



About the exhibition

The function and design of rooms is one of the central issues addressed in the works of the Austrian writer and playwright Hugo von Hofmannsthal (1874–1929). On the occasion of the 150th anniversary of the poet's birth the Theatermuseum takes visitors through a suite of different Hofmannsthal rooms in a prologue and three acts – beginning with his city apartment, which was designed to recall the stage, via the scenery established for productions such as *Elektra* and *Der Rosenkavalier*, to the way he addressed cinematic space in the film version of *Der Rosenkavalier* – and in this way makes the working and thinking methods of the co-founder of the Salzburg Festival tangible in all their complexity.

Hofmannsthal's visions were intended to be fleshed out in the performative space of the theatre – the scene was never just a backdrop for him; it was always an extremely lively actor, capable of expressing emotional states. Hofmannsthal strove to realise his 'Bühne als Traumbild' [Stage as Vision] by working together with directors such as Max Reinhardt, with artists and stage designers such as Alfred Roller or Oskar Strnad and with the composer Richard Strauss. Together they created iconic visual worlds that continue to have an impact to this day.

Prologue: The private space

The exhibition opens with an insight into Hofmannsthal's second home at Stallburggasse 2. Fitted out by architect and set designer Oskar Strnad, these residential rooms were turned into an urban stage. Under the direction of Max Reinhardt, Strnad also created the scenery sets for Hofmannsthal's *Der Schwierige* and in 1926 at the Salzburg Festival for Richard Strauss' opera *Ariadne auf Naxos*, for which Hofmannsthal had written the libretto.

Scenery spaces

Act 1 of the show leads into the scenic space of Hofmannsthal's ancient revenge tragedy *Elektra*. Max Reinhardt staged the play in Berlin in 1903. With his *Szenische Vorschriften* for *Elektra*, the playwright provided detailed instructions for the stage setting and costumes. Following Richard Strauss' composition, Alfred Roller translated these ideas ingeniously for the opera stage.

The second act of the exhibition focuses on an apex in the collaboration of these three artists: the creation of Strauss' most popular opera *Der Rosenkavalier*. The extensive Theatermuseum collections impressively document their work on a staged room as a symbolic space to transport ideas and content. Roller's portfolio for stage sets, costumes and decorations, published by Fürstner, were binding for all opera houses and characterised the appearance of this opera at least until the 1970s.

99 Staging Hofmannsthal

31 January to 19 August 2024



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presse@theatermuseum.at
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Act 3 centres on the film version of *Der Rosenkavalier* from 1926. According to Hofmannsthal's wishes, it was to tell the prequel to the opera plot, however, the producers did not want to do without iconic scenes such as the presentation of the silver rose. Thanks to the possibilities of film Hofmannsthal's plot expanded beyond the space of the stage into an extended space of 'Vienna and surroundings'.

Epilogue: The urban space

Finally, visitors are invited to search for traces in the urban space: On a city map various Hofmannsthal places are marked that relate to the writer's life itself and those that make references to his works.

Staging Hofmannsthal provides new perspectives on the world of the stage, which is more than just a backdrop.

Among the highlights of the objects on display from the rich holdings of the Theatermuseum are the exemplary set designs and costume figures by Alfred Roller for the opera and the film *Der Rosenkavalier*, as well as revealing correspondence between Hofmannsthal, Richard Strauss and Alfred Roller. These exhibits are complemented by valuable loans from the Freies Deutsches Hochstift, Frankfurt am Main – including furnishings of importance to Hofmannsthal and Oskar Strnad's original wall plan for the poet's city apartment – as well as Hofmannsthal's handwritten manuscript for the opera and his treatment for the film *Der Rosenkavalier* from the Austrian National Library.

The show is curated by Christiane Mühlegger-Henhapel, curator of the autographs collection at the Theatermuseum, and Katja Kaluga, Freies Deutsches Hochstift, Frankfurt am Main. The architecture firm EXTRAPLAN designed the presentation.

The exhibition is accompanied by the richly illustrated publication *Staging Hofmannsthal. Hofmannsthal inszenieren* (in German). A varied supporting programme with guided tours and musical as well as literary evening events completes the show.

The exhibition is a cooperation with Freies Deutsches Hochstift (Frankfurt am Main), one of Germany's oldest cultural institutes, where the majority of Hofmannsthal's written estate is kept. They will show the exhibition *Hofmannsthal. Szenen – Literatur, Identität und Zeitgeschichte 1874–1929* [Hofmannsthal. Scenes – Literature, Identity and Contemporary History 1874–1929] from 3 October 2024 to 5 January 2025 (www.freies-deutsches-hochstift.de).

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Publication of the Exhibition



Staging Hofmannsthal. Hofmannsthal inszenieren (in German)

Christiane Mühlegger-Henhapel and Katja Kaluga

15 x 20 cm, 96 pages

€ 14,95

Available in our museum shop and online



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Events

Der Rosenkavalier

Exactly on Hugo von Hofmannsthal's 150th birthday, we honour the writer with a reading of his wonderful *Rosenkavalier*.

In the play version by director, author, singer and actress Chris Pichler, the artist lends the character of the Marschallin both joy and melancholy, Robert Meyer embodies the pushy Baron Ochs and Christoph Wagner-Trenkwitz shows his versatility – he slips into many smaller roles and at the same time charmingly guides us through the evening!

Thu, 1 February, 7 p.m.

Die Frau ohne Schatten [The Woman without a Shadow] – Eine Erzählung [a narration]

The versatile artist Chris Pichler devotes herself to Hofmannsthal's fairytale-like, always somewhat inexplicable story of *Die Frau ohne Schatten*.

There is the emperor in love with hunting, the empress floating between the magical world and reality, the quarrelling dyer and the simply loving dyer. Above them hovers the magical world – the father Keikobad, the nurse, the ghostly messenger. And how do they all come together? Let us be surprised. Pianist Gottlieb Wallisch accompanies the evening with the appropriate music.

Mon, 27 May, 7 p.m.

Tickets available online: https://bit.ly/TM_Hofmannsthal_Abendveranstaltungen

Guided Tours

Die Bühne – Ein Traumbild [Stage as Vision]

Guided tour with curator Christiane Mühlegger-Henhapel (in German)

Hugo von Hofmannsthal attached great importance to the design of spaces, both in his private life and on stage. The tour through this exhibition about the desire to stage leads from the private room to scenic stage spaces to the film set.

Fri, 15 March and 7 June

4 p.m.

€ 9 (plus museum admission)

Inszenierte Räume [Staged Spaces]

30 minutes lunch tour (in German)

Spend your lunch break on a short guided tour of the exhibition highlights.

Wed, 28 Feb, 20 March, 24 Apr, 22 May, 19 June

12.30–1 p.m.

€ 3 (plus museum admission)

Guided tour of the Hofmannsthal-Schlössl in Rodaun

Experience an exclusive guided tour of the poet's former home with its current owner.

The guided tour ticket must be booked in advance and also entitles you to a one-off visit to the Theatermuseum.

Meeting point: Hofmannsthal-Schlössl in Rodaun (Ketzergasse 471, 1230 Vienna)

Sat, 20 Apr and 22 June

2 p.m.

€ 12

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Press photographs

Photos are free of charge in relation to the press coverage of the exhibition.

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Exhibition poster
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Hugo von Hofmannsthal
Photo: Franz Löwy, undated
© Freies Deutsches Hochstift,
Frankfurt a. M., Estate Hofmannsthal



Plan for Hofmannsthal's parlour
Design: Oskar Strnad, 1917/20
© Freies Deutsches Hochstift,
Frankfurt a. M., Estate Hofmannsthal



Oskar Strnad
Photo: Atelier Willinger, 1929
© KHM-Museumsverband, Theatermuseum



Ariadne auf Naxos (Music: Richard Strauss,
Libretto: Hugo von Hofmannsthal)
Stage design: Oskar Strnad
Wiener Staatsoper 1935 (takeover from the
Salzburg Festival 1926)
© KHM-Museumsverband, Theatermuseum



Der Schwierige (Hugo von Hofmannsthal)
Stage design: Oskar Strnad
Photo: Max Fenichel
Theater in der Josefstadt, Vienna, 1924
© KHM-Museumsverband, Theatermuseum

Press photographs

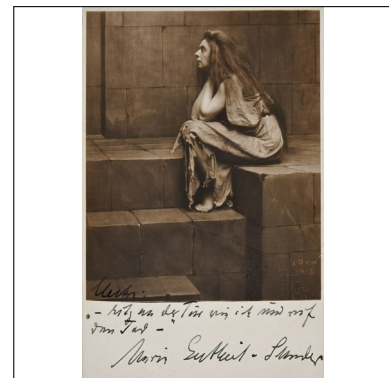
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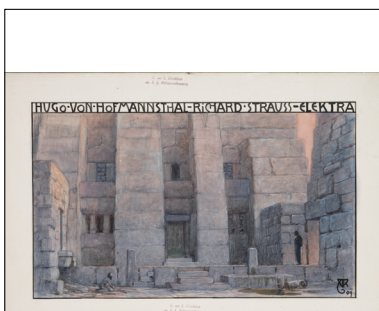
Elektra
Stage design: Edward Gordon Craig
1905
© KHM-Museumsverband, Theatermuseum



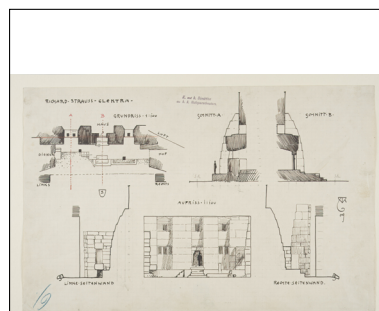
Figurine 'Clytemnestra with two slaves'
for *Elektra*
Costume design: Alfred Roller
k.k. Hofoperntheater, Vienna, 1909
© KHM-Museumsverband, Theatermuseum



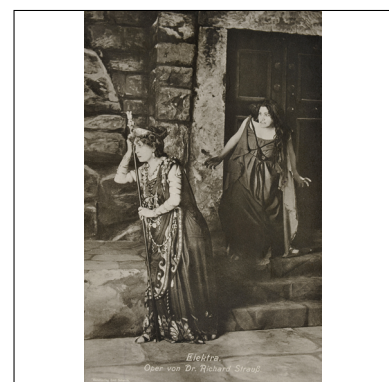
Marie Gutheil-Schoder as Elektra
Photo: anonymous
© KHM-Museumsverband, Theatermuseum



Elektra, 'Courtyard of the palace'
Stage design: Alfred Roller
k.k. Hofoperntheater, Vienna, 1909
© KHM-Museumsverband, Theatermuseum



Elektra
Stage floor plan, elevation
Design: Alfred Roller
k.k. Hofoperntheater, Vienna, 1909
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Elektra
Photo: anonymous
Dresden, 1909
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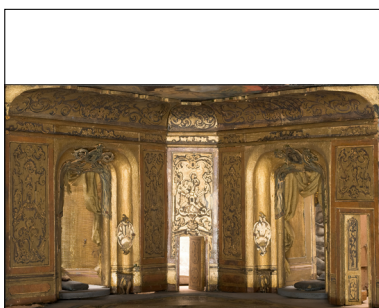
Der Rosenkavalier, 'A hall in the palace of Mr von Faninal', Act 2
Design: Alfred Roller
k.k. Hofopertheater, Vienna, 1910
© KHM-Museumsverband, Theatermuseum



Costume figure 'Oktavian Rofrano' for *Der Rosenkavalier*
Design: Alfred Roller, undated
© KHM-Museumsverband, Theatermuseum



Costume figure 'Marschallin Wartenberg' for *Der Rosenkavalier*
Design: Alfred Roller, undated
© KHM-Museumsverband, Theatermuseum



Stage model for *Der Rosenkavalier*, 'Bedroom of the Marschallin', Act 1
Design: Alfred Roller
k.k. Hofopertheater, Vienna, 1911
© KHM-Museumsverband, Theatermuseum



Post card from Hugo von Hofmannsthal to Alfred Roller, letter of thanks for the collaboration on *Der Rosenkavalier* in Dresden
Seated (f.l.t.r.): Artistic director Count Nikolaus von Seebach, Richard Strauss, music director general Ernst von Schuch; standing (f.l.t.r.): Chief technical inspector Max Hasait, court theatre painter Otto Altenkirch, Max Reinhardt, Hugo von Hofmannsthal, Alfred Roller, board director costume design Leonhard Fanto, chief director Georg Toller.
1911
© KHM-Museumsverband, Theatermuseum



Der Rosenkavalier (film)
Film team in the park of Schönbrunn Palace, extras on the lawn, church tower of Hietzing in the background
Photo: Pan Film AG, 1925
© KHM-Museumsverband, Theatermuseum

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Der Rosenkavalier (film)
Baroque dance scene during the
Masquerade Festival in the park of
Schönbrunn Palace
Photo: Pan Film AG, 1925
© KHM-Museumsverband, Theatermuseum



Der Rosenkavalier (film)
Scene photo Ochs auf Lerchenau (Michael
Bohnen) being shaved
Photo: Pan Film AG, 1925
© KHM-Museumsverband, Theatermuseum



Der Rosenkavalier (film)
Baroque dance scene during the
Masquerade Festival in the park of
Schönbrunn Palace
Photo: Pan Film AG, 1925
© KHM-Museumsverband, Theatermuseum



Scene draft for the film
Der Rosenkavalier, street in Vienna
Design: Alfred Roller, 1926
© KHM-Museumsverband, Theatermuseum



Scene draft for the film
Der Rosenkavalier, Anti chamber of field
marshall Werdenberg
Design: Alfred Roller, 1926
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We request that, in addition to mentioning your medium, you also specify the date of your visit and attach a scan of your valid press pass. Many thanks for your understanding!

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