



**MAK**

Press Release

**THE GLASS OF THE ARCHITECTS: Vienna 1900–1937**  
A cooperation between the MAK and LE STANZE DEL VETRO

Press Conference	Tuesday, 17 January 2017, 10:30 a.m.
Opening	Tuesday, 17 January 2017, 7 p.m.
Exhibition Venue	MAK Exhibition Hall MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	18 January – 17 April 2017
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 exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* focuses on a fascinating chapter of Austrian craft: designs by young architects exercised an epochal influence on the development of art glass in Viennese Modernism. After its successful showing at LE STANZE DEL VETRO in Venice in 2016, this impressive exhibition will be presented in the MAK at the beginning of 2017. The exhibition with its 300 pieces of glassware—curated by Rainald Franz (Curator, MAK Glass and Ceramics Collection) and realized in cooperation with LE STANZE DEL VETRO—offers for the first time a comprehensive overview of the period from the final decades of the Austro-Hungarian Monarchy up until the end of the First Republic.

*THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* for the most part presents objects from the MAK Glass and Ceramics Collection, which owes its international reputation primarily to its magnificent glassware ensemble from around the turn of the century and to its outstanding inventory of Art Nouveau glass. The MAK is presenting the exhibition in temporal and spatial proximity to the exhibition *GLASS OF THE EMPIRE AND BIEDERMEIER ERAS: From the MAK Collection and the Christian Kuhn Glass Collection* (MAK Exhibition Hall, 1 February – 17 April 2017), thus—in parallel with *handiCRAFT: Traditional Skills in the Digital Age* (MAK Exhibition Hall, 14 December 2016 – 9 April 2017)—drawing attention to glass as a significant material for craft and design in very different epochs.

In the architecture of Viennese Modernism, glass was considered a particularly suitable material for creating new forms and surfaces and achieving special effects. A group of young architects—students at the Academy of Fine Arts Vienna under Otto Wagner, at

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the School of Arts and Crafts, and at the University of Technology—developed a special interest in designing glass. Their contacts with established glass manufacturers such as E. Bakalowits & Söhne and J. & L. Lobmeyr—as well as with art reform movements such as the Union of Austrian Artists—Vienna Secession, the Wiener Werkstätte, and the Austrian Werkbund—ensured that their radically new design concepts were realized by manufacturers such as Johann Loetz Witwe. Protagonists of Viennese Modernism who today enjoy world renown—to include Josef Hoffmann (1870–1956), Koloman Moser (1868–1918), Joseph Maria Olbrich (1867–1908), Leopold Bauer (1872–1938), Otto Prutscher (1880–1949), Oskar Strnad (1879–1935), Oswald Haerdtl (1899–1959), and Adolf Loos (1870–1933)—launched innovative new designs for ornamental and functional glassware.

In keeping with the educational reforms implemented at the Vienna School of Arts and Crafts, and in accordance with the credo propagated by the Wiener Werkstätte, of equitable collaboration between the designer of an artifact and the craftsman making it, the architects worked not only at the drawing board but also at the furnaces in the glass factories. By thus participating in the manufacturing process—as propagated by Otto Wagner and Adolf Loos in their redefinition of the role of the architect—they made maximum use of glass's potential as a craft medium.

In doing so, they adopted the innovative design and material processing methods championed by the Viennese School of Arts and Crafts in its glassmaking schools in Steinschönau and Haida, centers of the Bohemian glass industry. Viennese art glass designed by architects became a trademark fixture of important reforming art exhibitions—from the *VIII Secession Exhibition* in Vienna in 1900, to the *Werkbund Exhibition* in Cologne in 1914, to the *Exposition internationale des Arts décoratifs et industriels modernes* in Paris in 1925—not to mention of the Wiener Werkstätte's own product range.

The glassware in the exhibition is complemented by designs by Viennese Modernist architects as well as photographs documenting the exhibitions of that period, which give some idea of the extraordinary effect these radically modern objects had on the public of those years. Contemporary literature and reviews record the immense interest of Austrian Modernists in glass.

*The Glass of the Architects: Vienna 1900–1937* is the second cooperation between the MAK and LE STANZE DEL VETRO, following the exhibition *I SANTILLANA* (presented by Le Stanze del Vetro and the Fondazione Giorgio Cini in the MAK Permanent Collection Contemporary Art, 19 November 2014 – 8 February 2015).

LE STANZE DEL VETRO is a long-term joint initiative of the Fondazione Giorgio Cini and the Pentagram Stiftung, devoted to the study of glass art in the 20th and 21st centuries. The work done by the Fondazione Cini and the Pentagram Stiftung in preserving, archiving, and digitalizing the Venetian glassmakers' archives—and in staging the internationally acclaimed Le Stanze del Vetro exhibitions—parallels that done by the MAK with respect to the Wiener Werkstätte legacy.

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

Premium Sponsor

ÖSTERREICHISCHE WERKSTÄTTEN

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Press Data Sheet

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Publication	<i>The Glass of the Architects: Vienna 1900–1937</i> , edited by Rainald Franz, LE STANZE DEL VETRO, Fondazione Cini, in cooperation with the MAK. Texts by Pasquale Gagliardi, Valerio Terraroli, Christoph Thun-Hohenstein, and Andreas Vass, Italian/English, 328 pages, Milan 2016. Available at the MAK Design Shop and online at MAKdesignshop.at for € 55.
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
Curator-Guided Tour	Thu, 2.3.2017, 5 p.m., with Rainald Franz
Guided Tours	Every Sat, 3 p.m. and Sun, 2 p.m.
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