

TO 6.5.2018

JASPER MORRISON THINGNESS



Air-Chair,
Jasper Morrison,
Magis, 1999

The museum shop offers selected products from Jasper Morrison.

Jasper Morrison (London, *1959) is a world-renowned product designer and collaborates with internationally renowned companies such as Alessi, Cappellini, Muji or Vitra. This exhibition is Morrison's first retrospective worldwide, combining key moments from the 35-year career of the designer. Whether chairs, armchairs, drinking glasses, lamps, shoes or tapes, Morrison has no limits on design issues and implementations. The starting point of the exhibition is the simplicity, which relates mainly to the effect of the objects, but not to the design implementation. For him, the »supernormal« forms the creative basis and at the same time the claim as a designer. By design restraint, Morrison achieves minimalist results with maximum design demands. His objects sideline the shape for the benefit of a successful function. Kitchen objects, furniture and home electronics are shown in the exhibition in chronological sequence. Archival and pictorial material will complement the presentation and provide insights into different time periods. This exhibition has been produced in collaboration with Jasper Morrison and the CID – Centre for Innovation and Design (Grand-Hornu, Belgium).

TO 6.5.2018

DELFT PORCELAIN EUROPEAN FAIENCE

A scientific publication will be published which provides a comprehensive overview of the existence and the loss of European faience in the GRASSI Museum for Applied Art, Leipzig.

With »DELFT PORCELAIN. European faience«, the museum shows a significant collection, which has been little noticed and exhibited: European faience of the most diverse manufactories and countries from the 17th to the 18th century. The museum's collection of faience is exceptionally extensive and qualitatively outstanding. Since the opening of the museum in 1874, faience have been collected continuously, so that the collection today comprises about 540 harnesses and about 145 tiles of almost all major manufactories. A comprehensive collection of 55 items of French faience were donated as a gift to the museum in 2014. In the exhibition, these faience will be presented to the public for the first time.



Baluster vase,
Berlin, manufactory
of Gerhard Wolbeer,
about 1710



Tile, Knöllers-period,
1736. Painting:
Adam Friedrich
von Löwenfinck

TO 14.10.2018

BLUMEN FLOWERS FLEURS



Flowers never go out of fashion. They have always inspired artists and viewers. They accompany and embellish our everyday life.

Their varied shapes and colors seem inexhaustible and are always stimulating for the design of new patterns in the taste of the time. Historical and contemporary exhibits from our own collections invite you to discover the richness and variety of floral motifs and decors in handicrafts and design. Flora pours out its cornucopia: From delicately painted flower bouquets and plastic flowers to Meissen porcelain to flowery-poppo patterns from Melitta to Rosenthal for the coffee table of the 1970s. Forget-me-not and roses bloom on cups of the Biedermeier period. Decorative and mysterious tendrils of poppies, orchids and water lilies on works of glass, metal and ceramics by Emile Gallé, Max Laeuger and other artists of Art Nouveau. Daisies and tulips unfold their splendor on silver cutlery and fantastic blooms turn into ornamental necklaces.

Dish, Turkey, Iznik, 17th century, Fritware, polychrome underglaze painted



Parts of the Service »Oslo«, Porcelain, Design: Liselotte Kantner, 1963, Manufacturer: Melitta, Factory Rahling (Friesland)

2.6. — 30.9.2018

CAROLEIN SMIT L'AMOUR FOU

A catalog book will be published on the occasion of the corresponding exhibitions of the artist in Leipzig (D), Assen (NL) and London (GB).

Carolein Smit combines contrasts in her ceramic sculptures as in Amour fou, a seemingly irrational, yet most passionate and addictive love. Where is innocence to blame, life to death? Where is the transition, the turning point? These are

questions that the Dutch born in 1960, now living in Belgium, are investigating. Their mysterious figurations seem just as precious and seductive as dangerous, fragile and painful. At the same time, they seem to be filled with enigmatic humor. They are contemporary, but alter ego is rooted in the world of miracle chambers, devotional cabinets and in the mythical-fantastic ramifications of art history.



Carolein Smit,
Reliquary, Zussen,
2010, Ceramic,
hand-built, glazed
Donated by the
Rosemarie Willems
collection, Rotterdam

2.6. — 7.10.2018

MADE IN DENMARK DESIGN SINCE 1900



Abe, Design: Kay Bojesen, 1951
Producer: workshop Kay Bojesen
Limba, Teak
Teapot, Design: Johan Rohde
Producer: Georg Jensen, 1944/45
Silver, wood

Portfolio growth obligates



Danish design is inextricably linked to the famous design icons of the twentieth century. Danish designers from Kaare Klint, to Arne Jacobsen and Verner Panton have shaped the product and housing culture of entire generations—especially in the second half of the twentieth century. The fact that this era was preceded by equally important designers, artisans and internationally respected tendencies is rarely discussed. But it is precisely the Skønvirke, the name of the Danish expression of the Art Nouveau, which created the basis for modern Danish design. The outstanding representatives of this style, Thorvald Bindesbøll and Johan Rohde, are therefore given special attention. The view of the tendencies in Art Déco and Functionalism is also exciting. At the latest, however, after 1945, »Made in Denmark« has established itself as an international trademark. Danish, and, in the broader sense, Scandinavian design has been exemplary since then and is still the epitome and expression of a timeless yet modern life style. The exhibition is based exclusively on its own stock and is supplemented by the jewelry collection Schwandt. This can be seen with jewelry of renowned jewelry designers who complete the picture and still throw their own spotlight on the Danish jewelry development of the 20th century.

26.10. — 28.10.2018

GRASSIMESSE INTERNATIONAL SALES EXHIBITION FOR APPLIED ARTS AND DESIGN



Leipzig in October is a must for every design enthusiast and lover of the exclusive handicrafts. Around 100 international craftsmen, designers, artists' associations, students and galleries sell unique pieces, prototypes and small series. On these three days, visitors and shoppers can enjoy a wide range of products from art works to everyday utensils. In addition to the selected exhibitors, changing thematic »specials« enrich Grassimesse every year. Cooperation with training institutes also provides a glimpse of current and fresh tendencies that do not have to follow the market or the mainstream. With a history that stretches back to the 1920s, the Grassimesse has not only established a tradition, but has long become a part of design history. The exhibition of the German Federal Ecodesign will take place from 16th October to 5th November 2017 at the same time. An award of innovative products, services and concepts that convince with their ecological and innovative approach and high design quality.

10.11.2018 — 13.10.2019

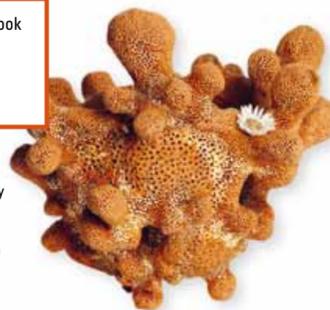
VESSEL/SCULPTURE 3RD GERMAN AND INTERNATIONAL CERAMICS SINCE 1946



Klaus Schultze,
Figuration, Überlingen,
1999, Earthenware,
slipped, glazed

The artistic studio ceramics are among the most important and internationally prominent collection areas of the museum. Numerous groups of stocks, often based on donations, were presented in two large and widely acclaimed exhibitions already in 2008/2009 and 2013/14. Many excellent new additions to these exhibitions followed in the stock. They are the basis of the continued exhibition GEFÄSS/SKULPTUR 3 and another comprehensive accompanying publication. In ceramics, the artistic developments since the mid-twentieth century have been manifested in a variety and impressively. Forming power and glazing beauty are encountered. Time and again, the path from the vessel to the sculpture is chosen or the relationship between these two possibilities is explored.

An opulent companion book continues the edition of two previous bestselling selection catalogues.



Heather Park, Bowl with daisy and pearls, London, c. 2007
Donated by the Rosemarie Willems collection, Rotterdam

29.11.2018 — 17.3.2019

TOGETHER! THE NEW ARCHITECTURE OF THE COLLECTIVE

Housing is scarce – that much has become evident in the last few years. As real estate prices in big cities continue to skyrocket, conventional ideas of housing development prove unable to meet demands. The reaction to these challenges has been a silent revolution in contemporary architecture – towards collective building and living. Using models, films, and walk-in displays, the exhibition »Together! The New Architecture of the Collective« addresses this global phenomenon by presenting a broad array of collective building and living projects from Germany, Europe, Asia, and the United States. An overview of historical precedents for the current wave of collectives demonstrates that the idea of collectivity has been a recurring theme in the history of architecture, from the reformist ideas of the nineteenth century to the hippies and squatters of the twentieth who touted the slogan »Make love, not lofts«. An exhibition of Vitra Design Museum, curated by Ilka and Andreas Ruby and EM2N.

Moriyama House,
Tokyo, Office of
Ryue Nishizawa,
Tokyo, 2005



29.11.2018 — 17.3.2019

GRASSI FUTURE VISIONS FOR JOHANNISPLATZ, LEIPZIG



Aerial view: Grassimuseum with upstreamed Johannisplatz in Leipzig

GRASSI Museum of Applied Arts and the Museum of Ethnology in Leipzig will celebrate the 150th anniversary of their opening in 2024. The year 2029 marks the 100th anniversary of the completion of the new museum at Johannisplatz. Reasons enough to ask questions about the future capability of the Grassi museum. The exhibition presents master theses by students of the Chair for Building Constructions (Prof. Ansgar and Benedikt Schulz) of the Faculty of Architecture and Civil Engineering at the TU Dortmund, who are investigating a possible expansion of the museum on the site of the Johannisplatz. Can public areas and service structures of the museum be accommodated there? How can the war-induced fallow again be turned into an attractive part of the urban landscape that connects the museum with its immediate surroundings and increases urban life quality? Different exploitation interests are presented and discussed. There is no decision based on the proposals presented. They are considered to be a contribution to qualitatively reflect on the future development of the site in the long term.

18.4. — 29.9.2019

BAUHAUS_SAXONY

100 years of Bauhaus!

Josef Albers, Windows for the Grassimuseum Leipzig, 1926/27 (reconstruction, detail)
© The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn 2017



A »Bauhaus Leipzig« could have actually existed. Because negotiations were also made on a change in the city of exhibition, before the Avantgarde blacksmith's shop had to leave Dessau. Ultimately unsuccessful. But the Leipzig exhibition square has been very important for the Bauhaus since 1923. The Bauhaus members found their podium for the new design ideas both on the grass and in the exhibition halls.

The Saxon industry proved to be a potent partner for the school. Bauhaus typography and image aesthetics were received in Saxon publishing products. In the modern architecture of Saxony, the Bauhaus left a striking mark. Art galleries and museums in Dresden, Chemnitz and Leipzig exhibited the works of the Bauhaus. The exhibition explores these connections and the work of the Bauhaus members, who live and work in Saxony.



Christian Dell, wine jug, Bauhaus Weimar, 1922, accomplished in the 1920s, Silver, ebony

25.10. — 27.10.2019

GRASSIMESSE INTERNATIONAL SALES EXHIBITION FOR APPLIED ARTS AND DESIGN

A meeting place for design aficionados and all those who are enthusiastic about good design and want to learn about current trends in the fields of ceramics, jewelry, metal, glass, furniture and wood, textile and accessories, book art and toys. The fair stands in the tradition of the historical GRASSFAIR, founded in 1920 and famous as »Meeting Place of Modernity.« Since the reestablishment in 1997, the fair has been held once each year on the last weekend of October. www.grassimesse.de

Acquired at the last Grassifairs Brooch from parts of a handbag, Petra Zimmermann, Vienna 2016, Gold, Pearls; acquired at Grassifair



9.11.2019 — 11.10.2020

TRANSFORMATIONS ART AFFAIRS

Kathrin Borst, Necklace »Dia de los Muertos« Halle (Saale), 2008 Purchased from the artist, 2017



The exchange of cultures has always had an impact on art, crafts and design. Globalization is by no means just a hallmark of our time: centuries ago, artfully crafted objects have transcended not only national borders but also continents, where they met a different understanding-often even a misunderstanding. But not only the things themselves have migrated across borders, but also forms, patterns and techniques were and are subject to transformation. The difference inspires and leads to artistic confrontation, which can lead from the free supplement, through a new interpretation to reinterpretation. In the Pfeilerhalle a display of historical, modern and contemporary examples from the museum collections will show such transformations and transcultural encounters between objects.

21.11.2019 — 11.10.2020

HISTORY IN FASHION 1500 YEARS OF EMBROIDERY IN FASHION

Strikingly, fashion designers now work with embroidery. On dresses, jeans and shirts, on shoes, purses and caps, everywhere you find embroidered décor – in the haute couture as well as in the cheap fashion sector. It is no coincidence that in the age of fast fashion and mass production, this centuries-old technique of individual and detail-loving ornamentation has made a comeback. In form and material, the fashion industry stresses the historical reference and uses embroidery as a statement. The exhibition shows on selected examples of its own collection over the centuries of the recurring importance of embroidery in fashion. Starting with fascinating works from Coptic time and Middle Ages, rich embroidery of the Baroque, works of the 19th century up to new acquisitions of the recent Grassimesse, it offers a foray through the history of fashion. Embroidery always filled the need to inscribe individuality and meaning into clothing. Earlier as today, fashion designers found inspiration in historical fashion and robes of foreign cultures. The contrast between historical and current fashion opens up new perspectives: Preciousness and fineness of material, ingenuity of artistic ideas breathtaking craftsmanship skills will be experienced anew.



Boot »Flora's Presents«, Coryn Fashion Leipzig, 2017, Suzani embroidery, silk on textile



Part of a corselet, embroidery in silk and silver threads on silk, France ca. 1735

FOYER EXHIBITIONS



Vase and jug with motif of a glade. Executed by Riessner, Stellmacher & Kessel Amphora, Turn near Teplitz, around 1905. Pottery, painted, glazed; enamel

4.11.2017 — 7.1.2018 AMPHORA BOHEMIAN ART NOUVEAU
In the early 20th century the »Amphora« manufacturer from North-Bohemian Teplitz (now in the Czech Republic) received many awards for its art nouveau vases – even at world exhibitions. The best amphora ceramics are now collectors' pieces in global demand. The collectors' couple Marinescu from Frankfurt are about to transfer their Amphora collection to the museum. This little exhibition provides an initial idea of the scope of this gift.

13.1. — 13.5.2018 SMALL-FORMATTED VIRTUOSO JEWELRY AND SMALL SCULPTURES BY ERICH LENNÉ
A steel engraver and silver smith, Erich Lenné (1893–1987) studied and later worked at the Hagener Silberschmiede, before taking over management of the metal-working workshop at Burg Giebichenstein in 1919. From 1922 onwards, he was a free artist in Halle/Saale. He moved to Wernigerode in 1962. Erich Lenné is best known for his achievements in rediscovering granulation, a near-forgotten antique goldsmithing technique. The selection comes from gifts of daughter Dari Groß and the Verband Bildender Künstler Sachsen-Anhalt e.V.

17.5. — 30.9.2018 HIGHLIGHTS FROM THE FUNKE COLLECTION A COLLECTORS' COUPLE IN THE SERVICE OF GOOD DESIGN
For many years, collectors' couple Wilfried and Inge Funke have supported the museum with their gifts. International items of rare and high-quality design, in particular from the area of higher dining culture, have since been added to the collection. We show a small selection as evidence of the collectors' diverse interest and expertise in the foyer display cases.

8.10. — 28.10.2018 PURCHASES FROM THE LAST GRASSI TRADE FAIRS

7.11.2018 — 30.3.2019 HUBERT KITTEL A LIFE FOR CERAMICS AND GLASS
For about 30 years, Hubert Kittel (born in 1953) taught in ceramics and glass design at the Burg Giebichenstein Kunsthochschule Halle, which has equipped innumerable students with competences for product design. In particular, he has passed on his love of the material porcelain to them, which continues to fascinate him and inspire him to design for the industry, as well as in his own work. We are exhibiting a selection of his works that illuminate 40 years of dealing with material and form.

SERVICE

GRASSI Museum für Angewandte Kunst
Johannisplatz 5–11 / 04103 Leipzig
Tel.: +49 (0)341/22 29 100 / Fax: +49 (0)341/22 29 200
grassimuseum@leipzig.de / www.grassimuseum.de

OPENING TIMES
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, 10 AM – 6 PM

ADMISSION FEES
Free up to 18 years, adults 8 € (reduced fee 5.50 € or 4 €)
Groups of eight persons or more 6 € p.P.
Tickets are valid for all special exhibitions and the three-part permanent exhibition.
LIBRARY: Free use

ANNUAL TICKET
GRASSI Museum of Applied Arts 30 € (reduced fee 21 € and 15 € respectively)
Annual ticket for town museums 80 € (reduced fee 55 € and 44 € respectively). This ticket applies to the GRASSI Museum for applied arts, the Museum of fine arts and the Museum of town history.



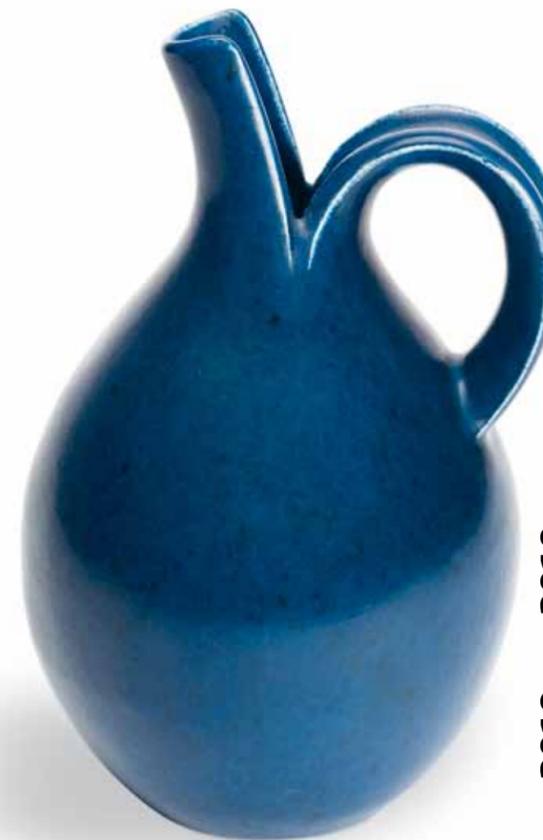
COVER PHOTO: »Spaltekanne«, Design: Eva Stæhr-Nielsen (Shape), 1932, Nathalie Krebs (Glaze), Producer: SAXBO Stentøj, 1937–1945, Stentøj, turned and shaped, glazed in cobalt

PHOTOS: anune_fotologie, Karola Bauer, Marc Eggmann, Esther Hoyer, Mark Niedermann, Helga Schulze-Brinkop, Christoph Sandig, Edmund Sumner/VIEW, Wolfgang Zeyen, VG BILD-KUNST, Bonn 2017

DESIGN: Oberberg, Seyde, Lurette Seyde PRINTED BY: Löhnert-Druck

GRASSI MUSEUM FÜR ANGEWANDTE KUNST LEIPZIG

GRASSI exhibitions



2018 — 2019