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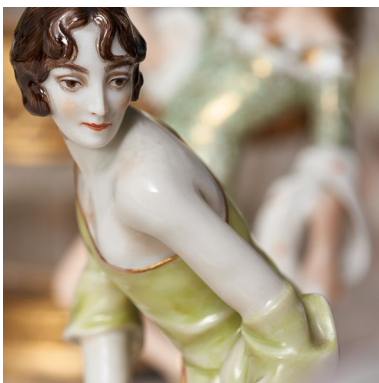
Theatre cult and passionate collectorship

Until 18 April 2022

The adoration the Viennese public feels for their stars of the stage is legendary. One aspect of this love is the passion with which some fans collect souvenirs of the private and public lives of their favourite opera singers and actors. Fans, walking sticks, glasses, cigars, notebooks and journals, pieces of furniture and furnishings, good luck charms, awards and statuettes are among the unusual souvenirs held by the Theatermuseum.

They are unique not only because they are emotionally charged. The virtuoso craftsmanship and the use of costly materials is also surprising. The exhibition presents highlights of the quisquilia collection such as the "Lucky chair" together with its related "Sitzbücheln" (booklets with artists' inscriptions) from the Altes Burgtheater, the glass which was used to toast the venerable theatre building after the last curtain fell, or even a coffee set once owned by the celebrated ballet dancer Fanny Elßler.

The show is a memorable journey along theatre lovers' reminiscences of great and small moments of theatre history. www.theatermuseum.at/verehrt-begehrt/



Riki Raab (1899–1997), dancer and author
statuette as dancer, 1927
Theatermuseum © KHM-Museumsverband

Temporary Exhibition

99 Get out! I'll shoot ...

Theaterphotography by Christine de Grancy

3 June – 7 November 2022

The exhibition at the Theatermuseum presents Christine de Grancy's photographs of actors from the 1970s through the 1990s. In her varied oeuvre she focuses on what is not immediately apparent. The photographer-artist was first engaged by the Burgtheater during the tenure of director Achim Benning (1976-1986), documenting with her camera legendary productions as well as the ensemble at work during rehearsals and performances in Vienna and abroad.

For this exhibition Christine de Grancy selected around 400 photographs from her extensive archive that invite visitors to either meet once more or discover many famous Austrian actors, including Erika Pluhar, a close friend of the photographer's. Her subjects are shown both in moments of high tension in their role and in quiet, intimate moments backstage.

"I waited ... waited for that special moment, that unique moment, when the person opposite me – all these marvelous actors and actresses – unconsciously signaled to me: We are ready."

"Please touch" is the motto of the in parts picture-book-like installation. Visitors are expressly invited to leaf through the "floating" photographs suspended from steel ropes and to recall and exchange memories.

Born in Brno in 1942, Christine de Grancy began working as a graphic designer and art director in advertising agencies in Vienna in 1963, since 1965 she focused exclusively on artistic photography. Until today, the artist sees her work as an attempt to create a living connection with her sitters, to facilitate the authentic between people. Christine de Grancy's aim is to get close to her sitters but never so close as to offend.



Children of the Sun, Maxim Gorky
Burgtheater, 1988
© Christine de Grancy

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

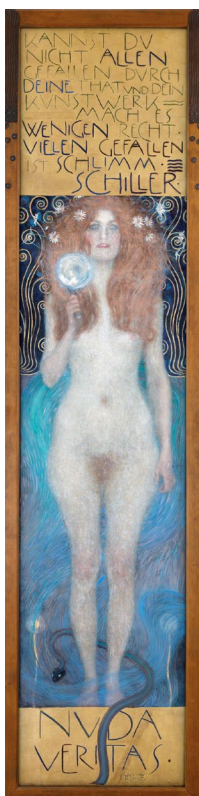
99 Nuda Veritas.

Gustav Klimt and Hermann Bahr

Gustav Klimt's celebrated painting *Nuda Veritas* (1899) was bequeathed by Hermann Bahr to the Theatermuseum. The "Naked Truth" seems to challenge its beholder with unguarded frontality. The mirror in her hand confronting 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 "Against Klimt", a collection of journalistic vilifications of Klimt and his art, thus, Bahr felt, exposing their ridiculousness.

"Get the Klimt" Bahr noted down into a little book, next to some reminders for daily errands. This memo is presented alongside Klimt's painting and other objects illustrating the story behind the development of an intense "triangle": Gustav Klimt – *Nuda Veritas* – Hermann Bahr.

www.theatermuseum.at/nuda-veritas



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

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



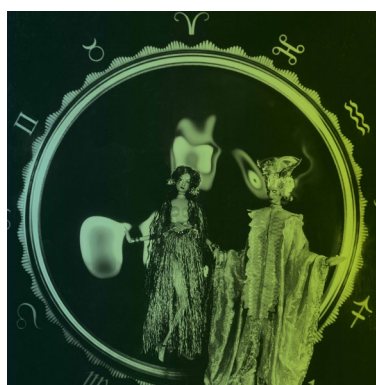
Theatermuseum © KHM-Museumsverband

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.



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

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.

99 Preview 2022

January to December 2022



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