

Exhibition programme 2021



»The Chocker« necklace, Marie Keller,
School of Arts Hasselt, Belgium, 2017
Photo Adrian Jaffe

5 November 2020 through 14 February 2021 | extended until 18 July

Fe, Stahlpreis 2020

Wismar, Hasselt, Lappeenranta - Three Countries, Three Cities, Three Schools

Over the course of the past few years, three innovative training institutions specialising in jewellery design have evolved in these three cities, located in Germany, Belgium and Finland. In this exhibition, the Jewellery Museum will be spotlighting new aspects of international contemporary jewellery - created in places that don't rank among the focal points of the jewellery scene but for this reason are breeding grounds for the development of refreshingly new approaches to art jewellery.

27 March through 27 Juni

Simply Brilliant - Artist-Jewellers of the 1960s and 1970s

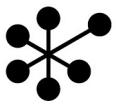
In Cooperation with the Cincinnati Art Museum

Simply put, jewellery of the 1960s and '70s was revolutionary. If the 1950s were demure and controlled, the 1960s became an era of youthful rebellion and radical cultural change -and a new style of jewellery was part of that zeitgeist. Rock 'n' roll, the Vietnam War, the Kennedy assassinations, the civil rights and women's movements, the widespread use of hallucinogenic drugs, and the concept of free love are all associated with these tumultuous decades. From space-age plastic hoop earrings to the hippie's beaded necklaces, jewellery expressed individuality, nonconformity and the aesthetic, political, and intellectual values of the person who wore it.

Beyond these expressions in inexpensive costume jewellery that was available to all, fine jewellery took an equal turn to incorporate the mood of the times. Young jewellery designers no longer wanted simply to create demure baubles that accessorized current fashions. They thought of themselves as artists first, jewellers second, approaching their work as any painter or sculptor. They worked in gold, focusing on organic forms, favoring abstract shapes, and concepts related to space-age trends. They incorporated unconventional materials and were unrivaled in the texture and scale they brought to their designs. Drawn from one of the most important private collections in the world, assembled by local Cincinnatian Kimberly Klosterman, this exhibition features the work of an international set of independent jewellers as well as major houses. The jewellery designers and makers of the 1960s and '70s were uncompromising in their vision. They took jewellery to a new level of artistry that paralleled the radical changes in society during these decades.



Brooch, Andre Grima, Italy/England,
1969 Courtesy of the Cincinnati Art
Museum, Collection of Kimberly
Klosterman, Photo Tony Walsh



Belt buckle, depicting Aeschylus,
iron, steel, Berlin or Gleiwitz,
about 1820
Klaus-Peter and Judith Thomé
Collection | Photo Winfried Reinhardt

16 July 2021 through 6 February 2022

Scheduled to open on Thursday, 15 July 2021, 7 p.m.

Delicate Like Iron - Jewellery from a private collection

In the period from the late 18th to the mid-19th century, what is called iron jewellery was very popular: filigreed like lace - yet cast from iron. The pieces' unobtrusive material, clear-cut formal idiom and somewhat inaccessible character reflect the values embraced by society back then: constancy, modesty and reticence. In addition to Berlin - from which the French term »fer de Berlin« derives - the city of Gleiwitz was also home to an important foundry. At first, iron jewellery was mainly used as mourning jewellery, and many women were wearing what are called »Louise pendants« or »Louise brooches« after the early death of the well-liked Prussian Queen Louise in 1810. During the time of the Napoleonic Wars of Liberation, iron jewellery was being worn increasingly as a political statement or symbol of patriotism, and was donned »to save the fatherland« following an appeal by Princess Marianne of Prussia in 1813 to donate gold jewellery in exchange for pieces made of iron. What enabled the production of delicate iron jewellery was the state of technological development back then as a necessary prerequisite for transforming the technically demanding designs into tangible pieces. Some of the designs were created by Karl Friedrich Schinkel. During World War I, iron jewellery became fashionable again, also with the inscription »Gold gab ich für Eisen« [I gave gold for iron]. The exhibits are from the Klaus-Peter and Judith Thomé Collection, which will be donated to the Jewellery Museum.



Necklace, New Guinea
Eva and Peter Herion Collection
Photo Petra Jaschke

Sunday, 5 December 2021, 11:30 a.m.

What is Jewellery? Criss-cross through the Jewellery Museum's collections Inauguration of the new presentation of the Herion bequest

There is something innately human about jewellery. The phenomenon of jewellery can be found in all epochs and eras, as well as in all cultures. The ethnographic »Eva and Peter Herion« collection had originally been given to the Jewellery Museum as a permanent loan, and has meanwhile passed into the museum's ownership. When the remodelled museum opened in 2006, parts of the Herion Collection were set up with a special focus on Africa and Asia. Conceived as a semi-permanent exhibition back then, it is now being redesigned on the basis of a fundamentally new approach. The discussion held in recent years, and increasingly of late, about our approach to ethnographic artefacts requires a new view of non-European jewellery. The Jewellery Museum has therefore embraced a new concept that takes the insights gained from the current discussion and its key aspects into due account. Here it is equally essential to see the objects in their individual cultural-historical contexts, to consider the artistic aspirations involved, and to regard them within the framework of global jewellery history.