

**05.05.2022—25.09.2022**

## JEWELLERY & IMAGE THE GRASSI ADORNS YOU

Including catalog.

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.



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

**05.05.2022—25.09.2022**

## KAIROS MARGIT JÄSCHKE. JEWELLERY INSTALLATION



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

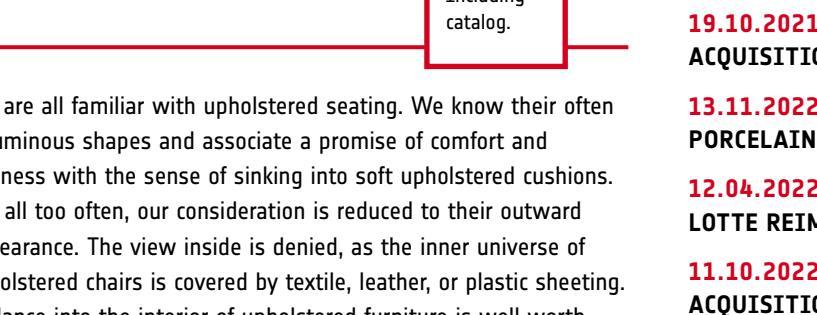
Thematic or geographic focal points will also be set in 2022, enriching the selection of international exhibitors with further facets. The elevated quality of each exhibitor and the global scope of the fair as a whole stand out as highlights that attract enthusiasts of art and design from the region 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](http://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  
Manufacturer: 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  
Manufacturer: Dansk Polyether Industri, polyether, textile cover, Donation from Friedhelm Wachs, 2018

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.

Supported by:  
Federal Ministry for the Environment, Nature Conservation and Nuclear Safety



based on a decision of the German Bundestag



NATIONAL CLIMATE INITIATIVE

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

**FOYER EXHIBITIONS**

**SERVICE**

**www.grassimak.de**

GRASSI  
MUSEUM OF APPLIED ARTS LEIPZIG

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

**GUIDED TOURS**

Special tours in English, French  
and Russian are possible after  
advance registration at  
[www.grassimak.de/en](http://www.grassimak.de/en)  
or by calling +49 (0)341 / 2229101.

**RENTAL**

The museum rents out rooms and  
foyers, inner yards and gardens with  
a unique ambience for receptions,  
meetings, workshops, private parties,  
etc. For information, see  
[www.grassimak.de/en/visit/service](http://www.grassimak.de/en/visit/service)  
Contact +49 (0)341 / 22 29 236 for  
requests

**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.

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.

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.

Supported by:  
Federal Ministry for the Environment, Nature Conservation and Nuclear Safety



based on a decision of the German Bundestag

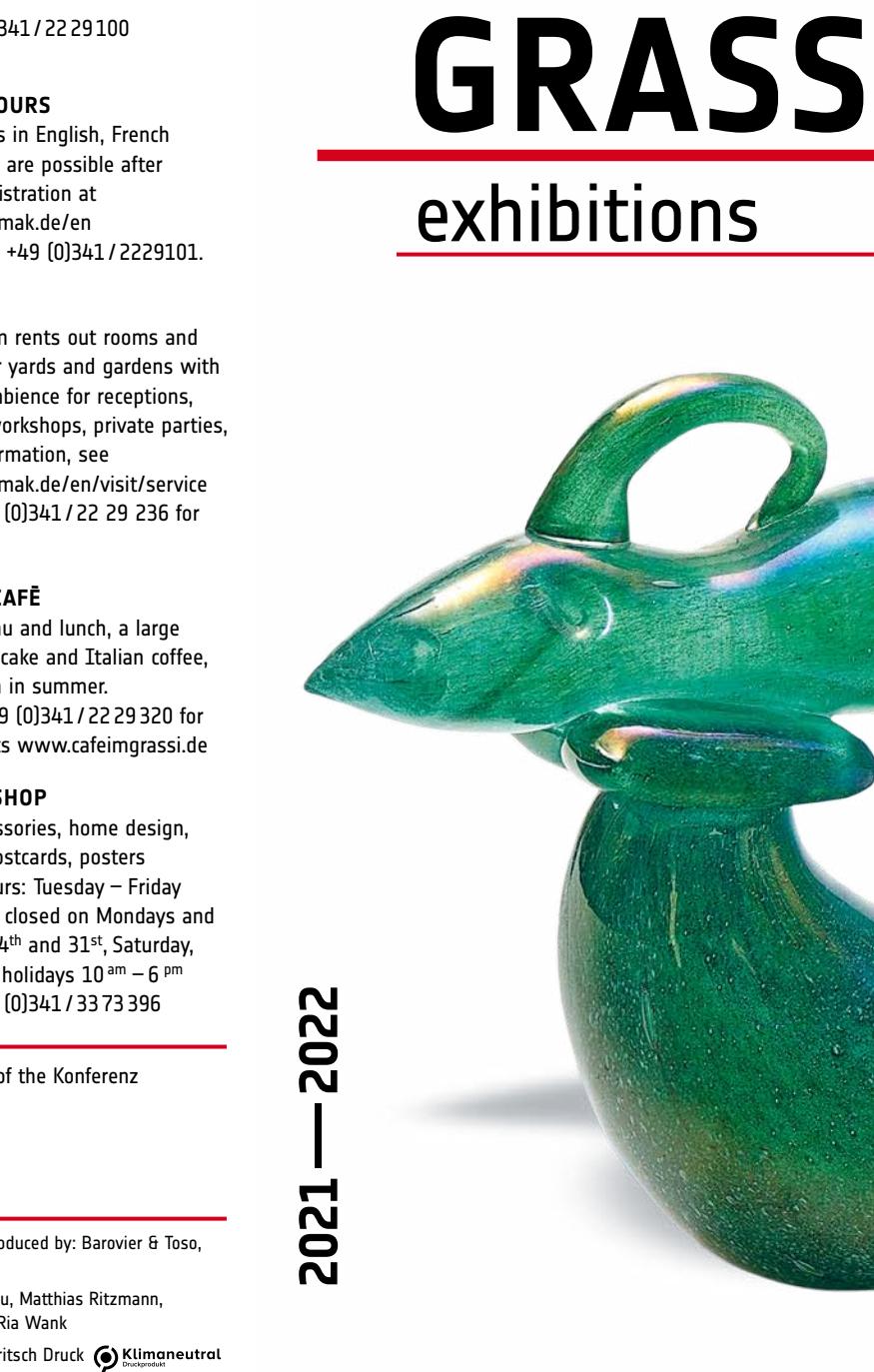
NATIONAL CLIMATE INITIATIVE

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

**2021—2022**

# GRASSI exhibitions

GRASSI  
MUSEUM OF APPLIED ARTS LEIPZIG



**UNTIL 09.05.2021****ADVERTISING!  
ENAMELLED SEDUCTIONS**

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.

**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.



»Diamantato«  
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.

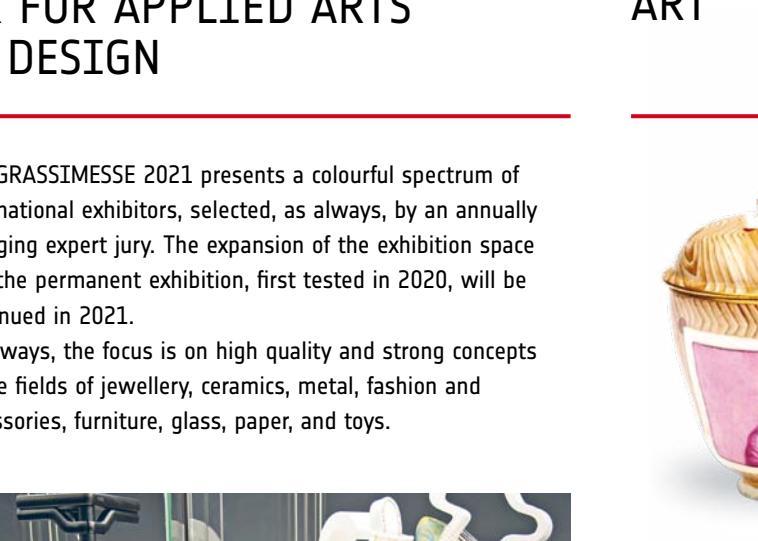


»The Harbour«  
Studio Formafantasma,  
2009–2010  
bisque porcelain, jacquard  
ribbon, glass, paper  
Design Museum Den Bosch

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!**

Including catalog.



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

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.

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

**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.



»Polagram01\_2020«  
Ria Wank, mixed technique, polaroid  
Emulsion Lift with Chemigram

**13.11.2021–09.10.2022  
FRAGILE SPLENDOUR  
MASTERPIECES OF PORCELAIN  
ART**

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.

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 Josephine of France.

**ANALOG TOTAL  
PHOTOGRAPHY TODAY**

»Polagram01\_2020«  
Ria Wank, mixed technique, polaroid  
Emulsion Lift with Chemigram

**25.11.2021–03.04.2022  
ANALOG TOTAL  
PHOTOGRAPHY TODAY**

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.

**25.11.2021–03.04.2022  
GLASS STONES  
KAI SCHIEMENZ**

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