

Preview 2021 Exhibitions and Event Highlights

January to December 2021



Lobkowitzplatz 2, 1010 Wien
info.pr@theatermuseum.at
www.theatermuseum.at

January 2021

Permanently on show

Acting Spaces
Stage Models

Nuda Veritas
Gustav Klimt and Hermann Bahr

Richard Teschner's Magic Mirror
The Development of a Total Artwork

Temporary Exhibitions

Grotesque Comedy
Lodovico Ottavio Burnacini
Until 3 May 2021

After the End
and Before the Beginning
Video Installation
11 February until 31 May 2021

Admired... Desired...
The Theater Lover's Passion for Collecting
17 June 2021 until 18 April 2022

Event Highlights

Gentle Anger or the Ear Operator – A Theatre Sonata (by Gert Jonke)
Closing event of the cycle *Musick bey dem Fürsten Lobkowitz* on the occasion of the
Beethoven-Anniversary 2020
10, 11 and 12 March 2021

Show me what you collect, and I show you who you are
Performance with students of the Institut angewandtes Theater IFANT under the direction of
Claudia Bühlmann.
17 and 18 July 2021

Temporary Exhibition

Grotesque Comedy

Lodovico Ottavio Burnacini

Prolongued until 3 May 2021

In seventeenth-century Vienna, the artist who delighted and thrilled both the court and the theatrical world was Lodovico Ottavio Burnacini (1636-1707). His colourful 'grotesques' and Commedia dell'arte designs are among the most interesting drawings produced by this Italian theatre engineer. They form the centre of an exhibition that explores the influence of the Commedia dell'arte, a European phenomenon, on the lavish festivities celebrated at the imperial court. The show invites visitors to rediscover the exuberant creativity of this prolific artist and celebrates the triumph of his imagination.

Lodovico Ottavio Burnacini spent fifty-five years at the imperial court, serving three Habsburg emperors. He designed comedy and opera houses for them as well as monuments like the Plague Column on the Graben in central Vienna. Thousands of costumes, stage sets and machines for performances, court entertainments and pageants, were created by him making him a highly-acclaimed artist already during his lifetime. While Burnacini's stage designs were widely disseminated through engravings included in the libretti of the operas for which he had produced the scenography, most of his original drawings remained hidden away in the collection of the Theatermuseum. More than four hundred of his highly detailed drawings surprisingly survived without losing any of their colour intensity, bearing eloquent witness to Burnacini's genius.

The exhibition showcases 125 precious drawings produced for grotesques and comedies. These designs are fanciful confections of visions of hell and the cheerful colours seen in the streets during Carnival. Burnacini conjures up men disguised as women, children as adults and little people as giants; he carefully studied facial features and poses in order to caricature them. His main interest is man's folly and turning reality upside-down.

The exhibition was curated by Rudi Risatti, the exhibition design was created by Gerhard Veigel. In cooperation with the Istituto Italiani di Cultura Vienna.



Lodovico Ottavio Burnacini (1636–1707)
Jumping Captain
Theatermuseum © KHM-Museumsverband

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Grotesque Comedy

Lodovico Ottavio Burnacini

Events (as per January 2021):

CURATOR TOUR – 'I HAVE NOT SEEN ANYTHING BETTER'

In German: Mon., 15 Feb., 8 Mar, 12 and 19 Apr 2021, always at 5.30 P.M.

In Italian: Wed., 31 Mar 2021, always at 5.30 pm

Tickets €3 (plus entrance ticket to the museum)

SHORT LUNCHTIME TOURS (30 MIN.)

Thu., 11 Feb, 11 Mar, 29 Apr 2021, always at 12.30 P.M.

Free admittance with a valid entrance ticket

GUIDED TOURS WITH EXPERTISE

Sat., 13 Feb. 2021: Markus Meyer, 'Grotesques and the Dramatic Arts'

Sat., 20 Mar 2021: Angela Sixt, 'The Art of Eccentric Costumes – Selecting Fabrics is Always a Drama'

Sat., 10 Apr 2021: Claudia Contin Arlecchino and Rudi Risatti 'Arlecchino's Grotesque World'

Sat., 17 Apr 2021: Nadja Pohn, 'Burnacini's Blaze of Colours'

Always 4 P.M., Tickets €3 (plus entrance ticket to the museum)

FROM GROUND PIGMENTS TO FINISHED PAINTING – WORKSHOP

Mon., 25 Jan. 2021, 2.30-5.30 P.M.

Attendance fee: €25; bookings under kulturvermittlung@theatermuseum.at or T +43 1 52524 5310

BURNACINI'S MASKS AND PHYSIOGNOMICS – ARTIST TALK

with Claudia Contin Arlecchino and Rudi Risatti

Italian Cultural Institute, Ungargasse 43A, 1030 Vienna

Wed., 7 April 2021, 7pm; Free attendance, bookings under eventi.iicvienna@esteri.it

I TRAVESTIMENTI DI ARLECCHINO – PERFORMANCE

'The Disguises of Arlecchino' by and with Claudia Contin Arlecchino in Harlequin and Italian

Thu., 8 April 2021, 7 P.M.

Tickets: €22; students, holders of Annual Tickets and members of the Club Amici of the Italian Cultural Institute €12; children €8;

Purchase tickets online: shop.khm.at/tickets/

L'IMPIASTRO DELLE MASCHERE – PERFORMANCE

'The Panacea of Masks' with the Bottega Buffa CircoVacanti

Fri., 9 April, 11 A.M., and Sat., 10 April 2021, 7 P.M.

Tickets: €22; students, holders of Annual Tickets and members of the Club Amici of the Italian Cultural Institute €12; children €8

Purchase tickets online: shop.khm.at/tickets/

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Grotesque Comedy Lodovico Ottavio Burnacini

Events (as per January 2021):

FROM ARLECCHINO TO HANS WURST – TWO-DAY WORKSHOP

with Claudia Contin Arlecchino

Sat 10 April, 11 am–4 pm, and Sun 11 April 2021, 11 am–5 pm

Attendance fee: €140; students and pupils €90

Bookings kulturvermittlung@theatermuseum.at or T +43 1 52524 5310

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After the End and Before the Beginning

11 February until 31 May 2021

Press conference: Wed., 10 February 2021, 10 A.M.

Opening: Wed., 10 February 2021

A video installation by toxic dreams in collaboration with the Theatermuseum and the Picture Gallery of the Academy of Fine Arts Vienna (English with German subtitles)

After the final credits of a film or the end of a play or a book, don't you sometimes wonder how the story continues, what happens next in the lives of the protagonists? Or how they lived before it began? *After the End and Before the Beginning* is a fictional continuation of both the 'before' and the 'after' of nine iconic characters from classic plays.

They get, one after the other, into a taxi and, while driving through the city, chat with the driver. Hamlet, an experimental film maker, is going to his father's funeral. Nora, an up-and-coming politician, is on her way to a TV interview where she plans to inform her constituents that she has left her husband and children. Woyzeck is returning from the burial of Marie and is looking for a restaurant. Lady Macbeth has just bumped off another enemy and is explaining the finer points of the art of murder to the taxi driver. After a lousy date, Blanche DuBois just wants to drive aimlessly around town. Olga has just returned from Moscow on a cheap flight, a city she had long wanted to visit. The linguist Eliza Doolittle is on her way to a lecture on the usage of language. Winnie is enjoying her weekly drive through nature. The wealthy, highly-respected old lady Claire Zachanassian is participating in an internet series.

After the End and Before the Beginning comprises nine short films presented in the form of a multi-screen video installation. Visitors decide which character and which story they want to follow. Each station features a presentation design inspired by old movie theatres, which creates an atmospheric context and a connection with the space of and the works held by the Theatermuseum and the Picture Gallery of the Academy of Fine Arts Vienna.



Nina Fog as Lady Macbeth © Timotheus Tomicek

toxic dreams was founded in 1997 by Kornelia Kilga (producer) and Yosi Wanunu (director and author). Since then, the group has realized around eighty in-house productions. **toxic dreams** uses a collaborative aesthetic and a formal process comprising multi-year work-cycles to produce multi-varied formats. The current cycle focuses on the role of narration and narrative between the poles of truth and fiction. Most recent productions: *The Deadpan Dynamites – The Art of the Gag*; *The Bruno Kreisky Lookalike Epis. 1–10*; *You Toxic Tube*; *The Art of Asking Your Boss for a Raise*

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Temporary Exhibition

Desired... Admired...

The Theatre Lover's Passion for Collecting

17 June 2021 until 18 April 2022

Press conference: Wed., 16 June 2021, 10 A.M.

Opening: Wed., 16 June 2021

The Viennese public's love for their theatre and opera stars is legendary. One way this adulation expresses itself is the dedication with which some fans collect souvenirs of the private lives and careers of their favourite stars. Fans, walking sticks, glasses, cigars, notebooks, furniture, lucky charms, decorations, statuettes are among the exceptional souvenirs now housed in the Theatermuseum.

These treasures are remarkable both for the emotionally charged stories connected with them and their frequently surprisingly exquisite workmanship and costly materials. This exhibition of 'Souvenirs of Artists' – most never displayed before – showcases selected highlights including the so-called Glückssessel from the Old Burgtheater (a chair bringing good fortune to those sitting on it) with its accompanying 'Sitzbücheln' (seating booklet), the glass used to toast the venerable theatre after the final performance, and the coffee service of the celebrated ballet dancer Fanny Elssler. The exhibition is an emotional trip down theatre-lovers' memory lane celebrating big and small great moments of the stage.



The exhibition is curated by Karin Neuwirth

Detail of a make-up case belonging to opera tenor
Helge Roswaenge [1897-1972]
Theatermuseum © KHM-Museumsverband

Accompanying events:

Show me what you collect, and I show you who you are – Performance

Imagine creating a street consisting of everything you have ever owned, a street that one day you will walk along... memories – emotions – stories are created anew, in the here and now.

Performers from the Institut angewandtes Theater (IFANT) discover and interpret through dance and acting collected things – thrown-out things - discarded things – revealing different perspectives of biographies and shed a new light on them. Directed by Claudia Bühlmann

Sat., 17 July at 3 P.M., and Sun., 18 July at 11 A.M. and at 3 P.M.

Tickets: € 16, students: € 10, to book contact: office@ifant.at

Permanent Exhibitions

Preview Nuda Veritas.

Gustav Klimt and Hermann Bahr

Gustav Klimt's celebrated painting *Nuda Veritas* (1899) came to the Theatermuseum through Hermann Bahr's estate. The „Naked Truth“ seems to challenge its observer with unguarded frontality. The mirror in her hand facing the audience becomes a programmatic attitude. Schiller's quotation: „IF YOUR DEED AND YOUR ART DO NOT PLEASE EVERYONE, PLEASE ONLY A FEW. PLEASING EVERYONE IS FATAL.“ stands for uncompromising artistic truthfulness, in the very best sense of the Secession movement, which elected Gustav Klimt as their first president.

Hermann Bahr, tireless propagator of modernism, understood the painting as confirmation of his own artistic actions and purchased it in 1900. In the debate around Gustav Klimt's oeuvre, in particular around the scandalized paintings for the University of Vienna, he passionately took his side. Jointly with Kolo Moser he published the essay *Gegen Klimt* ('Against Klimt'), a collection of journalistic vilifications of Klimt and his art, thus – as Bahr felt – exposing their ridiculousness.

'Pick up the Klimt' – this short note Bahr wrote down into a booklet beside everyday errands. The Klimt-Room, reconfigured in 2020, presents this record beside Klimt's famous painting and other objects telling the genesis of an intensive triangular relationship: Gustav Klimt – *Nuda Veritas* – Hermann Bahr.



Gustav Klimt (1862–1918), *Nuda Veritas*, 1899
Theatermuseum © KHM-Museumsverband

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Permanent Exhibitions

Acting Spaces Stage Models

Over the centuries different types of stages and auditoria have been developed. Each period and world view influenced and affected the role and appearance of theatre spaces in many ways: a tour d'horizon presents examples from the middle ages to modernism, serving as examples illustrating some of the formal criteria of theatre spaces and also document the different possibilities of how the audience can face the stage. This helps to explain how the type of stage changes and affects the type of performance the audience witnesses – from acting on simultaneous stages or the forestage to using the whole space of stage.



Exhibition view
Theatermuseum © KHM-Museumsverband

Richard Teschner's Magic Mirror The Development of a Total Artwork

As one of its most exclusive and seminal collections the Theatermuseum holds Richard Teschner's (1879–1948) estate and dedicates two showrooms to the "magician of Gersthof" and the most unique objects, among them the legendary *Magic Mirror* (Figurenspiegel).



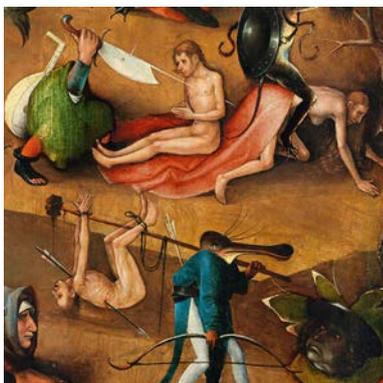
Teschner's symbolist puppet theatre, which comprised both the enraptured and audacious technical innovations, formed the sublimation of an exceptional artistic career. With his revolutionary figure theatre, he created an integrated theatrical work of art encompassing everything from puppets to plays, from stagecraft to the accompanying music. Using the Javanese rod-puppets as his model, he developed a new, expressive puppet variety for his pantomimic plays. Overcoming the traditional proscenium stage led to the unique round of the Magic Mirror, which gave rise to images of great beauty and suggestive effect.

Theatermuseum © KHM-Museumsverband

Permanent Exhibitions

The Paintings Gallery and the Print Collection of the Academy of Fine Arts Vienna on show at the Theatermuseum

While the Academy of Fine Arts Vienna is closed for renovation, highlights from its Picture Gallery are on show in the Theatermuseum: in addition to the collection's most famous work, Hieronymus Bosch's celebrated triptych *The Last Judgement*, the show includes countless outstanding works by Dutch and Flemish masters such as Rubens, Rembrandt and van Dyck, as well as important works by Cranach the Elder, Titian, Guardi, Murillo and many others.



Hieronymus Bosch (um 1450/55–1516)
The Last Judgement, triptych, detail,
c. 1490 – c. 1505, oil tempera on oak panel
© Gemäldegalerie der Akademie der
bildenden Künste Wien

In addition, there are periodic exhibitions of selected masterpieces from the Print Collection. Comprising around 40,000 drawings, 100,000 prints and 20,000 photographs, this historic collection of graphic works reflects the three-hundred-year-long history of teaching at the Academy of Fine Arts Vienna.

Current Temporary Exhibition

Rudolf Jettmar (1869–1939)

A Symbolist at the Vienna Academy

Until 14 March 2021

The painter and graphic artist Rudolf Jettmar was a leading representative of Austrian Symbolism. In his works, he focuses on the human body, which functions as a projection field for symbolistic content such as ideas that transcend rational comprehension.



The exhibition explores the main subjects and characteristics of Jettmar's oeuvre; though the focus is on his etchings, his paintings and drawings in the collection are also included in show.

Rudolf Jettmar: *Evening Bells* from the series *Hours of the Night*,
dry-point etching
© Kupferstichkabinett der Akademie der bildenden Künste Wien

Events

” Musick bey dem Fürsten Lobkowitz

An event to mark the conclusion of a series of readings and concerts held at Lobkowitz Palace to celebrate the Beethoven Anniversary 2020.

At the turn of the nineteenth century, Franz Joseph Maximilian, Prince of Lobkowitz turned Lobkowitz Palace – which today houses the Theatermuseum – into a centre of musical life in Vienna. Beethoven regularly performed at the palace on Lobkowitz Square, and dedicated a number of compositions to his patron, among them the Symphony No. 3, also known as the *Eroica* Symphony, in honour of which the main hall of the palace was named “Eroica Hall”.

Sanftwut oder Der Ohrenmaschinist – Eine Theatersonate / Gentle Anger or The Ear Operator - A Theatre Sonata (by Gert Jonke)

No other artist puts music so decidedly at the centre of his works as Gert Jonke (1946-2009). In this odd theatrical sonata, he captures his vision of Beethoven: the already-deaf composer is trying to complete his celebrated Hammerklavier-Sonata. He suffers greatly from his deafness, but at the same time the affliction allows him to distance himself from humanity and invent a radically new form of musical perception: the eye takes the place of the ear and become his hearing organ. Concurrently, Beethoven is sitting for his portrait by Ferdinand Waldmüller, the most celebrated portrait painter of his time. In his every-day life, the composer is helped by his loyal assistant Anton Schindler, who, to Beethoven’s chagrin, increasingly interferes in his daily life. Schindler is convinced he has to stop his master from making a fool of himself by giving a public performance of the Hammerklavier-Sonata. Beethoven cannot accept this. For him, his deafness is the key to a new sound-reality. In a surprising figure of thought he turns himself into a sonorous musical instrument and his own music.

Directed by Karl Baratta; the actors are Thomas Kamper (Ludwig van Beethoven), Nikolaus Kinsky (Anton Schindler) and Klaus Haberl (Ferdinand Waldmüller)



Musical recording: Diego Collatti
Script: Marie Therese Handle
Lighting: Lukas Kaltenbäck

Wed., 10 Mar 2021 at 7.30 P.M.
Thu., 11 Mar 2021 at 7.30 P.M.
Fri., 12 Mar 2021 at 7.30 P.M.

Tickets: € 25

Holder of a KHM Annual Ticket, members of the Friends of the KHM, students and children: € 15

Tickets online at shop.khm.at/tickets/

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THEATER MUSEUM

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Theatermuseum

The Theatermuseum, installed at the Lobkowitz Palace close to the Hofburg, captures the high points of magical stage moments forever. It unites collections of all 'performing arts' of both Austrian and international character. As one of the most extensive and important documentation centres of its kind it archives and prepares testimonials of stage art – from speech to music theatre, from dance to film and from figure to puppet theatre – for research; they are examined, published and presented in elaborately designed exhibitions, many of them in cooperation with other cultural institutions in Austria and abroad.

More than two million objects are held in the collections of the Theatermuseum, amongst them more than 100.000 drawings, around 1.000 stage models, more than 1,5 million photographs, about 2.000 souvenirs of famous actors and actresses, authors and composers, many costumes by designers like Oskar Kokoschka and Fritz Wotruba, as well as puppets from a variety of play forms, like Richard Teschner's famous *Magic Mirror* (Figurenspiegel). Amongst the autographs originals can be found by Ludwig van Beethoven, Johann Wolfgang von Goethe, Richard Strauss, Gustav Mahler as well as Franz Kafka. Gustav Klimt's famous painting *Nuda Veritas* came to the museum through Hermann Bahr's extensive estate.

A variety of events in connection with exhibitions and learning programs for all ages, especially a comprehensive offer for children and youths conveying the world of theatre in a playful manner, provide the corresponding lively atmosphere.

While the theatre seeks the magic of the moment in the immediate encounter, the museum finds space and time for its reflection.

The Palace

The Lobkowitz Palace is the first important town palace built in Vienna after the second Ottoman siege in 1683 for Philipp Sigmund Count of Dietrichstein, the senior stable master at court. After several years of planning, including a proper architectural competition, the imperial court engineer Giovanni Pietro Tencala was commissioned with the design and construction of the palace. The central projection ('Risalit') together with the main portal was planned by Johann Bernhard Fischer von Erlach. In 1745 the Palace was bought by the Princes of Lobkowitz, remaining in their possession until the 1970es. It had its heydays under Franz Joseph Maximilian von Lobkowitz, a big admirer of music and theatre.

From 1869 till 1909 the French Embassy, and from 1919 till 1938 the Czechoslovakian mission were based in the building. In 1939 the palace was converted into the 'House of Fashion', a central information and propaganda office in fashion affairs. After World War II, the damaged building was rented by the French occupying power in 1946, renovated, refurbished and as of 1947 till 1979 it housed the French Cultural Institute. Following this period the palace was bought by the Republic of Austria, and after further renovations the theatrical collection was spun off the association of the Austrian National Library and moved to the 300 year old baroque palace. On 26 October 1991 the Theatermuseum was inaugurated as independent institution. Since 2001 the Theatermuseum is part of the KHM-Museumsverband.

The Eroica-Hall

By 1729 the Eroica Hall received its final design. The owner at this time, Gundacker Count of Althan, commissioned the director of the Academy of Fine Arts, the Dutch Jacob van Schuppen, with the figural paintings of the festive hall's ceiling. The ceiling fresco shows an allegory of all arts represented by the Academy of Fine Arts.

In 1745, the Lobkowitz, a very musical and art minded family, took over the palace. Franz Joseph Maximilian Prince Lobkowitz, prominent patron of the Viennese and Bohemian music and theatre scene, a musician himself and later also director of the royal theatre, set up the festive hall for concerts in 1799. Ludwig van Beethoven, a regular guest at the palace and financially supported by the Prince of Lobkowitz, dedicated many of his compositions to the Prince, like his Third Symphony, the *Eroica*. A first private performance took place in 1804. In honour of this composition the hall was later named 'Eroica-Hall'. In 1807 Beethoven's Fourth Symphony premiered at the palace and in December 1812 the actual foundation of the 'society of friends of music' (Gesellschaft der Musikfreunde) took place in the building with the registry of its members. Until today the Eroica-Hall preserved its special atmosphere and is the ideal setting for festive events and concerts.

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