



contact

statement

It's the tragedy of all theatre performances, that they're passing by like a dream. The music fades away, the visible vanishes. Nothing of all the enormous work, not one of the tears, no glimpse of the pleasure remains comprehensible.

Hans Curjel, director, Krolloper Berlin (1920s)

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Germany's theatre-culture is unique, the german-language countries offer the widest range of theatres in worldwide comparison. Artistic and technical impulses and innovations spread from the german area into the world of theatre. Many important people and enterprises relating to theater- and event-engineering are of german origin. The cultural live of Germany is influenced by theatre for centuries.

Berlin is the capital of Germany but also a cultural centre. For more than 400 years theatre plays an important role, impressed by the age of enlightenment and cosmopolitanism. The city established a leading position within german-language theatre and became an european theatre metropolis. The differences because of the inner german border made the uniqueness of Berlin even more obvious.

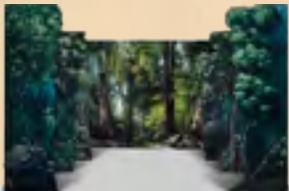
Theatre invokes creative energy including all variations of art. It relates to national and international influences. Theatre is not a self-contained art. It reaches out to all fields of cultural and political live. The artistic achievements of the authors and composers, the actors, singers and dancers, of choirs and orchestras, their conductors, directors, set- and costume-designers had and have an enormous effect. But don't forget about architecture and visual arts, high tech and traditional craftsmanship! Theatre remains a profoundly complex and sensible organism. Therefore it is necessary reckoning all kinds of theatre throughout history, all references, all realms of live.

It's impossible to get an approach to the phenomenon theatre just by traditional collections of items and documents. A museum-concept of the 21st century is different. It has to analyze relations, interactions and processes, no matter how complex they might be. All this has to be understandable by layperson. To inspire people, explain the context, enjoy words and music.

The international charisma of Berlin seems to be the perfect place to establish a WorldTheatreMuseum. We have to leave the traditional idea of a museum, establish a new definition to cope with this complex world of theatre.



handpainted scenery by HfBK Dresden (Prof. Münch)



handpainted scenery by Bühnenservice Berlin (Mr. Barthel)



baroque style stagemodel fully functional by team Mr.Reus, Bayreuth

Nils Niemann, specialist for historic performance



Fafnerwurm by Prof. Dielitz, Bayreuth 1876 Brandt-collection

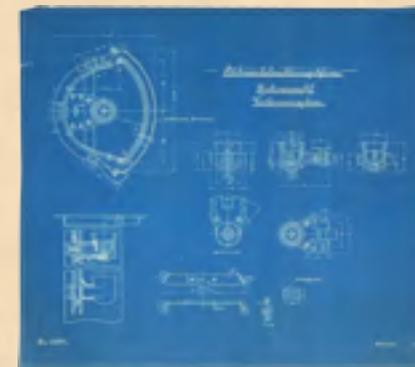


German Opera, Berlin Brandt-collection

State Opera, Berlin Brandt-collection



Munich Festival-Theatre by Gottfried Semper, 1860s Brandt-collection



stage-light, 1909 - Brandt-collection



The **Brandt-collection** (owned by Gerhard Döring) consists of about 600 plans and photographs, mainly from the 19th century. The Brandt-family-members worked as theatre-technicians all over Europe, primarily in Germany.

Fafnerwurm - 1st performance Court Opera, Berlin 1885 Brandt-collection



State Opera, Berlin

The universe of the Theatre is a reflection of our world and society. Our ambition is to initialize the founding of a TheatreMuseum in Germany's capital Berlin. Not like any other Museum of this kind, but a place to consider all aspects of the phenomenon theatre. We're organizing discussions, lectures and exhibitions. We're working on visionary projects for a Museum of the 21st century, integrating specialists of all categories.