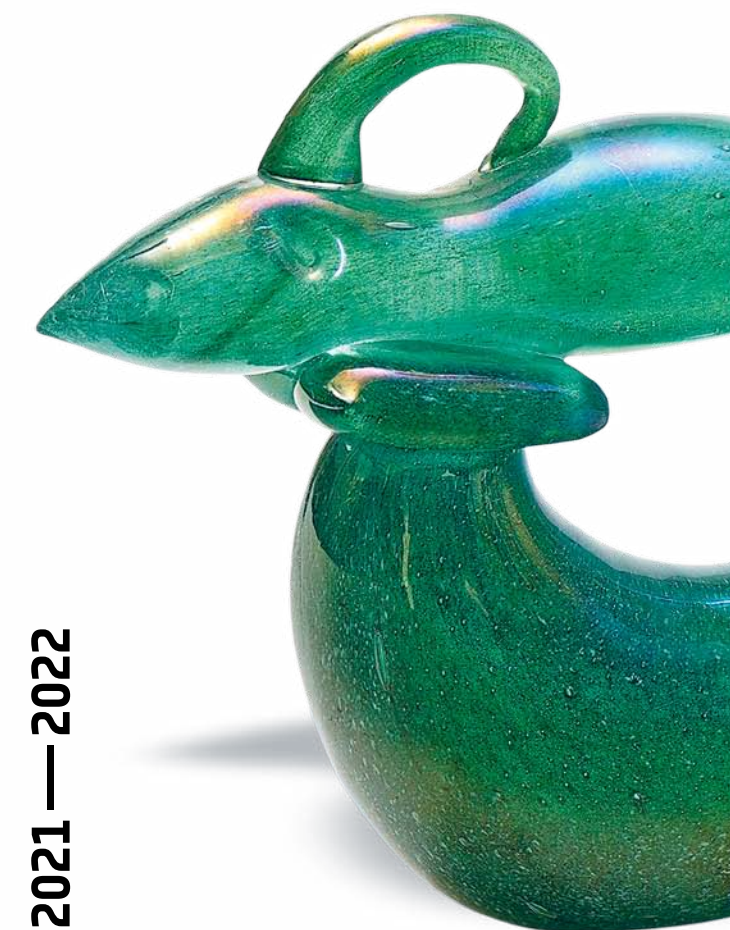
COVER PHOTO: : Eugenio, 1951, Design: Ercole Barovier, Produced by: Barovier & Toso,
Glass, Colorazione caldo senza fusione

PHOTOS: Martin Adam, Peter Cox, Esther Hoyer, Walter Lokau, Matthias Ritzmann,
Christoph Sandig, Alexander Schmidt/Punctum Uwe Walter, Ria Wank

DESIGN: Oberberg-Seyde, Lurette Seyde PRINTED BY: Fritsch Druck Klimaneutral

GRASSI
MUSEUM OF APPLIED ARTS LEIPZIG

GRASSI exhibitions



2021 — 2022

UNTIL 09.05.2021

ADVERTISING! ENAMELLED SEDUCTIONS



»Persil«
Henkel & Cie. AG
Design:
Kurt Heiligenstaedt,
1922

Including
catalog.

The turn of the century marked the beginning of a boom in the mass production of enamel advertising signs, which reflected the rapid growth of the consumer world. Quickly, enamel signs took over the cities and there was word on the street of a so-called »tin plague«. The exhibition is focused on the private collection of the Leipzig typographers Gert and Sonja Wunderlich and reflects the golden age of this special type of advertising. Besides 300 enamel signs, we will present images of vending machines, promotional items and advertising graphics to set thematic accents. The voices of contemporary advertising representatives, as well as artists who have written advertising history, will set the tone of the exhibition. Ludwig Hohlwein, Lucian Bernhard or Hans Lindenstaedt had a knack for highlighting advertised goods trenchantly, and showcasing them visually, using only a few powerful words or taglines. Then as now, advertising has been a complex strategy to reach the consumer. Oftentimes it can even be a motor for new aesthetic impulses.

UNTIL 15.08.2021

MURANO COLOUR LIGHT FIRE

Murano is the embodiment of Italian glass design par excellence. The tradition goes back to the 14th century when Venice relocated its famous glass production to the neighbouring island. After some eventful decades, the island glass production experienced a new heyday in the 20th century, which began at the end of the 1920s and continues to fascinate to this day.



Including catalog.

»Diamentato«
Design: Ercole Barovier,
1968
Execution: Barovier & Toso
Glass, Murrine

Works of the highest artistic standard have been created in the numerous workshops of the lagoon city. Precious glass in all its facets – fine net patterns, solid vessel objects with polished surfaces – inspire collectors and lovers alike. The exhibition, which showcases pieces from the Lutz Holz collection, focuses on manufacturers such as Barovier & Toso as well as Venini and Seguso, who not only realised their own designs, but also sketches by other renowned glass designers like Yoichi Ohira [*1946].

10.06.2021 — 03.10.2021

CULTURAL AFFAIRS ART WITHOUT BORDERS



Including
catalog.

»The Harbour«
Studio Formafantasma,
2009–2010
bisque porcelain, jacquard
ribbon, glass, paper
Design Museum Den Bosch

Exchange between cultures has always had an impact on their arts, their crafts, and their design. Just as people travel and migrate, objects adapt to new environments and contexts. This is reflected in their design: along with works of art, their forms, types of ornamentation, and techniques were and are subject to a transformation that arises from the experience of travel and migration. Exhibited here are global networks and interpretations of techniques and objects, as well as their developments, aesthetics, and messages that have changed through travel. In this time of cultural pluralism and heterogeneity, the focus on the present as well as the future underlines that collaborative, international, and intercultural projects are becoming ever more significant. The historical, modern, and contemporary examples in the exhibition make it clear that, just as in our increasingly networked world today, the art and design of recent centuries would be inconceivable without transcultural encounters.

10.06.2021 — 03.10.2021

CHAIRS JUST FOR CHILDREN!



Seating object »Zocker«
Design: Luigi Colani,
Gütersloh, 1972
Produced by: Top System
Burkard Lübke

With a shift in the role that children play in society, the appearance of seating furniture for young ones has also changed. The majority of children's chairs have been designed as smaller versions of adult models. During the 19th century, however, in the course of industrialisation and with the increase of the importance of pedagogy, the children's chair established itself as an independent genre of design. Designers have increasingly been striving to design chairs that are ideally suited for children, and the number of models on the market has been growing steadily ever since. Ideally, good design and a certain fun factor go hand in hand. We will present some of the first high chair models by the internationally renowned Thonet company, which was a pioneer in the field of children's furniture. In addition, we will showcase iconic designs from the Bauhaus era – colourful children's chairs and innovative plastic seating objects from the 1960s and 1970s. Today, more than ever, there is a plentitude of furniture pieces that make »sitting still« easy for children. All pieces exhibited have been selected from the Gisela Neuwald Collection.

29.10.2021 — 31.10.2021

GRASSIMESSE LEIPZIG INTERNATIONAL TRADE FAIR FOR APPLIED ARTS AND DESIGN

The GRASSIMESSE 2021 presents a colourful spectrum of international exhibitors, selected, as always, by an annually changing expert jury. The expansion of the exhibition space into the permanent exhibition, first tested in 2020, will be continued in 2021. As always, the focus is on high quality and strong concepts in the fields of jewellery, ceramics, metal, fashion and accessories, furniture, glass, paper, and toys.



The annual GRASSIMESSE is regarded as a melting pot for creatives, artists, and those interested in design. During the three days of the fair, plenty of inspiration and information about design-trends are on offer, as well as the opportunity to purchase the best design and artful handcrafts.

13.11.2021 — 09.10.2022

FRAGILE SPLENDOUR MASTERPIECES OF PORCELAIN ART



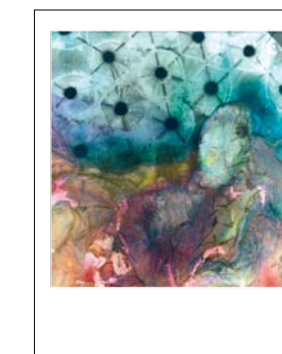
Lidded cup with the portrait of the master Johann Paul Greiner of Glücksthal / Saucer with the presentation of the manufacture of Glücksthal near Lauscha, porcelain manufactory Gera, around 1785/1790, porcelain, polychrome onglaze and gold painting, purchase in 1905

Outstanding 18th- and 19th-century porcelains from our own collection are presented in this special exhibition. The most important manufactories are represented with both tableware and figurines—from the Baroque, Rococo, Classicism, and Biedermeier periods. The focus is on porcelain from the Thuringian manufactories of Gera, Gotha, Limbach, Kloster Veilsdorf, Volkstedt, and Wallendorf, as well as early porcelain from Meissen—the first manufactory of its kind in Europe. Significant donations from recent years complete the presentation. In 2015, a collection of 330 items of precious early Meissen porcelain was acquired, with pieces painted by Johann Gregor Höroldt. Four years later, the museum received a collection of 36 exceptionally detailed painted plates from the Royal Porcelain Manufactory in Berlin, which come from a table service with botanical designs commissioned by Napoleon Bonaparte for Empress Joséphine of France.

25.11.2021 — 03.04.2022

ANALOG TOTAL PHOTOGRAPHY TODAY

The enthusiasm for analogue photography is currently experiencing a revival. While digital photography has almost completely taken over the fields of documentary and the everyday, analogue photography is increasingly asserting itself as a medium for the artistic and experimental. The spectrum of today's analogue photography is enormous, and ranges from photography without a camera, through instant-photos and the use of 19th-century photographic techniques, to the analogue-digital »hybrid«. The full scope will be demonstrated in this special exhibition with individual pictures, series, and three-dimensional objects.



»Polagram01_2020«
Ria Wank, mixed technique, polaroid
Emulsion Lift with Chemigram

PHOTO BOOKS ART TO FLIP THROUGH

The definition of the photo book is as broad as that of photography, and ranges from handmade unique objects to smaller and larger print runs, from self-publishing and zines to rare, elaborately designed and bound editions. The exhibition shows a selection of German and international photo books from the last decades, with a focus on exceptional design and concept. The interaction between photography, material, binding, form, and format offers many possibilities for experimentation and demonstrates the potential of the photo book as an artistic medium unto itself.

25.11.2021 — 03.04.2022

GLASS STONES KAI SCHIEMENZ

Transparent and yet opaque, glass and somehow still stone – the glass sculptures of Kai Schiemenz [*1966] imitate the material of stone, yet at the same time appear fragile and delicate. The artist is inspired in his form-finding by fragments of stone that he discovers in quarries. Back in the studio, he makes impressions of their surfaces, which in turn are transferred to glass in factories in Bohemia. This centuries-old and elaborate technique of casting in glass lends the sculptures of Kai Schiemenz a particular and unique materiality. The traces of this process are visible on the glass surface of his objects, and they tell a story about the creation of these objects. At the same time, the artworks are characterised by an intense colourfulness that captivates the viewer. In the possibility of approaching the sculptures from all sides, as well as their relation to the changing light of day, not only are the artworks themselves subject to constant flux, but also the viewer's perception. The glass sculptures allow us to look inside them, but they can never be seen through completely. The presentation in the light-flooded orangery of the museum fields this game of perception.

»Coloured Cut-In V«
Kai Schiemenz, 2016,
glass
courtesy Galerie EIGEN + ART

