

## **WERKSTÄTTE HAGENAUER** **Viennese Metal Art 1898–1987**

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MAK – Press and PR

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### **Press Release**

Vienna, 22.9.2022

### **Press Conference**

Tuesday, 15.11.2022, 10 am

Please register to participate at [presse@MAK.at](mailto:presse@MAK.at)

With the exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987* (16.11.2022–3.9.2023), the MAK is for the first time offering a comprehensive insight into the artistic work processes of a family firm that operated one of the most successful craft metal workshops in early 20th-century Vienna. Since 2014, large sections of the Hagenauer company archives have been stored in the MAK. In the exhibition, some 200 objects from the MAK Collection and 70 items on loan present the Werkstätte Hagenauer's entire repertoire, from innovative objects of everyday use, to accessories for public buildings, to Franz Hagenauer's important sculptures.

At the end of 2014, through a comprehensive auction of the Hagenauer estate and with the generous support of collector Richard Grubman and the "im Kinsky" auction house, the MAK acquired business records, photographs, sketches, designs, models, molds, blanks, and semi-finished products from the estate of the last company owner Franz Hagenauer (1906–1986). The foundation was thus laid for the Vienna Werkstätte Hagenauer archive in the MAK. Thanks to further donations by Caja Hagenauer, a daughter of Franz, a significant collection of biographical, artistic, and commercial testimony was assembled.

The exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987* focuses on significant stages in the workshop's history, on changes in its products' designs and their significance for the development of arts and crafts in Vienna, and on interior and furniture design after 1945. The exhibition has been purposely located in the Wiener Werkstätte Room above the Permanent Collection Vienna 1900 because the Hagenauers' artistic development is

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closely interwoven with that of the Wiener Werkstätte, founded in 1903 by Josef Hoffmann and Koloman Moser.

Designed by design studio POLKA (Monica Singer and Marie Rahm), the exhibition is divided into a number of areas.

Like a freestanding display case, a massive shelf presents the heterogeneity of the company's products and their design. In addition, Franz Hagenauer's mural reliefs for the "cult room" of the 1925 *Exposition internationale des arts décoratifs et industriels modernes* in Paris are placed in their own special setting. Another exhibition area is devoted to the production workshop and illustrates manufacturing processes from the design and redrawing stages to creating models, molds, blanks, and finally the finished object.

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An installation by the design studio POLKA with original storage room from the MAK depot illustrates how the archive is preserved and thus affords a glimpse behind the scenes in the museum. The connecting corridors between the exhibition areas are devoted to the history of the firm.

Three members of the arts and crafts dynasty have left their managerial mark on the firm. Chaser and master girdler Carl Rudolf Hagenauer (1872–1928) founded his own workshop in 1898, when the art-industrial sector of metal processing was in its heyday with some 230 factories and workshops in and around Vienna. The firm initially produced Viennese bronzeware, dictated by Historicism, but soon adopted the floral style of Art Nouveau, and finally the restrained form language of the Wiener Werkstätte (WW). Carl Rudolf enabled his sons Karl (1898–1956) and Franz (1906–1986) to study at the School of Arts and Crafts, where they learned *inter alia* under Josef Hoffmann. Franz Hagenauer also came into contact via a WW internship with Dagobert Peche. The brothers initially adopted and later refined their design principles.

The firm produced a broad assortment of products, ranging from corkscrews and "ash-mashers," bowls, boxes, vases, cutlery, candle-lighters, and lamps, to accessories for public buildings, such as stair railings, door handles, portals, and art in architecture. To incorporate furniture production into the workshop's program, the firm secured the services of architect Julius Jirasek, a friend of Karl Hagenauer's from his student days. In addition, Franz Hagenauer resolutely pursued a career as sculptor and created heads, masks, and statues in chased metal, whose reductive, abstract forms are now considered a significant contribution to classical Modernism.

The company became well-known both nationally and internationally and received a number of awards, to include at the Venice Biennale and Milan Triennale. The popularity of Hagenauer's products is demonstrated not only by export figures but also by the fact that they were used as movie props. For instance a table lamp by Hagenauer is prominently placed in the 1932 film *Grand Hotel*, starring Greta Garbo, and in the 1931 French film *Arthur* an entire salon is furnished with many objects of everyday use, as well as a life-



sized sculpture by Franz Hagenauer. His sculptures were also much sought after by illustrious American collectors such as Barbra Streisand, Frank Sinatra, and Andy Warhol.

Recognition of the firm's achievements by a museum followed in 1971, during the lifetime of Franz Hagenauer, with a large-scale exhibition in the Austrian Museum of Applied Arts (today's MAK). In 2011 an exhibition in the Vienna Postal Savings Bank offered a comprehensive insight into the history of the family firm, and this year the Leopold Museum staged a solo exhibition of Franz Hagenauer's sculptures. With the exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987*, the MAK now extends this field to include the firm's substantial archive material and the insights it has yielded.

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



**Press Conference**

Tuesday, 15.11.2022, 10 am

**Opening**

Tuesday, 15.11.2022, 7 pm

Admission free after 6 pm

**Exhibition Location**

MAK, Wiener Werkstätte Room

MAK, Stubenring 5, 1010 Vienna

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**Exhibition Dates**

16.11.2022–3.9.2023

**Opening Hours**

Tue 10 am–9 pm, Wed to Sun 10 am–6 pm

**Curators**

Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte

Archive; Maria-Luise Jesch, MAK Metal Collection and Wiener Werkstätte

Archive

**MAK Admission**

€ 15, reduced € 12, every Tuesday 6–9 pm: admission € 7

Admission free for children and teens under 19

**MAK Press and PR**

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