

THEODOR WUNDERGARTNER

# FRANZ GAUL

FIGURINEN  
FÜR DIE WIENER  
THEATER



# Franz Gaul 18371906 Figurinen Fur Die Wiener Theater

**Ingrid Wambsganz**



## **Franz Gaul 1837-1906 Figürinen Für Die Wiener Theater:**

*Ottoman Empire and European Theatre Vol. IV* Michael Hüttler, Hans Ernst Weidinger, 2016-05-23 The book series Ottomania researches cultural transfers between the Ottoman Empire and Europe with the performing arts as its focus In Ottoman Empire and European Theatre vol IV Seraglios in Theatre Music and Literature the series continues to explore one of the most popular subjects of eighteenth century art the seraglio and its harem This volume provides a deeper understanding of the seraglio s various manifestations in the artworks music and theatre of the Austrian Habsburg and central European regions including interconnections with Italy and France from the sixteenth to the nineteenth centuries The studies examine descriptions of the seraglio by European diplomats the seraglio s visual traces in European artworks and depictions of the seraglio in eighteenth century Austrian Singspiele They also consider seraglios from the Ottoman point of view and investigate the music of the seraglio in eighteenth century opera *Franz Gaul, 1837-1906* Ingrid Wambsganz, 2002 *Das Kostüm bei Hans Makart* Bettina Weitner, 2017-01-25 Der vorliegende Band untersucht Hans Makarts 1840-1884 Auseinandersetzung mit Geschichte anhand seiner malerischen Darstellung historischer Kostüme Diese sind in ihrer Kostüm- und kunstgeschichtlich höchst dissonant zueinander stehenden Ausarbeitung als Schlüssel nicht nur für das Geschichtsverständnis des Künstlers sondern auch für das spezifische Historienverständnis in der zweiten Hälfte des 19. Jahrhunderts zu verstehen Ausgehend von den beiden Historiengemälden Venedig huldigt Caterina Cornaro 1872-1873 und Der Einzug Karls V in Antwerpen 1878 arbeitet die Untersuchung die Quellen und Bildvorlagen des Künstlers systematisch heraus Erschlossen wird dabei auch der private Sammlungsbestand des Künstlers und seine im Atelier und im Wiener Künstlerhaus ausgerichteten Kostümfeste Die Makart als Inspirationsquelle seiner Historienbilder dienten und den Nährboden für die Verflechtung von Kunst und Leben bildeten Die Untersuchung bedient sich dabei einem breiten kulturwissenschaftlichen Zugriff um die Verbindungsstränge zwischen Kunst und Gesellschaft offen zu legen und Makarts Historienverständnis im Kontext von Malerei Fest und Kleiderkultur Lebenden Bildern sowie dem Theater zu beleuchten *Orient im Rampenlicht* Caroline Herfert, 2018-02-28 Hugo von Hofmannsthal bezeichnete Wien einst als Tor des Orients als alte porta Orientis für Europa Er interpretierte die Stadt als Bollwerk des christlichen Abendlandes und zugleich als weltoffene Pforte und Begegnungsort mit dem Anderen Sein Sinnbild der porta Orientis zeugt von der ambivalenten Wahrnehmung des sogenannten Orients in Wien Die Darstellung des Anderen ist von den Türkenkriegen des späten 17. und 18. Jahrhunderts dem jahrhundertelangen diplomatischen Austausch mit dem Osmanischen Reich Handelsbeziehungen nach Osten und habsburgischer Orientpolitik ebenso geprägt wie von der europaweiten umfassenden Begeisterung und Faszination für alles exotisch Anmutende im ausgehenden 19. und beginnenden 20. Jahrhundert Wien offenbart sich um 1900 als reges Zentrum dieser regelrechten Orientmode Islamische Bauformen inspirieren Architektur und Kunsthandwerk der Gründerzeit Der Orienttourismus boomt während das Angebot und die Nachfrage nach Orientalmalerei und Reiseliteratur steigen

Menschenschauen im Prater und Zirkusrevuen erfreuen sich ebenso großer Beliebtheit wie exotistische Opern Ballette oder Dramen in den Hoftheatern Der Orient wird dabei nicht nur metaphorisch in Szene gesetzt sondern auch im wahrsten Sinne des Wortes ins Rampenlicht gerückt Die vorliegende Studie fragt nach der Rolle von Theatralität im österreichischen Orientalismuskurs und analysiert Theater und Unterhaltung als wirkmächtigen Bestandteil einer Modeerscheinung die sich in der Donaumetropole jahrzehntelang als zutiefst populäres Phänomen erweist Papiertheater Katharina Siefert,2002 Anzeiger des Germanischen Nationalmuseums ,2003 **Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen** ,2003 **Die Ära Gustav Mahler** Österreichisches Theatermuseum,1997 *Saur - [De Gruyter] Allgemeines Künstlerlexikon* K.G. Saur München, Leipzig,1983 Ab Bd 65 u d T De Gruyter Allgemeines Künstler Lexikon Sign 76 905 **Schrifttum zur deutschen Kunst** ,2002 *Saur allgemeines Künstlerlexikon* Klaus Gerhard Saur,Günter Meissner,Eberhard Kasten,Anke-Maria Mühlner,Andrea Nabert,Michael Steppes,Andreas Beyer,Bénédicte Savoy,Wolf Tegethoff,2006 **German books in print** ,2002 *Franz Gaul* Ingrid Wambsganz,2002

## Whispering the Techniques of Language: An Psychological Quest through **Franz Gaul 18371906 Figurinen Fur Die Wiener Theater**

In a digitally-driven earth wherever screens reign supreme and instant communication drowns out the subtleties of language, the profound secrets and psychological subtleties concealed within words usually go unheard. However, situated within the pages of **Franz Gaul 18371906 Figurinen Fur Die Wiener Theater** a interesting fictional prize pulsing with fresh emotions, lies a fantastic journey waiting to be undertaken. Penned by a talented wordsmith, that enchanting opus invites visitors on an introspective journey, lightly unraveling the veiled truths and profound affect resonating within the very fabric of each word. Within the psychological depths of the emotional review, we shall embark upon a honest exploration of the book is primary themes, dissect its charming publishing style, and fail to the effective resonance it evokes heavy within the recesses of readers hearts.

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