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From Mozart to Falco

Until 4 September 2023

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Temporary Exhibition

99 Austropop

From Mozart to Falco

Until 4 September 2023

The show "Austropop. From Mozart to Falco" tackles the not wholly uncontroversial term "Austropop". Tracing the popular, subversive and critical aspects of music and art "made in Austria", the exhibition covers the period spanning the years from Mozart to Falco and beyond.

The show occupies seven exhibition spaces. Besides the **cult of celebrity** surrounding such artists and personalities as Empress Elisabeth of Austria, as featured in operettas and musicals, the exhibition also looks at Austria's perception of the world, its **self-image and repudiation** thereof as depicted in the *White Horse's Inn* and the *Sound of Music*. It takes us to such **pubs and clubs** as the cafés "Hawelka", "Gutruf", "U4" or "Nikodemus", which have long played key roles as social haunts and trend-setting venues for music. The perennial **"love-hate relationship" between Ö3 and the Austrian pop music scene** features in the exhibition no less than do such **taboo issues** as alcohol, other illicit drugs and depression, and thus reveals the darker shades of Austropop. Popular topics, such as the **passion for sport** – from the "wunderteam" to Wolfgang Ambros' Schifoan are not overlooked, thus recalling those magical episodes in Austria's sporting history.

Austria has produced many pop stars. They include Johann Nestroy as a great folk actor and, of course, Johann Strauss, who caused a sensation in America as well as in Russia with true pop concerts. Numerous operettas also thrilled audiences on Broadway and in early film adaptations, and with them popular Austrian musical theatre works came to international stages. The tenor Richard Tauber was one of the great pop stars of the 1930s.

In their songs, Armin Berg and Hermann Leopoldi used humour to bring up painful subjects; this continued after the Second World War with Helmut Qualtinger, leading to the beginning of the era called Austropop. Arik Brauer, André Heller and Marianne Mendt turned their social criticism into unique, novel forms. Ludwig Hirsch and Georg Danzer, Wolfgang Ambros and Reinhard Fendrich founded Austropop, which continues to evolve.



The objects in the show are originals from the Theatermuseum's collections combined with loans from private and institutional collections, as for instance the Falco-Privatstiftung, Wienbibliothek im Rathaus, Technisches Museum Wien, Vereinigte Bühnen Wien, cult club Nikodemus as well as enthusiastic fans.

www.theatermuseum.at/austropop

Temporary Exhibition

99 Fashion for the Stage

Monika von Zallinger

Costume Drawings

5 May to 6 November 2023

Around 60 out of a total of 400 costume drawings by the Viennese artist Monika von Zeilinger form the heart of Costume Parade. Particularly charming is the arrangement of the figures in the large-scale sketches: they file past us as in a frieze, some are classical and imposing, others dynamic and playful. They suggest a carefully thought-out stylistic configuration that takes even the smallest detail into account. The shapes of the bodies are based on nature but the cut and colours of the clothes are born of a vivid imagination because, as the artist describes her œuvre, 'everything is theatre!'.

We encounter sumo wrestlers sporting gold caps, a ballerina on a pedestal moving her legs under a pink skirt, a group of masked revellers enjoying a wild ball night during the Carnival in Venice, bathers from the 1920s on a catwalk, figures that laugh, cry, dance and box. Monika von Zallinger's costumed figures literally jump out from the drawings to mix with the audience.

With the help of Zallinger's designs for twelve national and international productions, including Wolfgang A. Mozart's *The Marriage of Figaro* (Sächsisches Staatstheater, Dresden, 1995), Arthur Schnitzler's *La Ronde* (Theater an der Josephsstadt, Vienna, 1989), Tankred Dorst's *Die Schattenlinie* (Akademietheater, Vienna, 1995), and Paul Engel's contemporary opera *Daniel* (Staatstheater am Gärtnerplatz, Munich, 1994), the exhibition examines the creative power of drawings as a graphic form of design.



Monika von Zallinger
Figurine for *Daniel*, Opera by Paul Engels
1994, Staatstheater am Gärtnerplatz München
Theatermuseum © KHM-Museumsverband

Temporary Exhibition

99 Showbusiness Made in Vienna

The Marischka Dynasty

18 October 2023 to 9 September 2024

Our major 2023/24 exhibition showcases one of Vienna's most amazing dynasties of theatre greats who dominated the stage and films for almost a century: the Marischkas. Beginning with brothers Hubert (1882-1959) and Ernst (1893-1963), we examine their works for the theatre, operetta and cabaret revues, as well as their pioneer contributions to filmmaking in Austria. In addition, we explore the life and work of an extended panorama of family members active in the arts such as Lilian Marischka, and creative collaborators including composers as well as costume designers like Gerdago or Stella Junker-Weißenberg.

Thanks to his trilogy of 'Sissi' films, the director Ernst Marischka has remained a household name, but the illustrious oeuvre of his brother Hubert – theatre impresario, operetta singer and bon vivant – is waiting to be rediscovered. The same is true of the latter's stagings of spectacular cabaret revues during the 1920s that do not have to shun any comparison with contemporary productions in Paris or New York.

The exhibition coincides with the digitalisation of 20.000 papers and documents making up one part of Hubert Marischka's legacy. This archive material will be made accessible online together with the entire rest of his estate. Selected contemporary positions will also help to comment on and contextualize the Marischka family's oeuvre.



Stella Junker-Weißenberg (1901–1986)
Figurine „Schönbrunn“ for the revue *Alles aus Liebe*
1928, Stadttheater
Theatermuseum © KHM-Museumsverband

Neue Veranstaltungsreihen

Keine Angst vor Austropop, Gulda, Lobkowitzter Ramasuri und Familienkonzerte

Februar bis Juni 2023

Das Jahr 2023 bringt vier neue Veranstaltungsreihen ins Theatermuseum:

Der Pianist **Paul Gulda** ist künstlerischer Leiter der Reihe **99 Gulda**, die sich mit Beethovens Helden ebenso beschäftigt wie mit dem großen Schauspieler Otto Tausig unter Mitwirkung von Michael Dangl und Cornelius Obonya. In seiner Veranstaltung *Mozart bis Molden* streift er auch die große Sonderausstellung Austropop.

Der Schauspieler, Sänger und Conferencier **Georg Wacks** gestaltet die Reihe **99 Lobkowitzter Ramasuri**: Doppelconferenzen stehen ebenso auf dem Programm wie Texte des legendären Fritz Grünbaum, gelesen von Christoph Wagner-Trenkwitz. Boris Eder präsentiert ein berührendes Programm über den großen Sänger und Schauspieler Max Hansen.

Passend zur Sonderausstellung plaudert Rudi Dolezal in der Reihe **99 Keine Angst vor Austropop** aus dem Nähkästchen, treten Gerhard Bronner und Georg Kreisler in einen Dialog und mischt sich das Wiener Lied mit dem Austropop. Die Saison endet im Juni fulminant: *Im weißen Rössl* als Sing along führt schon in die Sommerfrische, der Liederabend *Keine Angst vor Austropop* verknüpft alt mit neu in noch nie gehörten Kombinationen.

Familien sind willkommen! In der neuen Reihe **99 Familienkonzerte** darf Beethoven nicht fehlen! Außerdem folgen wir den Bremer Stadtmusikanten von und mit dem großen Marko Simsa, erleben die Abenteuer der gestiefelten Katze und lauschen entzückenden, zauberhaften neuen Kinderliedern.

Virtual Exhibition

99 From Real Life into the World of Art

In the Early Modern period, theatrical and festive occasions played a fundamental role in European artistic activity. They brought together artists from different disciplines and backgrounds, generating processes of hybridization between the visual and the performing arts. Depending on the clients' representation requirements theatre and festive events unfolded strong visual narratives and marked the point of transition »from real life into the world of art« (Jacob Burckhardt, *The Civilization of the Renaissance in Italy*, 1860).

As a result of the international ART-ES research project, originally initiated by the University of Málaga, the virtual exhibition *From real life into the world of art* aims to analyse relationships between visual and performing arts in the European and Hispanic context of the 16th to 18th centuries. It provides an experience midway between a scientific publication and an interactive presentation. Through the innovative combination of audio-visual media, 15 digital rooms relating to historical festivals, parades, operas, ballets and artworks of particular significance within the history of art and the performing arts can be visited online.

Together with twelve researchers from five European countries, the Theatermuseum, the Imperial Carriage Museum at Schönbrunn Castle, Ambras Castle in Innsbruck and the Visual Media Department of the KHM-Museumsverband took a leading role in curating the exhibition and its technical realisation. The contributions of the Theatermuseum deal with the festive culture of the Viennese court at the end of the 17th century. Rudi Risatti reanimates the horse ballet *La contesa dell'aria e dell'acqua* ("The Contest Between Air and Water") and Daniela Franke retells the story of the most famous Viennese baroque opera *Il pomo d'oro* ("The Golden Apple") of 1668. In *Winter Delights* Monica Kurzel-Runtscheiner from the Imperial Carriage Museum revives the fascinating world of courtly entertainment with an animated sleigh ride from 1765. Finally, Veronika Sandbichler from Ambras Castle presents the *Kolowrat-Wedding from 1580*, a festive procession in Innsbruck full of mythological and fantastic figures (available in 2022).



By making the contents accessible online and allowing the users to choose specific routes, the exhibition addresses both the academic community and a wider audience.

www.artes-exhibition.digital

From Real Life into the World of Art
The Contest Between Air and Water
Animation / Filmstill
© KHM-Museumsverband

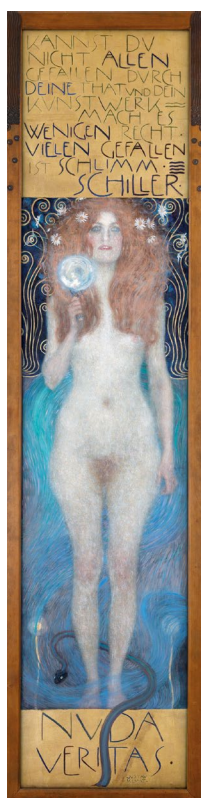
Permanent Presentation

99 Nuda Veritas.

Gustav Klimt and his Vienna around 1900

Gustav Klimt's celebrated painting *Nuda Veritas* (1899) was bequeathed by critic and playwright Hermann Bahr (1863–1934) to the Theatrumuseum. On the occasion of the 160th anniversary of the birth of Gustav Klimt (1862–1918) in July 2022, the Theatrumuseum is showcasing one of this great painter and graphic artist's most important paintings, his *Nuda Veritas* (1899), against the backdrop of radical artistic reform movements in Vienna around 1900.

Vienna around 1900 was shaped by a mood of departure in the artistic, intellectual, and academic fields. The city saw a unique concentration of cultural achievements that formed the ground of the Viennese Modernism. When Gustav Klimt first exhibited his painting *Nuda Veritas* in 1899, he was the first president of the Vienna Secession since its foundation in 1897 and one of the movement's figureheads. The painting was a bid for veracity in art, pleading for uncompromising artistic representation. With this work, Klimt reacted to the lack of understanding he encountered from the public. The proverbial 'naked truth' steps forward as a life-size nude holding up a mirror to her beholders. 'Know thyself', she seems to be demanding, and Klimt crowns her with a quote from Friedrich Schiller: 'IF YOUR DEEDS AND YOUR ART CANNOT PLEASE EVERYONE = PLEASE A FEW. TO PLEASE MANY IS TERRIBLE.'



A radical message! It says it all – and not everyone reacts with enthusiasm.

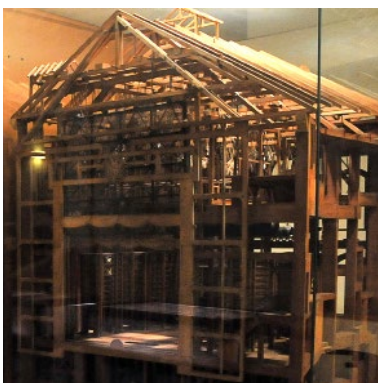
The new set up of the exhibition room at the Theatrumuseum positions important contemporary artists next to this deeply symbolic painting: people who, quite as the work demands, found their affirmation and their guides in their own creations: Hermann Bahr, Anna Bahr-Mildenburg, Joseph Maria Olbrich, Gustav Mahler as well as Alfred and Mileva Roller.

Permanent Presentations

99 Acting Spaces Stage Models

Over the centuries different types of stages and auditoria have been devised. Each period and ideology influenced and affected the role and appearance of theatre spaces. The selected models on show not only serve as examples illustrating some of the formal criteria of theatre spaces, they also document the different possibilities of how the audience can face the stage. This helps to explain how the type of stage selected 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.

www.theatermuseum.at/acting-spaces



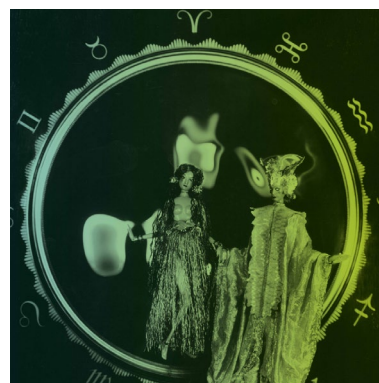
Theatermuseum © KHM-Museumsverband

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

Richard Teschner's (1879–1948) symbolist puppet theatre, which comprised both the enraptured and audacious technical innovations, formed the sublimation of an exceptional artistic career. With his revolutionary theatre of figures, 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.

As one of its most exclusive and seminal collections the Theatermuseum holds Teschner's estate and dedicates two showrooms to the "magician of Gersthof".

www.theatermuseum.at/magic-mirror



Theatermuseum © KHM-Museumsverband



The Theatermuseum

The Theatermuseum brings together collections on all topics of the performing arts and is one of the most comprehensive and important documentation centres of its kind in the world. Objects of contemporary Austrian and international stage art from spoken and musical theater, dance, film and puppet theatre are kept in the archives and are scientifically researched, published and presented in exhibitions. The aim is a differentiated in-depth research and the attractive presentation of various topics and correlations.

More than two million objects are kept in the collections of the Theatermuseum, amongst them 100.000 drawings, around 1.000 stage models, more than 1.5 million photographs, souvenirs of actors, authors, composers, costumes, some of them designed by Oskar Kokoschka and Fritz Wotruba, as well as puppets of diverse playing techniques, amongst them Richard Teschner's famous "Magic Mirror". Autographs by Ludwig van Beethoven, Johann Wolfgang von Goethe, Richard Strauss, Gustav Mahler as well as Franz Kafka are housed in the archives. Gustav Klimt's prominent painting *Nuda Veritas* was bequested by author and his supporter Hermann Bahr.

Many of the exhibitions evolve from cooperations with other cultural institutions and are shown in other Austrian museums and abroad. These activities are complemented by events and educational programmes for all ages.

Whereas the theatre seeks the direct encounter with the magic moment, the Theatermuseum finds room and time for ireflection.

The Palace

The Lobkowitz Palace was the first important town palace built in Vienna after the second Ottoman siege in 1683. Philipp Sigmund Count of Dietrichstein was the owner, buying several real estates in the area. After several years of planning the imperial court engineer Giovanni Pietro Tencala was commissioned with the design and construction of the palace. Head of engineering Johann Bernhard Fischer von Erlach designed the prominent central risalit with the main portal. The Lobkowitz Family bought the palace in 1745 and owned it till the seventies of the 20th century. Under Prince Franz Joseph Maximilian von Lobkowitz the palace had its heyday. Around the middle of the 19th century the Lobkowitz family moved their main principal residence to Raudnitz (Roudnice) in Northern Bohemia and rented out the Viennese Palace.

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 with 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

The Eroica-Hall is one of the architectural highlights of the Lobkowitz Palace. Between 1724 and 1729 it received its today's 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 painting of the festive hall's ceiling.

The ceiling fresco is an allegory of all arts represented by the Academy of Fine Arts. Probably the aim was to use the hall as ceremonial room of the Academy.

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, who was a regular guest at the palais and played many concerts in this house, dedicated his Third Symphony, originally titled as „Bonaparte“, to Prince Lobkowitz. Hence the festive hall bears the name „Eroica-Hall“ today. 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 the founding members. Until today the Eroica-Hall preserved its special atmosphere and is the ideal setting for festive events.



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