



**MAK**

Press Release

**THE GOLDSCHIEDER COMPANY**  
**Viennese Ceramics 1885–1938**

Opening	Tuesday, 25 October 2016, 7 p.m.
Exhibition Venue	MAK FORUM MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	26 October – 11 December 2016
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free admission on Tuesdays from 6–10 p.m.

The MAK exhibition *THE GOLDSCHIEDER COMPANY: Viennese Ceramics 1885–1938*, which will be on display in the MAK FORUM from 26 October to 11 December 2016, celebrates one of the most significant manufacturers in the history of Viennese ceramics. 80 exhibits provide an insight into the ceramics company's colorful product range, which it was extremely successful at selling to a broad clientele. The show-pieces of figurative ceramics selected from the MAK Glass and Ceramics Collection make plain why the Goldscheider name—at times even used as a synonym for “Viennese faïences”—still makes many collectors' hearts leap for joy today.

Thanks to two significant endowments, the MAK has extensive holdings of ceramic art by the Goldscheider company, the highlights of which are now being made open to public viewing for the first time. The exhibition ranges from what are probably the most well-known commercial successes—the fashionable art deco revue dancer figurines and the colorfully glazed wall masks from the 1930s—back to the manufactory's earliest creations.

Many of the polychrome ceramic figurines by the Goldscheider company are indebted to historicism. Replicas of bronzes, nostalgic reinterpretations of rococo and Biedermeier fashions and national archetypal portraits, as well as copies of Renaissance busts are all characteristic of the company's production until the turn of the century. “Orientals” and “Arabs,” which paid homage to the exotic nature of orientalism, were just as much part of the ceramic producer's repertoire as almost kitschy animal figurines that accommodated the broad tastes of the bourgeoisie.

After starting his career in Pilsen (Plzeň) and Karlsbad (Karlovy Vary), now in the Czech Republic, Friedrich Goldscheider founded his company in Vienna in 1885 and

soon became established on both national and international markets. Numerous branches in Vienna, Paris, Florence, and Leipzig as well as over 10 000 different ceramic models, which were produced and sold internationally by the three generations of the company, epitomize the high status enjoyed at the time by the brand, which was famous across Europe. Although the successful company used mass production around 1900 and intermittently had hundreds of employees, it remained known for the high quality of its delightful creations. The company consistently focused its attention on technical innovations and a pleasing choice of motif that was in tune with the times.

After Friedrich Goldscheider's death in 1897, the company was managed by his widow Regine and, from 1918, their sons Marcell and Walter Goldscheider. Their cooperation with sculptors and ceramicists greatly contributed to the success of the company. Many of the artists who worked for Goldscheider—including Josef Lorenzl, Walter Bosse, Alexandre Louis-Marie Charpentier, Dina Kuhn, Michael Powolny, Arthur Strasser, and Vally Wieselthier—were associated with the Vienna Secession or the School of Arts and Crafts and as such were able to guarantee a high level of artistry.

As a prosperous business, Goldscheider was in competition with the artistic ceramics of the Wiener Werkstätte as well as the “Viennese ceramics” of Michael Powolny and Bertold Löffler. In comparison with the experimental ceramics of the Wiener Werkstätte, the ceramics of the Goldscheider company appear to feature a rather mellowed expressivity; its “artistic terracottas” were, however, displayed on an equal footing alongside ceramics by the Wiener Werkstätte in Austrian Werkbund exhibitions. Important artistic cooperations also occurred beyond Austria: a Parisian branch was founded in 1892, which Arthur Goldscheider built into the prosperous French sister company La Stèle, for which many renowned artists worked.

The aryanization of the firm in 1938 interrupted the success story of the Goldscheider company in Vienna. The Goldscheider brothers were able to set up new businesses after emigrating to the USA and England, while antique-style figurines manifesting the Nazi cult of the body were produced by the aryanized Goldscheider company in Vienna. After the Second World War, Walter Goldscheider returned to Vienna, but in the 1950s his financial circumstances forced him to sell the license for the Goldscheider brand to the German company Carstens.

That ultimately sounded the knell for the family business: it was removed from the commercial register in Vienna in 1954. Today, ceramics by the Goldscheider company are once again collectors' items that are sought after the world over. Most notably over the course of the last decade—after the publication of the company's history and

the catalog raisonné by Robert Dechant and Filipp Goldscheider (2007), as well as after the large-scale exhibition *Expansive Taste. Goldscheider. A Worldwide Brand from Vienna* (2007/08) at the Wien Museum—collectors' interest in Goldscheider ceramics has grown considerably.

Press photos on the exhibition are available for download at [MAK.at/press](http://MAK.at/press).

Press Data Sheet

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Curator	Rainald Franz, Curator, MAK Glass and Ceramics Collection
MAK Admission	€ 9.90 / Reduced € 7.50 / Family Ticket € 13 Free admission for children and teens under 19
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