



CONTACT

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

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ACTIVITIES



Taking its name of a publication coming along with the German Theaterexhibition 1927 at Magdeburg, DIE VIERTE WAND is currently published once a year. In contrast to closely focused, specialist publications, articles from all areas of the subject area of the performing arts are gathered. The vast spectrum will become visible. This allows interested laymen as well as researchers to gain insights into areas that are less familiar to them, to get important new impulses. A platform is offered here, in the hitherto little-published field of historical theater technology.

The model stage 1:2 is now transforming into a „Museum to touch“. In 2016 pupils of Lenné-Primary-School Frankfurt (Oder) where the first performing a play on it. Further projects of this kind are planned for the future. It is thus not only a demonstration-stage but an active exhibit.

We are constantly expanding our stock of display panels.

We realize exhibitions and participate regularly in trade fairs of the German Theatertechnical Society (DTHG).

We are also members of the Federal Association of Theater Collections in Germany (TheSiD) and its international counterpart SIB-MAS.

AMBITION

The aim of our association is to initiate a discussion about the establishment of a TheaterMuseum in Berlin and to think about possible concepts. For us, the integration of the fields of theater technology and theater architecture is an indispensable focus, which has hitherto been underrepresented in all existing institutions of this kind. Even globally, the comprehensive view is an absolute stand-alone feature and can promise a TheaterMuseum of a completely new kind.

The integrative view, the demonstration of the extensive connections of internal processes that culminate in the final performance, must also focus on the background of the production process.

The term „theater“ is synonymous with all kind of the performing arts.

The field of view also includes not only the purely artistic aspect, but also everything that belongs to it and that makes it possible. This counteracts the general criticism that performances can not be documented.

As in film, the „Making off“ is of great interest to movie addicts, it is time to satisfy the thirst for knowledge of the theater enthusiasts. Backstage and workshop tours are very popular and bear witness to the need for information.

Theater can be documented and made comprehensible in its historical dimension by adequate presentation. For this, however, one has to rework and develop the currently customary concepts.

STATEMENT

Theater is more than the performance in the evening. This can't be documented adequately in video recordings, when the feelings and moods of each individual spectator are missing. But the background of the emergence of theater can be documented and explained. They open up tremendously exciting insights and increase understanding, inspire enthusiasm on a whole new level and thus attract new audiences for the living theaters.

Berlin's former TheaterMuseum, like the many collections and archives nowadays that own

enormous treasures of exhibits, suffered from lack of staff and rather little support. After WW II it was not reopened.

The many collections of the city of Berlin, which ultimately also stand in a kind of competition, makes it unthinkable that one of them will take over the task of a new TheaterMuseum.

To us, a superordinate foundation appears to be the only sensible solution that coordinates and promotes constructive cooperation between existing institutions. The autonomy of these institutions is not called into question. This also opens up the possibility of integrating other institutions, such as technical museums, as well as private collections temporarily or permanently, thus fulfilling the objectives of a comprehensive view of the world of the theater.

