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Press Release

COLLEGIALITY AND CONTROVERSY

Josef Hoffmann and the Architects of Moravian Modernism from the Wagner School in Vienna

Press Conference	Sunday, 25 May 2014, 12 pm
Opening	Sunday, 25 May 2014, 2 pm
Exhibition Venue	Josef Hoffmann Museum, Brtnice* náměstí Svobody 263, 58832 Brtnice, CZ * A joint branch of the Moravian Gallery in Brno and MAK Vienna
Exhibition Dates	27 May—26 October 2014
Opening Hours	June, Tue—Sun 10 am—5 pm July/August, daily 10 am—5 pm September/October, Tue-Sun, 10 am—5 pm also by telephone appointment Last admission: 4 pm

COLLEGIALITY AND CONTROVERSY. Josef Hoffmann and the Architects of Moravian Modernism from the Wagner School in Vienna is the tenth exhibition on the life and work of Josef Hoffmann (1870–1956) in the Josef Hoffmann Museum, Brtnice, and presents Hoffmann's oeuvre in confrontation with two other Wagner students. Like Hoffmann, Joseph Maria Olbrich (1867–1908) and Leopold Bauer (1872–1938) belonged to a generation of talented architects from the Province of Moravia who had a decisive formative influence on architecture in Vienna around 1900. A specific selection of around fifty drawings, photographs and texts outlines their role in the development of architecture in the imperial capital of Vienna and analyses Hoffmann's contribution to architectural innovation in Moravia.

Hoffmann's education and career as an architect largely ran parallel to those of Olbrich and Bauer. All three were not only Wagner students but also members of the "Siebener Club" ["The Club of Seven"]—an activist organization preliminary to the Secession initiated by students of the Vienna Academy of Fine Arts and founding members of the Vienna Secession. Hoffmann and Bauer attended the Staatsgewerbeschule [State Vocational School] in Brno together and both graduated from the Vienna Academy of Fine Arts in 1896. Besides their assistance in Otto Wagner's studio, they both worked for the magazine *Der Architekt* [The Architect]. But it turned out to be a controversial relationship, already manifest in their attitude to their teacher Wagner: while Hoffmann remained a devotee of Wagner the whole of his life and was his partner in erecting the Secession building in 1898/99, Leopold Bauer, although a supporter at first, became a keen critic of his master.



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Bauer's step to independence after working in Wagner's studio for two years marked the break with his teacher and paved the way towards an autonomous stylistic development: his line, originally modernistic in tendency, gave way to a "new Classicism". In direct contact with Hoffmann's work, Bauer went on to add another storey to the Westend Sanatorium in Purkersdorf (1925/26)—against Hoffmann's will—and to build the villa for the clinic director (1907/08).

Olbrich, highly esteemed by Wagner and intended as his successor, retreated from the contest and went to Germany. Hoffmann took over Olbrich's commission for the villa colony on Hohe Warte in Vienna when the latter was called to Darmstadt by Grand Duke Ernst Ludwig of Hesse (GER) to co-found and set up the Mathildenhöhe Artists' Colony. Here he worked on putting the ideas of the *Gesamtkunstwerk*—the synaesthetic, integrated work of art—into practice and moved on from the initial, curvilinear forms to focusing on the tectonics of material.

All three Wagner students concentrated on an approach which envisaged the overall design of buildings and interior spaces, and they consequently worked on designing interiors, furniture, and objects.

The exhibits in the exhibition *COLLEGIALITY AND CONTROVERSY. Josef Hoffmann and the Architects of Moravian Modernism from the Wagner School in Vienna* are seamlessly integrated both spatially and thematically into the permanent exhibition *JOSEF HOFFMANN: Inspirations*, which has been on show since 2009, with objects and designs tracing Hoffmann's artistic inspirations in his birthplace Brtnice.

Josef Hoffmann Museum, Brtnice

In 1907, Josef Hoffmann remodeled the Baroque house where he was born according to the design concepts of the Wiener Werkstätte. The MAK made its debut in Brtnice already in 1992 with the exhibition *The Baroque Hoffmann*. The house has been run jointly since 2006 by the MAK and the Moravian Gallery in Brno as the Josef Hoffmann Museum. This cooperation has produced the following exhibitions: *JOSEF HOFFMANN. An Endless Process* (2005), *JOSEF HOFFMANN – CARLO SCARPA: On the Sublime in Architecture* (2006), *JOSEF HOFFMANN – ADOLF LOOS: Ornament and Tradition* (2007), *JOSEF HOFFMANN – DONALD JUDD: Hypothesis* (2008), the permanent exhibition *JOSEF HOFFMANN: Inspirations* (2009), *REWRITING THE SPACE: Dorit Margreiter/Josef Hoffmann* (2010), *JOSEF HOFFMANN – OSWALD OBERHUBER: Total Design and Drafts* (2011), *JOSEF HOFFMANN/STANISLAV KOLÍBAL: Plane – Line – Space* (2012) and finally *JOSEF HOFFMANN – FRIEDRICH KIESLER: Contemporary Art Applied* (2013).

Press documentation and press photos relating the exhibition are available for download at MAK.at/press.



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Press Fact Sheet

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Curator	Rainald Franz, MAK Curator, Glass and Ceramics Collection
Press Excursion to Brtnice	Sunday, 25 May 2014, depart MAK 9 am, return 3 pm, registration required Information and registration: T +43 1 711 36-229 or presse@MAK.at
MAK on TOUR	For the exhibition opening, the MAK invites visitors to join an excursion to Brtnice as part of the MAK on TOUR program; Sunday 25 May 2014, depart MAK 8:30 am, return MAK approx. 7 pm, price: regular €40.00, for MAK yearly ticket owners €36.00 (journey, town tour, exhibition opening and guided tour through the Josef Hoffmann Museum, Brtnice) Information and registration: T +43 1 711 36-231 or marketing@MAK.at , details at MAK.at/MAKonTOUR
MAK Press and PR	Judith Anna Schwarz-Jungmann (head) Sandra Hell-Ghignone Veronika Träger Lara Steinhäuber T +43 1 711 36-233, 229, 212 presse@MAK.at MAK.at Vienna, 13 May 2014