



EUROPÄISCHE UNION



Press Release

**Extended until 6 May 2018:
JOSEF HOFFMANN – OTTO WAGNER
On the Use and Effect of Architecture**

Press Conference	Sunday, 21 May 2017, 12 noon
Opening	Sunday, 21 May 2017, 2 p.m.
Exhibition Venue	Josef Hoffmann Museum, Brtnice* náměstí Svobody 263, 588 32 Brtnice, CZ * A joint branch of the Moravian Gallery in Brno and the MAK, Vienna
Exhibition Dates	24 May 2017 – 6 May 2018
Opening Hours	June: Tue–Sun 10 a.m.–5 p.m. July–August: daily from 10 a.m.–5 p.m. September–October: Tue–Sun 10 a.m.–5 p.m. and following telephone consultation Last entrance: 4 p.m.

The exhibition *JOSEF HOFFMANN – OTTO WAGNER. On the Use and Effect of Architecture* in the Josef Hoffmann Museum in Brtnice, a joint branch of the Moravian Gallery in Brno and the MAK, is dedicated to the relationship of Josef Hoffmann (1870–1965) with his teacher Otto Wagner (1841–1918). The occasion for the exhibition is provided by the anniversary of the death of Otto Wagner, the centenary of which is approaching in 2018. Decisive for Hoffmann's career was the promotion provided by Otto Wagner: during his training in the *Spezialschule für Architektur* at the Academy of Fine Arts Vienna, as well as in the context of their joint work in Wagner's studio and in the Secession. Wagner's support was also a decisive factor in Hoffmann's appointment as professor at the *Kunstgewerbeschule*. The interaction in terms of the creative methods of the two architects, which was the result of their close cooperation, is presented on the basis of approx. 50 designs, drawings, and photos in the exhibition.

The forming of Josef Hoffmann by his teacher is already apparent in his early work. His architecture diploma work, *Forum Orbis, Insula Pacis* (1895, a façade, published in *Aus der Wagnerschule, 1896*), presents the young architect as still being very much under the influence of Wagner's late historicism. Hoffmann reports in his "Selbstbiographie" (1948): "We admired the palatial residential buildings of Wagner, which were exemplary, not only in terms of design and solid construction, but also produced surprising effects with the free use of old forms, and which were immediately conspicuous in their quality and idiosyncrasy in comparison with the conventional buildings of the time."

An initial caesura in Hoffmann's emergence as an architect can be recognized following his engagement with the classical and folkloric architecture of Italy in the course of a trip there financed by the "Prix de Rome" of the Academy. His Italian sketches from this time showed his interest in an anonymous architecture that "[...] spoke much more to our endeavor to do justice to the purpose and material," according to Hoffmann in his autobiography.

The architectural designs for the construction of the city railway, which originated from Hoffmann's activity in Wagner's studio, for the first time move away from neo-baroque architectural forms toward a simplification in the sense of utilitarian architecture and of a flat style. Both architects became founding members of the Vienna Secession in 1897. Wagner's activity as a designer for arts-and-crafts products and his attitude toward universal design by architects are seen as an important inducement for Hoffmann's highly respected engagement with the total work of art.

In a lecture published in 1909, Josef Hoffmann praised Wagner's constructive and efficient use of forms. On the subject of Wagner's architecture, he wrote: "The character takes the place of the style, which in itself is not enough to make the structure recognizable." Josef Hoffmann's series of designs for the Otto Wagner monument in Vienna, which he planned in advance of the Werkbund congress of 1930 in Vienna, can be seen as a last homage to his teacher, who died in 1918. The monument was erected at the palace gate in 1930, but was demolished during the Second World War. It has been located at the Academy of Fine Arts since 1959.

The exhibition *JOSEF HOFFMANN – OTTO WAGNER. On the Use and Effect of Architecture* juxtaposes the two architect colleagues Josef Hoffmann and Otto Wagner, whose one time student-teacher relationship developed into cooperation of style-defining relevance for the subsequent career of Josef Hoffmann.

The exhibits of the exhibition *JOSEF HOFFMANN – OTTO WAGNER. On the Use and Effect of Architecture* flow both spatially and thematically into the permanent exhibition *JOSEF HOFFMANN: Inspirations*, which has been tracing the artistic inspirations of Hoffmann at his place of birth in Brtnice with objects and designs since 2009.

Josef Hoffmann Museum, Brtnice

Josef Hoffmann redesigned his Baroque childhood home in Brtnice in 1907 in accordance with the principles of the Wiener Werkstätte. The MAK was already present in Brtnice in 1992 with the exhibition *Hoffmann as a Baroque Artist*. Since 2006, the house has been jointly run by the MAK and the Moravian Gallery in Brno as the Josef Hoffmann Museum. One exhibition each year is realized in the context of this coopera-

tion.

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

The exhibition is realized with financial support from the European Regional Development Fund, and is part of the project “Bilaterale Designnetzwerke” within the framework of the programm INTERREG V-A Austria – Czech Republic.

**JOSEF
HOFF
MANN**
MUSEUM

**MORAVSKÁ
GALERIE**

The exhibition takes place under the patronage of the Embassy of the Czech Republic in Austria.

Press Data Sheet

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Curators	Rainald Franz, Curator, MAK Glass and Ceramics Col- lections Rostislav Koryčánek, Curator of Architecture and De- sign, Moravian Gallery, Brno
MAK on TOUR	MAK on TOUR invites you to a visitor excursion to Brtnice on Sunday, 21 May 2017: Shuttle bus Vienna–Brtnice and return, departure from MAK 8:30 a.m., return to MAK ap- prox. 6:30 p.m., price € 40 (including travel, exhibi- tion opening and tour of the Josef Hoffmann Museum, Brtnice) Information and registration at T +43 1 711 36-231 or marketing@MAK.at , Details at MAK.at/MAKonTOUR



MAK Press and PR

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Vienna, 9 January 2018