

Press Release

TIN GLAZING AND IMAGE CULTURE

The MAK's Majolica Collection in Historical Context

| | |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Press Conference | Tuesday, 5 April 2022, 10 a.m. Please register to participate at presse@MAK.at Current COVID safety measures for museum events apply, see MAK.at/protectivemeasures |
| Opening | Tuesday, 5 April 2022, 7 p.m. Admission free from 6 p.m. |
| Exhibition Venue | Central Space MAK DESIGN LAB MAK, Stubenring 5, 1010 Vienna |
| Exhibition Dates | 6 April – 7 August 2022 |
| Opening Hours | Tue 10 a.m.–9 p.m., Wed–Sun 10 a.m.–6 p.m. |

Before European porcelain from Meissen and Vienna began its triumphal procession through Europe at the beginning of the 18th century, a luxury form of ceramics developed in Italy dominated high society tables: majolica. With the exhibition *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context*, the MAK focuses on this justly renowned and richly painted stoneware and for the first time makes available to the public the MAK's own exquisite collection of majolicaware dating from the 15th to the 18th centuries. In the exhibition, outstanding objects from the MAK's collection will be set side-by-side with loans from important Viennese and middle European collections. Further enriched by works by the contemporary Italian majolica artist Marino Moretti, the exhibition affords a fascinating insight into the development of majolica art.

The MAK's superb majolica collection, that has hitherto received but little attention, includes objects from the imperial collection in the art chamber of Ferdinand of the Tyrol in Ambras, from the estate of Franz Ferdinand of Austria-Este, and from Neukloster Abbey in Wiener Neustadt. "If one is interested in understanding and enjoying the entire spectrum of art and culture in Renaissance Italy, one must take a look at majolica, the most vibrant, most intimate, and in many ways the most revealing art form of the Renaissance," according to guest curator Timothy Wilson, Professor emeritus of Balliol College Oxford and former Keeper of Western Art at the Ashmolean Museum Oxford. The world's leading expert on Italian majolica is curating the exhibition, together with Rainald Franz, Curator of the MAK Glass and Ceramics Collection.

The term “majolica” is derived from the old Italian name for the island of Majorca. The Moorish-style pottery that served as model for Italian majolica probably originated from there. Majolicaware is characterized by opaque, white tin glazing that serves as substrate for the often vividly colored paints that are subsequently applied. In northern Europe Delft ceramics and faienceware are similar products. The techniques used to manufacture majolica in 16th-century Italy are known to us from Cipriano Piccolpasso’s tract *The Three Books on the Art of Ceramics [Li tre libri dell’arte del vasaio]*, published in Castel Durante in 1557 and today in the possession of the Victoria & Albert Museum in London.

Starting in the early 16th century, majolicaware became a luxury item that was exported from Italy as far as to the courts of northern Europe. Famous artists such as Raphael provided models for majolicaware designs. These designs later also appeared in, for instance, the frescos of Giulio Romano in the Palazzo del Té in Mantua as decoration on a display credenza. So-called “Istoriato majolicas” depict stories from Antiquity in scenes featuring a range of mythological figures. They served as conversation pieces for a nobility educated in humanist culture. From the second half of the 19th century onwards, an international market for collectors of historical majolicaware developed, some of the objects later appearing in the displays of newly founded museums of art and industry. The 19th-century European ceramics industry used such objects as models for its own products.

Preparatory to the exhibition, that comprises 220 majolica works and is accompanied by a comprehensive publication, the objects from the MAK collection were newly examined by experts. For the exhibition the MAK worked together with the Vienna Institute for Conservation and Restoration and the ceramics studio of the University of Applied Art in Vienna. A workshop is planned that will be open to the public and in which contemporary Italian majolica artists will demonstrate the technique of making majolicaware. The objects will be formed and glazed in the workshop and later fired in the ceramics studio of the University of Applied Art.

The publication on the exhibition *TIN GLAZING AND IMAGE CULTURE: The MAK’s Maiolica Collection in Historical Context* (MAK Studies 28), edited by Lilli Hollein, Rainald Franz, and Timothy Wilson, with contributions by Rainald Franz, Michael Göbl, Nikolaus Hofer, Lilli Hollein, and Timothy Wilson. English, 272 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2022, will be published at the end of June 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49,30.

Press photos are available for download at MAK.at/en/press.



The exhibition catalog is realized with the friendly support of

Ceramica-Stiftung, Basel

DOROTHEUM

Press Data

TIN GLAZING AND IMAGE CULTURE

The MAK's Majolica Collection in Historical Context

| | |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Press Conference | Tuesday, 5 April 2022, 10 a.m. Please register to participate at: presse@MAK.at Current COVID safety measures for museum events apply, see MAK.at/protectivemeasures |
| Opening | Tuesday, 5 April 2022, 7 p.m. Admission free from 6 p.m. |
| Exhibition Venue | Central Space MAK DESIGN LAB MAK, Stubenring 5, 1010 Vienna |
| Exhibition Dates | 6 April – 7 August 2022 |
| Opening Hours | Tue 10 a.m.–9 p.m., Wed–Sun 10 a.m.–6 p.m. |
| Guest Curator | Timothy Wilson, Professor emeritus, Balliol College Oxford |
| Curator | Rainald Franz, Curator, MAK Glass and Ceramics Collection |
| Publication | <i>TIN GLAZING AND IMAGE CULTURE: The MAK's Maiolica Collection in Historical Context</i> (MAK Studies 28), edited by Lilli Hollein, Rainald Franz, and Timothy Wilson, with contributions by Rainald Franz, Michael Göbl, Nikolaus Hofer, Lilli Hollein, and Timothy Wilson. English, 272 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2022, will be published at the end of June 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49,30. |
| Supporting Program | For details see MAK.at/majolica |
| MAK Admission | € 15/Reduced € 12 Every Tuesday 6–9 p.m. admission € 7 Free admission for children and teens under 19 |



MAK Press and PR

Judith Anna Schwarz-Jungmann (Head)
Sandra Hell-Ghignone
Ulrike Sedlmayr
T +43 1 711 36-233, -229, -212
presse@MAK.at
www.MAK.at

Vienna, 5 April 2022