



# MAK 2019 ANNUAL REVIEW



MAK

1	Preface of the Board of Directors
2	MAK Exhibitions 2019
10	VIENNA BIENNALE FOR CHANGE 2019
14	International Exhibitions 2019
14	MAK Events 2019
16	MAK Collection / Purchases / Donations 2019
18	MAK Research Projects 2019
20	MAK Library and Works on Paper Collection 2019
20	MAK Publications 2019
21	EU Projects 2019
22	MAK Branches
22	MAK Branch Geymüllerschloß
22	MAK Tower
22	Josef Hoffmann Museum, Brtnice
23	MAK Center for Art and Architecture, Los Angeles
26	MAK Educational Program and Guided Tours 2019
26	MAK Marketing 2019
28	MAK Press and Public Relations 2019
30	MAK Facts 2019
32	Sponsors and Associations of the MAK
34	Preview MAK Exhibitions 2020
36	MAK Staff 2019
37	MAK Boards 2019

Cover/Backcover

Exhibition view, 2019

*CHINESE WHISPERS: Recent Art from the Sigg Collection*

Ai Weiwei, *Descending Light with A Missing Circle*, 2017

© MAK/Georg Mayer

Exhibition view, 2019

*UNCANNY VALUES: Artificial Intelligence & You*

Heather Dewey-Hagborg and Chelsea E. Manning, *Probably Chelsea*, 2017

© MAK/Kristina Wissik

Imprint

Editors: Christoph Thun-Hohenstein, General Director, MAK

Teresa Mitterlehner-Marchesani, Managing Director, MAK

Editing: Judith Anna Schwarz-Jungmann (Head, MAK Press and

Public Relations, Sponsoring), Sandra Hell-Ghignone

Assistance: Cäcilia Barani

Translations: Jennifer Blaak (DE>EN), Eva Dewes (EN>DE)

Copy Editing: Kerstin Scherabon, Cornelia Malli

Graphic Design: Maria Anna Friedl

© MAK 2020



# MAK 2019

## Vibrantly Sustainable

Christoph Thun-Hohenstein  
General Director and Artistic Director

Teresa Mitterlehner-Marchesani  
Managing Director

The quality of a museum program should not be measured only by numbers. Nevertheless, it fills us with great joy that in 2019 the MAK achieved the best results in its history so far, with 219 873 visitors in total. 208 185 interested visitors came to the MAK on the Stubenring, and therewith 11.5 % more than in 2018.

2019 was a vibrant year in which the whole keyboard of a museum for applied art was played. The redesigning of the MAK DESIGN LAB was one of the key projects. Located in the basement of the MAK on the Stubenring, it now operates as a core area of the museum. Using a convincingly contemporary approach and numerous themes, it conveys what the MAK stands for as a museum of life: for positive change and for museum work which, based on creative energy and the potential of applied art, architecture, and design, helps shape how we want to live in the future.

The new presentation of the MAK DESIGN LAB focuses on topics and values which affect us all: our coexistence, our use of resources, and our way of working. This redesign, which has been open since 29 May 2019, was realized on the occasion of the VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES: *Shaping Our Digital World*—another mega project of the MAK in 2019.

For the third time, the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, the Vienna Business Agency, and the Slovak Design Center as a new associate partner as well as the AIT Austrian Institute of Technology as a non-university research partner presented the VIENNA BIENNALE initiated by the MAK. In the combination of art, design, and architecture, it assumes a special role among the biennales. From an interdisciplinary, plural perspective the VIENNA BIENNALE FOR CHANGE 2019 sparked a debate about values for the digital age and for an eco-social Digital Modernity.

The MAK exhibition *UNCANNY VALUES: Artificial Intelligence & You* was one of the highlights of the Biennale, immersing you in the eerie spheres of artificial intelligence and offering fascinating approaches to a development that we cannot avoid. The exhibition *CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society* was also a ground-breaking project shown at the MAK. It presented several concretely implementable utopias from the design studio E00S which could contribute to the turnaround of the climate situation and demonstrated the potential of the freedom of thought found in artistic disciplines to initiate changes.



© Sabine Hauswirth/MAK

We had a special moment outside of Austria last year: The MAK was responsible for Austria's contribution to the XXII Triennale di Milano *Broken Nature: Design Takes on Human Survival* and commissioned the design studio E00S to implement it. The Austrian contribution *CIRCULAR FLOWS: The Toilet Revolution!*, a sustainable design solution in the field of environmental protection, sponsored by the Federal Chancellery, struck a significant chord and received the renowned Silver Black Bee Award.

The MAK exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection* opened up valuable future perspectives, albeit from a different point of view. The major project offered insight into a country whose dynamic development has a decisive influence on the future of our planet. Asian topics attract interest at the MAK, as could be seen at the successful *KUNYOUSHI +: Design and Entertainment in Japanese Woodblock Prints* and *UKIYOENOW: Tradition and Experiment* exhibitions.

Also in 2019, the MAK, as a competence center for Viennese Modernism, deepened the contemporary rethinking of outstanding artistic achievements in Vienna around 1900: with *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*, the important solo exhibition for an artist who was previously underestimated, and above all with the major exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, which, starting at the end of the year, illustrated the central importance of Thonet for modern furniture design.

Not only programmatically, but also financially, the MAK can look back on a highly successful year. With an allocation of TEUR 436 to financial security, the MAK achieved the second most successful result since its removal from state administration in 2000 and its most successful since 2006. The goals in the area of sponsorship, donations, and subsidies were clearly surpassed. For the first time the income from admissions exceeded the value of € 1.1 million. As a result, the museum's level of proprietary coverage could be increased from 30 percent in 2018 to 38 percent in 2019.

In 2020 we would like to fascinate both loyal and new visitors with a wide variety of exhibitions—from *SHOW OFF: Austrian Fashion Design* to *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and *ADOLF LOOS: Private Houses* right up to the large solo exhibition *JOSEF HOFFMANN: Progress by Beauty*. The exhibition program 2020 sees itself as a plea for the visionary potential of design, architecture, and contemporary art, as well as a call to turn away from mass consumption. Maybe we can anchor sustainability as the new mantra for future-oriented design.



Exhibition view, 2019: Ai Weiwei, *Descending Light with A Missing Circle*, 2017 © MAK/Georg Mayer

## 中国私语 CHINESE WHISPERS Recent Art from the Sigg Collection

MAK Exhibition Hall, 30 January – 26 May 2019  
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection  
Curatorial Advisor: Uli Sigg, Collector

A comprehensive picture of contemporary Chinese art and its aesthetic as well as iconographic references was presented by the MAK exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection*. Collector Uli Sigg (\* 1946) has been following the development of contemporary art in China since the late 1970s. In the mid-1990s, he started putting together the world's most representative collection of Chinese art. Cultural techniques and sociopolitical strategies formed the frame of reference of the exhibition, which aims at opening up the discourse shaped by the West by contrasting approximately 100 works from the Sigg Collection—among others by internationally renowned artists such as Ai Weiwei, Cao Fei, Feng Mengbo, He Xiangyu, Liu Ding, or Song Dong—with objects from the MAK Permanent Collection Asia.

Publication:  
*Chinese Whispers. Recent Art of the Sigg und M+ Sigg Collections*, ed. by Kathleen Bühler, Kunstmuseum Bern, Zentrum Paul Klee, and MAK, Vienna, German/English, 368 pages, Prestel Publishing, 2016. Available at the MAK Design Shop and at [MAKdesignshop.at](http://MAKdesignshop.at) for € 44.

Kindly supported by

**DOROTHEUM**  
SEIT 1707



<  
He Xiangyu, *The Death of Marat*, 2011  
Courtesy Sigg Collection © He Xiangyu



Exhibition view, 2019: Constanze Prechtel, *About Colour*, 2018 © MAK/Georg Mayer

## ELIGIUS AWARD 2019 Jewelry Art from Austria

An exhibition of the MAK in cooperation with Kunst im Traklhaus, Salzburg  
MAK FORUM, 6 – 24 March 2019

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

With the exhibition *ELIGIUS AWARD 2019: Jewelry Art from Austria*, in cooperation with Kunst im Traklhaus, Salzburg, the MAK once again offered an insight into the contemporary Austrian jewelry art scene. For the fourth time, the MAK presented entries for the Eligius Award for Body Jewelry and Jewelry Objects, initiated by the Federal State of Salzburg in 2005 and awarded every three years. A concentrated presentation in the MAK FORUM displayed the works of the 13 artists who have been nominated for the Eligius Award 2019: Andrea Auer, Gunda Maria Cancola, Veresa Eybl, Andrea MAXA Halmschlager, Paul Iby, Beatrix Kaufmann, Theresa Macourek, Martina Mühlfellner, Viktoria Münzker, Izabella Petrut, Konstanze Prechtel, Birgit Schlarmann, and Petra Zimmermann.



Petra Zimmermann, *Vanitas vanitatum et omnia vanitas*, variant 11/12, 2018 © Petra Zimmermann



>  
Paul Iby, *ROT WIE ..I [RED LIKE ..I]*, 2018 © Paul Iby





Exhibition view, 2019 © MAK/Georg Mayer

## KUNIYOSHI + Design and Entertainment in Japanese Woodblock Prints

MAK DESIGN LAB, 26 October 2019 – 16 February 2020  
 Guest Curator: Johannes Wieninger  
 Curator: Mio Wakita-Elis, Curator, MAK Asia Collection

For the 150th anniversary of Austrian-Japanese friendship the MAK exhibition *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* was devoted to the late period of the *ukiyo-e*. The show's main spotlight was on one of the most important and innovative artists of the nineteenth century, Utagawa Kuniyoshi (1797–1861). Selected prints from the extensive woodblock print collection in the MAK showed his works so to speak as creative response to the great political and social changes in Japan in the nineteenth century. The exhibition also dealt with Kuniyoshi's collaboration with contemporary artists, including Hiroshige and Kunisada, also his impact on the themes and style of the following generation in the Meiji period.

Publication:  
*KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* (MAK Studies 27),  
 ed. by Christoph Thun-Hohenstein, Mio Wakita-Elis, and Johannes Wieninger. German/English,  
 152 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2019. € 27.  
 Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at) for € 27.



Utagawa Kuniyoshi, *The Ghost of Asakura Tōgo*,  
 1851 © MAK/Georg Mayer



Supported by



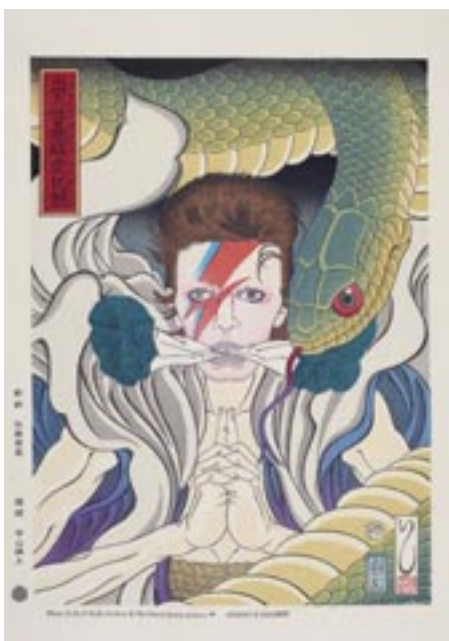
Exhibition view, 2019 © MAK/Georg Mayer

## UKIYOENOW Tradition and Experiment

MAK GALLERY, 26 October 2019 – 16 February 2020  
 Guest Curator: Johannes Wieninger  
 Curator: Mio Wakita-Elis, Curator, MAK Asia Collection

Starting on 26 October 2019, Kiss, Iron Maiden, and David Bowie rocked around the aesthetic of the *ukiyo-e* in the MAK GALLERY. The exhibition *UKIYOENOW: Tradition and Experiment* was opening up new dimensions in the contemporary treatment of the Japanese art form and posed the question of how far the different forms of production—traditional handicraft and digital print—and also the new context of global/transnational pop cultures are impacting the further development of the *ukiyo-e*.

Kindly supported by



top: Masumi Ishikawa, *Monstrous Ukiyo-e*, Tokyo, 2015, Woodblock print © UKIYO-E PROJECT  
 bottom: Masumi Ishikawa, *David Bowie Shapeshifting Comparison "Kidomaru" (Aladdin Sane)*  
*Ukiyo-e*, Tokyo, 2018, Color woodblock print © UKIYO-E PROJECT





Exhibition view, 2019 © MAK/Georg Mayer

## 100 BEST POSTERS 18 Germany Austria Switzerland

A cooperation between the MAK and the association 100 Beste Plakate e. V.  
MAK Works on Paper Room, 6 November 2019 – 1 March 2020  
Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

In this exhibition to the competition *100 BEST POSTERS 18: Germany Austria Switzerland*, the creative wealth of contemporary communications design has once more been gathered together in one place. This classic advertising medium continues to attract attention in public spaces and is a favorite vehicle for designers to display their talents. A total of 2 353 posters were submitted to the association 100 Beste Plakate e. V. After an online preselection process, 695 posters by 251 artists (105 of whom were from Germany, 129 from Switzerland, and 17 from Austria) made it to the final jury session. The results of the competition were presented this year for the 14th time in the MAK and included works by students as well as by established graphic designers and advertising agencies.

Publication:  
*C Beste Plakate XVIII. Deutschland Österreich Schweiz/C Best Posters XVIII. Germany Austria Switzerland* published by Verlag Kettler, Dortmund 2019, 304 pages.  
Available at the MAK Design Shop for € 30.80.



top: Studio: VMLY&R Vienna  
© VMLY&R Vienna/100 Beste Plakate e. V.  
bottom: Studio: 101 © 101/100 Beste Plakate e. V.





Exhibition view, 2019 © MAK/Georg Mayer

## "SITZEN 69" REVISITED

MAK Permanent Collection Historicism Art Nouveau, 13 November 2019 – 29 March 2020  
 Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection

The MAK contrasted colorful, trendy furniture and design icons such as the *Panton Chair* (1967) by Verner Panton or the fauteuil *Galaxy* (1966) by Walter Pichler with traditional high-quality "joiner's chairs" in the exhibition "SITZEN 69" REVISITED. In 1969, the Austrian Museum of Applied Arts (today's MAK) presented dignified "joiner's chairs" from Scandinavia, Italy, Germany, and Austria in the furniture exhibition *Sitzen 69* [Seating 69]. However, seating that was characteristic of the era was missing at that time. To commemorate the 50th anniversary of this exhibition, the MAK revisits the topic and compared the chairs made of wood and handcrafted by joiners with playful and crazy furniture pieces which became the epitome of the alternative and utopian living concepts of the 1960s.



Christoph Schartelmüller, Poster of the exhibition *Sitzen 69*, Vienna, 1969 © MAK



Verner Panton, *Panton Chair*,  
 Copenhagen, 1967 © MAK/Georg Mayer



Exhibition view, 2019 © MAK/Georg Mayer

# OTTO PRUTSCHER

## Universal Designer of Viennese Modernism

MAK Permanent Collection Contemporary Art, 20 November 2019 – 17 May 2020  
 Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

Seventy years since his death and over twenty years since the last major exhibition in Vienna, the MAK was turning the spotlight on the oeuvre of Otto Prutscher (1880–1949). The exhibition *OTTO PRUTSCHER: Universal Designer of Viennese Modernism* illustrated the manifold roles played by Prutscher as a designer and architect, exhibition designer, teacher, and member of all the arts and crafts movements—from the Secession to the Wiener Werkstätte and the Werkbund—that were essential to the development of Viennese Modernism. A generous donation by the collector Hermi Schedlmayer was the MAK’s inspiration for this solo show. With some 200 designs from the Otto Prutscher estate at the MAK, the Schedlmayer Collection, and Otto Prutscher’s family archive in Milan, as well as realized objects and furniture from the collections of the MAK and the Schedlmayer family and from private lenders, the exhibition provided an overview of his oeuvre.

Premium Sponsor



Publication:  
*OTTO PRUTSCHER: Universal Designer of Viennese Modernism*  
 (MAK Studies 26), edited by Christoph Thun-Hohenstein and Rainald Franz.  
 With contributions by Silvia Colombari, Claas Duit, Rainald Franz, Aline Müller,  
 Kathrin Pokorny-Nagel, Beba Restelli, Elisabeth Schmutzmeier, and Christoph  
 Thun-Hohenstein. German/English, 160 pages with numerous color illustrations.  
 MAK, Vienna/Arnoldsche Art Publishers, Stuttgart 2019.  
 Available at the MAK Design Shop and at [MAKdesignshop.at](http://MAKdesignshop.at) for € 29.

>  
 Exhibition Opening, 19 November 2019  
 from left to right: Christoph Thun-Hohenstein (General Director, MAK), Rainald Franz (Curator,  
 MAK Glass and Ceramics Collection), Beba Restelli-Prutscher (Prutscher-granddaughter  
 and owner of the Archivio Famiglia Otto Prutscher, Milan), and Monika Scholz (representative  
 of the Schedlmayer family) © eSet







Exhibition view, 2019 © MAK/Georg Mayer

## BENTWOOD AND BEYOND Thonet and Modern Furniture Design

MAK Exhibition Hall, 18 December 2019 – 13 April 2020

Guest Curator: Wolfgang Thillmann

Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection

On the occasion of the 200th anniversary of the world-famous company Thonet, the MAK invited on a journey through time and modern furniture design. The innovative bentwood furniture from Michael Thonet established one of the most successful furniture brands in the world and made style history. The exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* compared the fascinating Thonet product program with numerous other aesthetically and historically formative exhibits. For the first time, in addition to a chronological overview, the legendary Thonet furniture was broadly embedded in the technological, typological, aesthetic, and historical development of furniture design.

Publication:

*BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* (MAK Studies 28) edited by Christoph Thun-Hohenstein and Sebastian Hackenschmidt. German/English, 304 pages with numerous color illustrations. MAK, Vienna/ Birkhäuser Verlag, Basel 2020.

Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at) for € 49.95.



Gebrüder Thonet, Chair, Model NO. 14, Vienna, 1859 (Execution: 1890–1918) © MAK/Georg Mayer

For his generous support we would like to thank **Dr. Cornelius Grupp**

Cooperation Partners



>

Josef Frank, Armchair, Model No. A 403 F, Vienna, ca. 1927 © MAK/Nathan Murrell



# VIENNA BIENNALE FOR CHANGE 2019

## BRAVE NEW VIRTUES

### Shaping Our Digital World

29 May – 6 October 2019

Which values will we need for a (digital) future we really want? A future in which the utopia of social and economic justice and ecological sustainability can become reality? *The VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES. Shaping Our Digital World* (29 May – 6 October), opened on 28 May 2019, brought art, design, and architecture into play concerning the question of a future based on values. Nine exhibitions, one comprehensive conference, and numerous projects and events opened the door to a new world of artificial intelligence, new technologies, innovative lifestyles, (urban) working models, and responsible consumption.

"We dared to approach a sensitive topic with our search for new values for a digital world. The result is a VIENNA BIENNALE FOR CHANGE 2019 inspiring in manifold ways with reflexive and provoking but also feasible approaches," Christoph Thun-Hohenstein, General Director of the MAK as well as initiator and head of the VIENNA BIENNALE states.

For the third time, the VIENNA BIENNALE, which assumes a special role among the biennales with its combination of art, design, and architecture, was organized by the MAK, the University of Applied Arts Vienna, Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency, as well as the Slovak Design Center as associate partner and the AIT Austrian Institute of Technology as non-university research partner.

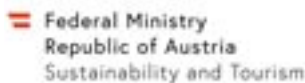
#### Curators:

Erwin K. Bauer (Designer, buero bauer), Janina Falkner, (New Concepts for Learning, MAK), Anne Faucheret (Curator, Kunsthalle Wien), Paul Feigelfeld (Media Theorist), mischer'traxler studio (Katharina Mischer and Thomas Traxler, Designers), Vanessa Joan Müller (Curator, Kunsthalle Wien), Nicole Stoecklmayr (Scenes of Architecture), Marlies Wirth (Curator, Digital Culture and MAK Design Collection)

#### KEY SPONSOR



#### Cooperation Partners and Project Sponsors



#### Main sponsor of the exhibition

*SPACE AND EXPERIENCE: Architecture for a Better Living*



#### Digital Content Partner



#### Sponsors



The collaboration between the Slovak Design Center and the MAK and its partner institutions was co-financed with funds from the EU program INTERREG V-A Slovakia-Austria (project "Design & Innovation").



Thanks to **Galerie Thaddaeus Ropac**

Overview Exhibitions and Projects  
VIENNA BIENNALE FOR CHANGE 2019  
BRAVE NEW VIRTUES  
Shaping Our Digital World

*UNCANNY VALUES: Artificial Intelligence & You*  
An exhibition of the MAK

*HYSTERICAL MINING*  
An exhibition of the Kunsthalle Wien

*CHANGE WAS OUR ONLY CHANCE*  
An exhibition of the University of Applied Arts Vienna

*MAK DESIGN LAB*  
*Reinstallation in the context of the VIENNA BIENNALE FOR CHANGE 2019*  
A project of the MAK in cooperation with the Austrian Federal Ministry of Education, Science and Research

*CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society*  
A cooperation between the MAK and the Federal Ministry for Sustainability and Tourism

*FUTURE FACTORY: Rethinking Urban Production*  
A project of the Vienna Business Agency in collaboration with the MAK and in cooperation with the Ottakringer Brewery

*SPACE AND EXPERIENCE: Architecture for Better Living*  
An exhibition of the MAK in cooperation with Wienerberger

*City of Temperaments*  
A project by designers Johanna Pichlbauer and Mia Meusburger in collaboration with Wien 3420 and the MAK

*Human by Design. Probing Social and Methodological Innovation in Design*  
An exhibition of the Slovak Design Center

*Changing Values*  
A conference of the MAK and the Slovak Design Center together with the Architekturzentrum Wien and Kunsthalle Wien in the context of the program INTERREG V-A Slovakia-Austria

Details at [www.viennabiennale.org](http://www.viennabiennale.org)

Publication:  
On occasion of the *VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES. Shaping Our Digital World* a guide under the same title was published, edited by the MAK, German/English, 172 pages with numerous color illustrations, MAK/Verlag für Moderne Kunst, Vienna 2019.  
Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at) for € 12.





Exhibition view *UNCANNY VALUES: Artificial Intelligence & You*  
Heather Dewey-Hagborg and Chelsea E. Manning, *Probably Chelsea*, 2017  
MAK Exhibition Hall © MAK/Kristina Wissik



MAK DESIGN LAB  
Reinstallation in the context of the VIENNA BIENNALE FOR CHANGE 2019  
mischer'traxler studio and LWZ, *Prospects*, 2019 © Stefan Lux/MAK

## “Within the artistic realm of the Biennale, an eco-social Digital Modernity begins to take shape.”

Christoph Thun-Hohenstein, General Director of the MAK as well as initiator and head of the VIENNA BIENNALE states.



Exhibition view *CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society* © Stefan Lux/MAK



Exhibition view *FUTURE FACTORY: Rethinking Urban Production*  
© Peter Kainz/MAK



VIENNA BIENNALE FOR CHANGE 2019, Opening, 28 May 2019  
from left to right: Gerald Bast (President, University of Applied Arts Vienna), Vanessa Joan Müller (Head of Dramaturgy, Kunsthalle Wien), Teresa Mitterlehner-Marchesani (Managing Director, MAK), Angelika Fitz (Director, Architekturzentrum Wien), Christoph Thun-Hohenstein (General Director, MAK; Head and Initiator of the VIENNA BIENNALE), Gerhard Hirczi (General Manager, Vienna Business Agency), and Mária Rišková (Director, Slovak Design Center Bratislava) © MAK/APA-Fotoservice/Hautzinger



Exhibition view *SPACE AND EXPERIENCE: Architecture for Better Living*  
© Peter Kainz/MAK



# UNCANNY VALUES Artificial Intelligence & You

An exhibition of the MAK  
MAK Exhibition Hall, 29 May – 6 October 2019  
Curators: Paul Feigelfeld, Media Theorist, and Marlies Wirth,  
Curator, Digital Culture and MAK Design Collection

In the exhibition *UNCANNY VALUES: Artificial Intelligence & You*, the MAK explored one of the most important topics of coming decades, one that has a momentous effect on all aspects of our lives: Artificial Intelligence (AI). In order to understand, shape, and make meaningful use of AI's and related technologies' full potential, we need to develop the kind of new cultural sensibility that this exhibition aimed to cultivate. In a generously designed *parcours*, installations in various media by 18 international artists and designers entered into dialog with examples and scenarios from current AI applications.

Exhibition view, 2019 © Aslan Kudrnofsky/MAK

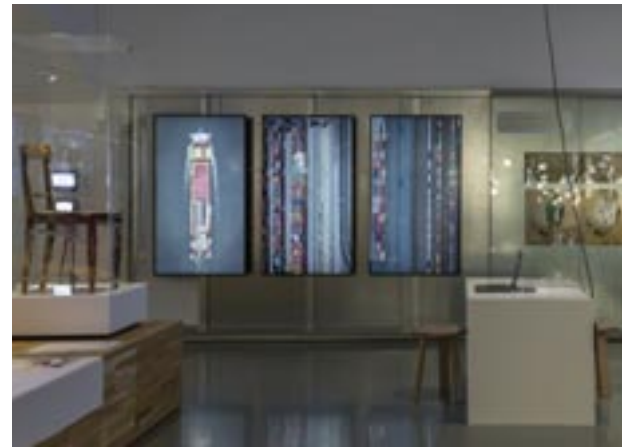


KEY SPONSOR

## MAK DESIGN LAB Reinstallation in the context of the VIENNA BIENNALE FOR CHANGE 2019

A project of the MAK in cooperation with the Austrian Federal Ministry of Education, Science and Research  
MAK DESIGN LAB, permanent as of 29 May  
Curators: mischer'traxler studio (Katharina Mischer, Thomas Traxler), Janina Falkner, New Concepts for Learning, MAK, Marlies Wirth, Curator, Digital Culture and MAK Design Collection, in dialogue with the Heads of the MAK Collection

With the reinstallation of the MAK DESIGN LAB in the context of the VIENNA BIENNALE FOR CHANGE 2019, topics and approaches of a biennale will, for the first time, be reflected in the concept of a permanent museum presentation. Taking a multi-faceted approach, the newly conceived MAK DESIGN LAB will present selected positions and projects proving that design is increasingly acting as a motor of change. The role of design at the interface between everyday life, society, digitalization, and climate change will take center stage. The MAK DESIGN LAB will address topics, values, and ideals relevant to all of us in order to shape the way we live together, the way we handle resources, the way we work, and the relationship to our planet.



MAK DESIGN LAB  
Reinstallation in the context of the VIENNA BIENNALE FOR CHANGE 2019, center: Phillip Sulke, *Project Commodore*, 2018 © Stefan Lux/MAK



Federal Ministry  
Republic of Austria  
Education, Science  
and Research



Exhibition view, 2019 © Stefan Lux/MAK

Federal Ministry  
Republic of Austria  
Sustainability and Tourism

## CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society

A cooperation between the MAK and the Federal Ministry for Sustainability and Tourism  
MAK DESIGN LAB, 29 May – 6 October 2019  
Design: E00S  
Content coordination: Christoph Thun-Hohenstein, General Director, MAK

With the exhibition project *CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society*, the well-known Viennese design studio E00S (Martin Bergmann, Gernot Bohmann, and Harald Gruendl) revolved around the contribution transformation design can have towards the necessary turnaround of climate change. Mobility, energy, food, and a circular economy are fields relevant for the development of innovations for sustainable living. E00S developed four concrete utopias: a car, a fridge, a solar roof, and a public charging station for electric vehicles. Two additional works showed speculative design projects on the topic of energy.



# SPACE AND EXPERIENCE

## Architecture for Better Living

An exhibition of the MAK in cooperation with Wienerberger  
MAK Works on Paper Room and MAK Columned Main Hall (1st floor),  
29 May – 6 October 2019  
Curator: Nicole Stoecklmayr, Scenes of Architecture

Architecture as design is always an expression of social and cultural structures, codes, and values. It is never just a function but shapes and influences living environment. According to French cultural theorist Michel de Certeau, a place becomes space only through the practices of people. The demands on living space, working space, and urban space are subject to societal and technological changes. Over the past 20 years, digitalization has reconfigured this arrangement. The exhibition *SPACE AND EXPERIENCE: Architecture for Better Living* showed various approaches of current architecture facing up to these new demands.



Exhibition view, 2019 © Nicole Stoecklmayr

Main Sponsor

**wienerberger**

# FUTURE FACTORY

## Rethinking Urban Production

A project of the Vienna Business Agency in collaboration with the MAK  
and in cooperation with the Ottakringer Brewery  
MAK GALLERY, 29 May – 6 October 2019  
Curator: Erwin K. Bauer

By the year 2050, two-thirds of the human population will be living in cities. By 2030, the population of Vienna will exceed two million and will continue to grow. This will confront our city and many others with the challenge of creating an intelligent balance between work, living, and relaxation in the urban environment to ensure that the quality of life of the city's inhabitants can continue to grow.



Exhibition view, 2019 © Peter Kainz/MAK

# CIRCULAR FLOWS

## The Toilet Revolution!

Austria's contribution to the XXII Triennale di Milano will be presented in the MAK  
as part of the VIENNA BIENNALE FOR CHANGE 2019  
MAK FORUM, 10 September – 6 October 2019  
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

*CIRCULAR FLOWS: The Toilet Revolution!*, the Austrian contribution to the XXII Triennale di Milano (1 March – 1 September 2019) which was created by the design studio E00S (Martin Bergmann, Gernot Bohmann, and Harald Gruendl) and awarded the Silver Black Bee Award, was presented in the MAK as a collateral project of the VIENNA BIENNALE. In *CIRCULAR FLOWS: The Toilet Revolution!* E00S presented the prototype of a toilet which is capable of urine separation. The *Urine Trap* offers a revolutionary design solution for fighting the pollution of our waters with nitrogen, one of the most pressing environmental problems of our time.

Funding:  
Federal Chancellery of Austria  
MAK – Museum of Applied Arts

Support:  
Eawag – Swiss Federal Institute of Aquatic Science and Technology (Tove Larsen)  
Austrian Cultural Forum Milan  
LAUFEN



*CIRCULAR FLOWS: The Toilet Revolution!* © E00S

# International Exhibitions 2019

## SAGMEISTER & WALSH: *Beauty*

Museum Angewandte Kunst, Frankfurt am Main  
11 May – 15 September 2019  
Museum für Kunst und Gewerbe Hamburg  
15 December 2019 – 26 April 2020

The exhibition *SAGMEISTER & WALSH: Beauty*, which was shown in the MAK in 2018/2019 and was created in cooperation with the Museum Angewandte Kunst, Frankfurt was presented at the Museum Angewandte Kunst, Frankfurt am Main and in the Museum für Kunst und Gewerbe Hamburg following its premiere in the MAK.

## KOLOMAN MOSER: *Universal Artist between Gustav Klimt and Josef Hoffmann*

Museum Villa Stuck, Munich  
23 May – 15 September 2019

After the successful presentation at the MAK, the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* moved to the Museum Villa Stuck in Munich. The exhibition looked back on every stage of Moser's unusual career, and in the Villa Stuck it was supplemented by a section on Moser's work for the stage which was arranged by the Theater Museum in Vienna.

## Hello, Robot: *Design between Human and Machine*

MAAT Museum of Art, Architecture and Technology, Lisbon (PT)  
23 January – 22 April 2019  
San Telmo Museoa, San Sebastián (ES)  
22 June – 29 September 2019  
V&A Dundee, Dundee (UK)  
2 November 2019 – 9 February 2020

As one of the core components of the *VIENNA BIENNALE 2017: Robots. Work. Our Future*, the cooperative exhibition from the MAK, the Vitra Design Museum, and the Design Museum Gent invited visitors to encounter the ever more ubiquitous species robot. The exhibition was shown at three further international exhibition venues in 2019: MAAT Museum of Art, Architecture and Technology, Lisbon (PT), San Telmo Museoa, San Sebastián (ES), and V&A Dundee, Dundee (UK).

## CIRCULAR FLOWS: *The Toilet Revolution!*

Austrian Contribution to the XXII Triennale di Milano  
Sponsor: Federal Chancellery of Austria  
1 March – 1 September 2019

Commissioned by the MAK, the Viennese design studio E00S (Martin Bergmann, Gernot Bohmann, and Harald Gruendl) represented Austria at the XXII Triennale di Milano *Broken Nature: Design Takes on Human Survival*. *CIRCULAR FLOWS: The Toilet Revolution!* presented the prototype of the *Urine Trap*, which minimizes waste water pollution caused by human urine. The installation, which received the Silver Black Bee Award, went on tour in a reduced version: MAK FORUM, Vienna (2019), LAUFEN Forum, LAUFEN in Switzerland (permanent), 3daysofdesign, Copenhagen (2019), Formgiving (BIG), New York (2019), P-Bank, Weimar (2019), LEAF Event + Ecodesign Preis, Berlin (2019), Nordic Architecture Fair, Gothenburg (2019), and TNC + save! launch event, Amsterdam (2019).

# MAK Events 2019

The MAK FUTURE LAB offered a first highlight of the 2019 event program on January 15 with the "Design & Innovation" kick off. At the beginning of the year, the cross-border project "Design and Innovation" was presented, which aims to establish a Slovak-Austrian research cooperation between leading specialist institutions for design and applied art from Bratislava and Vienna. The project endeavors to deal with the latest design strategies and is supported within the EU program INTERREG V-A Slovakia—Austria. Moderated by MAK General Director Christoph Thun-Hohenstein, Vlasta Kubušová (crafting plastics! studio, Bratislava/Berlin), Ruth Mateus-Berr (University of Applied Arts Vienna, Institute of Arts and Society, Social Design), the design duo mischer'traxler studio (Vienna), the 2019 VIENNA BIENNALE curators, and Mária Rišková (Director Slovak Design Center, Bratislava) discussed the synergetic and at the same time critically reflective relationship between design and innovation.

On 5 March 2019, the MAK FUTURE LAB, in cooperation with the RRRIO Festival invited to the discussion event *Feminist Work Culture and Architecture?* Four architects—Claudia Cavallar (Moderator), Barbara Imhof, Elke Delugan-Meissl, and Elsa Prochazka—analyzed the working conditions of female Austrian architects in an international comparison and discussed possible strategies for the promotion of female architects and establishment of women in the field of architecture.





As part of preparations for the exhibition *SPACE AND EXPERIENCE: Architecture for Better Living* (a MAK exhibition in cooperation with Wienerberger as part of the VIENNA BIENNALE FOR CHANGE 2019), the MAK organized a symposium on 21 March 2019—on the occasion of the 200th anniversary of Wienerberger AG—in cooperation with Wienerberger. The high-profile event discussed the added value that architecture can already create for a better life. The keynote address was held by Jan Knikker (MVRDV, Rotterdam/Shanghai/Paris).

As part of the VIENNA BIENNALE FOR CHANGE 2019, the MAK FUTURE LAB opened the VIENNA BIENNALE TALK discussion series on 18 June with a keynote address by Katharina Mader (feminist economist, Vienna University of Economics and Business) on the topic *Female Values*. Questions about feminism and the digital future were deepened in a subsequent panel discussion. Another highlight of the series was the AI symposium *UNCANNY VALUES* on 24 September 2019, at which the potential of artificial intelligence and digital tools with a view to shaping our world and new design processes were discussed. The two international artists Tega Brain and Jonas Lund presented their working methods and research priorities in keynote speeches.

Under the title *URBAN FOOD*, a two-part MAK FUTURE LAB on 28 November gave a live impression of the city's food supply with a MAK on TOUR trip to the Vienna wholesale market. On 11 December, a look into the future of the marketplace was made as part of the fishbowl discussion *FUTURE FOOD* at the MAK.

Other highlights of the event program included the panel discussion *Multiple Revolutions* at the opening of the *CHINESE WHISPERS: Recent Art from the Sigg Collection* (29 January 2019) exhibition where the internationally renowned artists Ai Weiwei, Jun Yang, and Miao Ying met collector Uli Sigg.

As part of the VIENNA BIENNALE FOR CHANGE 2019, the ERSTE Foundation Tipping Point Talks 2019 took place at the MAK on 19 September. Marietje Schaake (International Policy Director of the Cyber Policy Center, Stanford & International Policy Fellow at the Institute for Human-Centered Artificial Intelligence, Stanford) gave a lecture on the topic *The Power of Laws or the Laws of Power? Why Europe needs to promote the governance of technology globally*.

The high-caliber international conference *Changing Values* in the Architekturzentrum Vienna was another highlight of the event program surrounding the VIENNA BIENNALE from September 6 – 7. The keynote addresses were given by Yasmeen Lari, Pakistan's most well-known female architect, and Sarah Spiekermann-Hoff, director of the Institute for Information Systems & Society at the Vienna University of Economics and Business.

From 9 – 10 November 2019, the MAK participated for the second time in the *Weekend of Graphic Art*. Expert tours with curators and restorers provided in-depth information about the graphic works that were shown in the current exhibitions, as well as a unique insight into the historical premises of the MAK Library and the Works on Paper Collection. As part of the book presentation *Mindscales: Jewelry and Photography*, artist Margit Hart presented her latest work in jewelry and photography.



MAK FUTURE LAB: Kick-off: Design & Innovation, 15 January 2019 from left to right: Christoph Thun-Hohenstein (General Director, MAK), Ruth Mateus-Berr (University of Applied Arts Vienna, Institute of Arts and Society, Social Design), Mária Rišková (Director Slovak Design Center), Vlasta Kubušová (crafting plastics! studio), and mischer'raxler studio © Mona Heiß/MAK

The MAK event program also took up on important new publications. Among other things, *Rudolf Eitelberger von Edelberg. Netzwerker der Kunstwelt* [Rudolf Eitelberger von Edelberg: Networker of the Art World] was presented on 22 October 2019. The publication, published by Böhlau Verlag following a conference organized by the Institute for Art History, MAK, and the University of Applied Arts Vienna, sheds light on his multi-faceted work—in art history, art theory, handicrafts, and in the ideology of urban expansion and Ringstraßen architecture as well as in supra-regional art and cultural policy.

In 2019, the MAK realized a total of 61 events (excluding rentals), including the established MAK DAY (26 October), participation in the ORF Long Night of Museums (5 October), and the MAK DESIGN NITE (1 October) as part of the VIENNA DESIGN WEEK 2019.



Conference *Changing Values*, 6 to 7 September 2019 from left to right: Angelika Fitz (Director, Architekturzentrum Wien), Yasmeen Lari (architect), Sarah Spiekermann-Hoff (director of the Institute for Information Systems & Society at the Vienna University of Economics and Business), and Christoph Thun-Hohenstein (General Director, MAK) © Hanady Mustafa/MAK

<  
Panel discussion *Multiple Revolutions* at the opening of the exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection*, 29 January 2019 from left to right: Carol Yinghua Lu, Jun Yang, Uli Sigg, Miao Ying, and Ai Weiwei © Mona Heiß/MAK

# MAK Collection / Purchases / Donations 2019



automato.farm, *Objective Realities*, 2018  
Virtual Reality Experience © automato.farm



Gelatin, *Sofa*, 2019 © MAK/Bärbel Vischer

## MAK Collection

The outstanding MAK Collection of applied art, design, architecture, and contemporary art was expanded in 2019 to include purchases worth EUR 180,689.79, of which EUR 54,000 came from the Austrian Galerieförderung [Gallery Funding]. In addition to the purchases, the MAK received donations worth EUR 450,621.73. A selection of the most important purchases and donations in 2019 is listed below.

## Purchases

58 contemporary color woodblock prints (*ukiyo-e*), which were presented at the 2019 exhibition *UKIYOENOW: Tradition and Experiment*, were purchased for the MAK Asia Collection, eight of which were purchased by the MAK ART SOCIETY (MARS) for the MAK. They stand for the renewal of the visual language of the Edo period and pave the way for the globalization of Japanese art.

The MAK Library and Works on Paper Collection acquired ten photographs from the *Splitting Postsparkasse* series (2015) by Hagen Stier, which were shown in an exhibition on the premises of the Austrian Postal Savings Bank on the occasion of the 150th anniversary of the Vienna Ringstraße. In addition to this, three boxes containing an extensive collection of unpublished original manuscripts, letters, photographs, and documents from and out of the property of Josef Hoffmann could be acquired from the estate of Johannes Spalt for the MAK Library and Works on Paper Collection. Furthermore, 1 466 books were purchased for the collection.

The MAK Design Collection was able to purchase the virtual reality experience *Objective Realities* (2018) from the designer collective automato.farm. The multiplayer-/object experience enables users to interact with each other in the same virtual home. Other important new additions were the light installation *Level—the fragile balance of utopia* (2016/2019) from the Austrian design studio mischer'traxler, the desktop farm for the breeding of edible insects *Hive Home Insect Farm* (2015–2017) from LIVIN farms [Katharina Unger/Julia Kaisinger], as well as *Volumes* (2017) by Marije Vogelzang, a project which attempts to influence our eating habits through the use of an apparent quantity. All of the projects can be seen in the newly designed MAK DESIGN LAB.

The MAK Contemporary Art Collection received an important new addition, namely the oversized *Sofa* (2019) by Gelatin. The artists from the Gelatin collective say that the *Sofa* can be seen as "a tribute to the oversized Franz West." The sculpture corresponds with the flexibly variable installation *12 Divans* (1996) by Franz West—and with Sigmund Freud, the founder of psychoanalysis and dream interpretation. As part of the gallery funding the following objects could be purchased: the tapestry *Rug (con tacón)* (2018) by Ulrike Müller, the photography *Untitled* (2019) by Marina Sula, the object *Ellipse +* (2016) by Magda Csutak, the video *Travertin* (2015) by Markus Hanakam & Roswitha Schuller and the photography *Cocktail Set* (2019) by Rosa Rendl.

Anna Lülja Praun's bookshelf for the Sailer House in Salzburg (1984) was purchased for the MAK Furniture and Woodwork Collection. The extensive collection of works from this architect in the MAK had previously

consisted mainly of seating furniture, this acquisition made it possible to add an unusual, but characteristic piece of corpus furniture. In addition to this, an extendable dining room table and two chairs (ca. 1920) by Oskar Wlach from Richard Beer's apartment were also purchased.

The MAK Metal Collection and Wiener Werkstätte Archive also recorded significant new additions with two contemporary pieces of jewelry, which were purchased as part of the gallery funding, and a work from the Wiener Werkstätte: *Brooch #22* (2019) by Christoph Straube, *Asphaltperlen* [Asphalt Pearls] (2019) by Birgit Wiesinger, and the jewelry box for the 25th anniversary of the Wiener Werkstätte (1928).

The MAK Textiles and Carpets Collection was able to purchase a tea cosy (ca. 1925–1930) made from the cotton fabric *Flora* designed by Josef Frank and produced by Haus & Garten. In addition to a coat that Bernard Rudofsky designed for his wife, this is the second object in the MAK Collection which was produced using this fabric.

## Donations

The Asia Collection received multiple donations from Heinz Slunecko. These include a Korean ornamental box from the Goryeo Dynasty (13th century), a contemporary Chawan bowl (ca. 2010) by the Japanese ceramist Isezaki Kōichirō, and a small sake bowl (1950) by Hamada Shōji, one of the most important representatives of the Mingei Movement. His works embody the beauty of simplicity in the design of every day consumer goods.





Tea cosy made from the cotton fabric with the *Flora* design by Josef Frank, produced by Haus & Garten, ca. 1925-1930

© MAK/Kristina Wissik



Ornamental box, Korea, Goryeo Dynasty, 13th century

© MAK/Kristina Wissik



Christoph Straube, Brooch #22, 2019

© Christoph Straube



Plate, stoneware, turned metal, glazed, transfer print, mounted, W. T. Copeland & Sons (presumed), Stoke-on-Trent, after 1882

© MAK/Georg Mayer

The entire archive of the graphic artist Clemens Schedler, who lives in Austria, was donated to the MAK Library and Works on Paper Collection. The comprehensive donation consists of all objects that were designed by him, such as posters, folders, final and work drawings, sketches, design work, correspondence, protocols, and specimen copies of his work from the years 1986 to 2018 as well as his private library on typographical and design-related topics. Furthermore, the collection was expanded to include the entire estate of the prominent Austrian graphic artist Herbert Walter Türk. In addition, the collection received poster projects by Stefan Sagmeister from the 2013 travelling exhibition *STEFAN SAGMEISTER: The Happy Show*, which was shown in the MAK in 2015. Furthermore, 1 067 books were given to the MAK Library and Works on Paper Collection.



Clemens Schedler, Poster for Kieler Woche 2003, 2003 © MAK

Wagner could be seen on loan in the exhibition *POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*. The chair from Rolf Sachs was given to the MAK in connection with the current exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*.

Yet another donation highlight, which enriches the MAK Textiles and Carpets Collection since 2019, is the collection of the Austrian artist Hans Robert Pippal (1915-1998). In addition to two tufted and signed cotton tapestries, four examples of decorative fabrics for the Swedish company Tabergs Yllefabrik, and four wallpaper designs for the Viennese company Vesna Design, this donation includes two figurative designs for cashmere sweaters for Bernhard Altmann which were presented at Saks Fifth Avenue in New York in 1953.

IKEA donated four pieces from the *MARKERAD for IKEA* collection (2019), designed by the US-American fashion designer and artist Virgil Abloh. The designer sometimes plays ironically with unnoticed everyday objects and tries to give them an artistic touch. For example, a carpet is printed with the respective IKEA invoice or the typical bags

are made into "sculptures" with the material paper. The *HOMEWORK* toolkit alludes to the DIY strategy of the IKEA designs, which need to be assembled at home.

Peter Goldscheider gave the MAK Glass and Ceramics Collection a collection of over 300 plaster molds and plaster figures as well as documents from the Goldscheider company estate. Another donation was made to the collection by Suzie Bondi in memory of her husband Fred Bondi. This donation includes various objects owned by his family, an early 48-piece glass service by J. & L. Lobmeyr, a large English service by W. T. Copeland & Sons from Stoke-on-Trent (after 1882), silver cutlery, and an Augsburg silver tray (17th century).

The MAK Furniture and Woodwork Collection received, among other things, two very particularly important donations: A side table (1898/99) by Otto Wagner from his own apartment at Köstlergasse 3 (1060 Vienna) and, on the initiative of the MARS, the armchair *Spitting Image* (2008) by Rolf Sachs. In 2018 the small table from Otto



Hans Robert Pippal, Tufted tapestry made of cotton, early 1950s © MAK/Georg Mayer



Virgil Abloh, *MARKERAD "SCULPTURE"* for IKEA, 2019 © MAK/Kristina Wissik



Charlotte Billwiller, Mathilde Flögl, Susi Singer, Marianne Leisching, and Maria Likarz, Photograph, 1924/25 © MAK

## MAK Research Projects 2019

In addition to the gradual completion of the museum's database, the heads of the MAK Collection were once again working on numerous other research projects in 2019. For years the museum's database has been a constant focus of research at the MAK and this goes hand in hand with the revision of the very diverse collection segments, in particular in regard to the photographic documentation of the individual objects, the clarification of image rights, and the addition of object information.

One of the most important projects of the **MAK Library and Works on Paper Collection** was the MAK's participation as an Austrian partner in the EU project "ART NOUVEAU DANUBE—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region." The purpose and aim of this project was to make the potential of the rich architectural Art Nouveau heritage of the Danube region more usable for both tourism and the local population and thus to preserve it for the long term. As part of a cooperation of eleven institutions from the fields of culture, science, monument protection, tourism, and urban planning from Romania, Croatia, Serbia, Slovenia, Hungary, Bulgaria, Belgium, and Austria, the MAK supported scientific studies on the subject of restoration and urban planning, as well as on the preservation and promotion of the Art Nouveau heritage. As a competence center for Art Nouveau in Austria, the main mandate of the MAK was the scientific preparation and digitalization of its own architectural stock. The results of the project are included in the publication *OTTO PRUTSCHER: Universal Designer of Viennese Modernism* that accompanied the exhibition of the same name.

The **MAK Asia Collection** concentrated on the conceptual design and preparation of the exhibitions *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* and *UKIYOENOW: Tradition and Experiment*. The exhibition *KUNIYOSHI +* was devoted to the work of the significant Japanese *ukiyo-e* designer Utagawa Kuniyoshi (1797–1861) and his contemporaries. The examination of *ukiyo-e* carried out by contemporary graphic designers was presented in the second exhibition entitled *UKIYOENOW*. Among other things, the digital processing of the extensive inventory of the Katagami Collection was also continued.

The research activities of the **MAK Design Collection** included conceptual design and preparation of the topics and exhibition projects for the VIENNA BIENNALE FOR CHANGE 2019, especially the exhibition *UNCANNY VALUES: Artificial Intelligence & You*. This exhibition focused on one of the most important issues of the coming decades, which is already having an impact on all areas of our lives. Together with the designers Katharina Mischer and Thomas Traxler, the head of the MAK Design Collection and the person responsible for the area of New Concepts for Learning at the MAK conceived the realignment of the MAK DESIGN LAB. The complex design tasks of Digital Modernity are shown, and it is made possible for people to experience how diverse design can contribute to positive change.



Design for the façade of the Knips Villa, Vienna, 19th district, Nusswaldgasse 22, Josef Hoffmann, 1924 © MAK

> MAK DESIGN LAB: Reinstallation in the context of the VIENNA BIENNALE FOR CHANGE 2019 © Stefan Lux/MAK







Utagawa Kuniyoshi, *Tamakazura; the Diver Brings Back the Pearls* from the series *Comparison of Scenes from the Tale of Genji and the Floating World*, 1843–1847 © MAK/Georg Mayer



*The Redeemer*, Glass pane from the St. Bartholomew Chapel in St. Stephen's Cathedral, Vienna, 14th century © MAK/Georg Mayer



Lotte Calm, Fashion design from the portfolio *Made Wien 1914/15 [Vienna Fashion 1914/15]* © MAK

The **MAK Glass and Ceramics Collection** focused on the work of architect and designer Otto Prutscher and dedicated an exhibition and a written publication under the title *OTTO PRUTSCHER: Universal Designer of Viennese Modernism* to him. In addition to this, the reorganization of the glass windows in the MAK Collection and their entry into the database were completed in 2019. Moreover, the large-scale project of the scientific processing of the large ceramics, tiles, and tiled stoves continued.

The research activities of the **MAK Furniture and Woodwork Collection** continued to concentrate on the scientific reappraisal of bentwood furniture and culminated in the large-scale exhibition and the extensive scientific publication *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*. The aim of the project was to place the characteristic bentwood furniture of the world-famous company in the context of contemporary technological, typological, aesthetic, and historical developments and thus to show new connections.

One of the most important research projects of the **MAK Metal Collection and Wiener Werkstätte Archive** in 2019 was the preparation for the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, which can be seen starting from 27 May 2020. Accompanied by an extensive publication, for the first time this exhibition directs its attention toward female designers who until now have received very little attention. The focus of the project was on the research and development of around 140 artist biographies as well as on the partial legacies of Lotte Hahn, Dina Kuhn, Maria Likarz, and Vally Wieselthier, which is due to be completed in 2020. The multi-year project of processing the legacy of the metalworking Viennese company Hagenauer which was handed over to the MAK in 2015 was continued.

As part of the preparation for the exhibitions *SHOW OFF: Austrian Fashion Design* and *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, the **MAK Textiles and Carpets Collection** focused on the scientific treatment of Austrian fashion in the early and late 20th century and the first two decades of the 21st century. In addition, the digital processing of the 830 objects comprising the Kršnjavi Collection, a collection of Croatian embroidery, was completed.



Gebrüder Thonet, Small table for the Paris World Fair, Vienna, 1855 © MAK/Georg Mayer



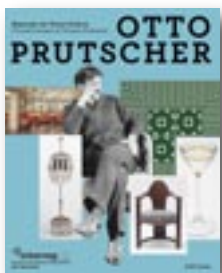
MAK Reading Room © MAK/Georg Mayer

## MAK Library and Works on Paper Collection 2019

The MAK Library and Works on Paper Collection comprises a specialist library that is unique in Europe and contains over 250 000 volumes on applied and visual art, art theory, and architecture from the 16th century up to the present. In 2019, the inventory was expanded by 2 533 publications, 1 466 of which were purchased, 733 through donations, 51 in the form of specimen copies, and 283 through document exchange. The Works on Paper Collection comprises approximately 400 000 objects, including 17 000 draft drawings from the Wiener Werkstätte Archive.

All publications and approximately 160 000 works on paper are available online. The reading room, which is freely accessible to the public with valid photo ID, was visited by approximately 12 000 interested parties in 2019.

## MAK Publications 2019



*OTTO PRUTSCHER: Universal Designer of Viennese Modernism* (MAK Studies 26), edited by Christoph Thun-Hohenstein and Rainald Franz. With contributions by Silvia Colombari, Claas Duit, Rainald Franz, Aline Müller, Kathrin Pokorny-Nagel, Beba Restelli, Elisabeth Schmuttermeier, and Christoph Thun-Hohenstein. German/English, 160 pages with numerous color illustrations. MAK, Vienna/Arnoldsche Art Publishers, Stuttgart 2019. € 29.



*VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES. Shaping Our Digital World*, edited by the MAK, German/English, 172 pages with numerous color illustrations, MAK/Verlag für Moderne Kunst, Vienna 2019. € 12.



*KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* (MAK Studies 27), edited by Christoph Thun-Hohenstein, Mio Wakita-Elis, and Johannes Wieninger. German/English, 152 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2019. € 27.



*BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* (MAK Studies 28), edited by Christoph Thun-Hohenstein and Sebastian Hackenschmidt. German/English, 304 pages with numerous color illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2020. € 49.95.

Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at)



# EU Projects 2019

INTERREG Project

## ART NOUVEAU DANUBE

On 30 June 2019, after two and a half years of work, the INTERREG Project “ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region” was successfully completed. Together with eleven partner institutions from across the Danube region, we were able to implement numerous projects to promote the architectural Art Nouveau heritage in the Danube region.

Various events, such as the annual *Art Nouveau World Day*, the photo exhibition *Waves of Art Nouveau* which is shown in all partner countries, and the jointly produced film *Art Nouveau without borders*, were realized in extensive exchange with all partners. They helped to present the Art Nouveau architectural heritage from a new and broader perspective. Strategies and studies for the long-term preservation and promotion of the cultural heritage could be devised together with international experts collaborating in scientific working groups on the subjects of restoration and urban planning.

The MAK’s main mandate was the scientific processing and digitization of its own architectural stock. As part of the project over 5 000 objects from the MAK Library and Works on Paper Collection were processed. The results of this work also flowed into and were an essential part of the publication *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*, whose legacy was extensively processed within the framework of ART NOUVEAU. All of the information is bundled in the database and mobile app *Art Nouveau Danube* and available to the public for download.

The project was co-financed by ERDF, IPA Funds.



INTERREG Project

## Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity

The INTERREG project “Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity” that ran from January 2017 until the end of 2019 focused on the preservation, protection, and broad communication of Central European Modernism.

The core activities were exhibitions in Brno and Brtnice as well as an exhibition series in the MAK. Protagonists of Central European Modernism such as Otto Wagner, Koloman Moser, and Josef Hoffmann were the focus of the activities. In the last year of the project, the *JOSEF HOFFMANN—OTTO PRUTSCHER* exhibition was presented in the Josef Hoffmann Museum in Brtnice, a joint branch of the MAK and the Moravian Gallery in Brno and important steps were taken to redesign the museum’s garden and permanent exhibition.

A bilateral MAK Design Camp that started in the Josef Hoffmann Museum in fall of 2018 was successfully completed in 2019. The project also included workshops on craft and innovation in the field of design in Brno, Vienna, and Prague and a Craft lab in Obergrafendorf with the participation of design students from Austria and the Czech Republic. The results of the camp were shown in October 2019 in the MAK FORUM under the title *MAK Design Camp 2018/19*, and in 2020 the presentation will move to the Josef Hoffmann Museum. This also ensured the integration of the creative sector into the MAK’s museum activities for the INTERREG region Austria-Czech Republic for the first time.



INTERREG Project

## EU INTERREG SK-AT “Design & Innovation: Cross-Border Cooperation between Design Institutions Transitioning to the Digital Age”

As part of a collaboration between Austrian and Slovakian research and museum institutions, the topic “Design & Innovation” has been investigated from various perspectives since 2018: New and innovative materials, post-abundance design, open source strategies, commons, and the rational use of new digital technologies in the field of design are examined and prepared for a broad public. Project partners include the Slovak Design Center, Bratislava (Lead), the MAK – Museum of Applied Arts, Vienna, the VŠVU – Academy of Fine Arts and Design, Bratislava, and the University of Applied Arts, Vienna.

The results of the project were incorporated into the redesign and repositioning of the MAK DESIGN LAB in 2019 and the international conference *Changing Values* organized jointly by the partner institutions as part of the VIENNA BIENNALE FOR CHANGE 2019.

As part of the VIENNA BIENNALE, the exhibition *HUMAN BY MACHINE* (MAK FORUM, 3 – 28 July 2019) presented various design projects by students and graduates of the University of Applied Arts Vienna, which were created in exchange with the VŠVU – Academy of Fine Arts and Design in Bratislava. *HUMAN BY DESIGN* (an exhibition of the Slovak Design Center, 5 September – 30 October 2019) presented concepts, methods, model situations, case studies, and innovative solutions that express an urgent need for change and sustainability.

The *Changing Values* conference (6 – 7 September 2019) focused on topics such as “valuable data,” “innovative materials,” and “transformation design.” The subject areas of the project were and will be discussed publicly with experts as part of the MAK FUTURE LAB. Several MAK on TOUR events promoted the exchange between the twin cities of Vienna and Bratislava.



## MAK Branches

### MAK Branch Geymüllerschloß

Pötzleinsdorfer Straße 102, 1180 Vienna

The MAK Geymüllerschloß branch was open to the public on Sundays from 5 May to 1 December 2019. Regular tours and special tours were also offered. For the first time on 29 June 2019, the MAK invited visitors to a lavish party in the beautiful Biedermeier gem with its huge garden. In the garden 1 333 visitors enjoyed a colorful program of guided tours and workshops for young and old with culinary delights and music by DJs from Radio Superfly. As a special highlight, the band Maraskino presented their new album live for the first time.

The Geymüllerschloß branch in Pötzleinsdorf has been managed by the MAK since 1965. Built in 1808 for the merchant and banker Johann Jakob Geymüller (1760–1834) as a “summer building,” it is now one of the few places in Austria to offer an authentically original look at the diversity of Biedermeier interior decoration. In addition to the 160 exquisite old Viennese clocks from the collection of Franz Sobek that are on permanent display, Empire and Biedermeier furniture from the MAK Furniture Collection complement the valuable overall appearance of the Geymüllerschloß, which is also frequently used for temporary exhibitions. In the park of the pleasure pavilion, both the structural ensemble *Der Vater weist dem Kind den Weg* [The Father shows His Child the Way] by Hubert Schmalix (1996/1997) and James Turrell’s skyspace work *The other Horizon* (1998/2004) represent a contemporary aspect in dialogue with the past.



MAK Branch Geymüllerschloß:

MAK Summer Party 2019 © Mona Heiß/MAK

View of the drawing room © MAK/Mika K. Wisskirchen

### MAK Tower

Gefechtsturm Arenbergpark/Dannebergplatz 6, corner Barmherzigengasse, 1030 Vienna

The MAK Tower, formerly the MAK Contemporary Art Depot in Arenbergpark, has been one of the MAK’s branches since 1995. Due to a lack of official approval, the MAK Tower is currently closed to the public. Until 2011 it was used as a repository of the MAK Contemporary Art Collection, partly accessible to the public, as well as for events in the fields of art and architecture. Expansive installations by Brigitte Kowanz, Atelier Van Lieshout, and Ilya & Emilia Kabakov are connected with the commemorative aspect of this building. Built in World War II from 1942 to 1943 under the Nazi regime, the flak, or combat, tower characterizes, together with the neighboring command tower, the cityscape around Arenbergpark, and serves, as well as its five counterparts in Vienna, as a historical memorial and is protected by official historical preservation ordinances.



MAK Tower, exterior view © Wolfgang Woessner/MAK



Exhibition opening, 30 June 2019

© Kamil Tiil/Moravian Gallery, Brno/MAK

### Josef Hoffmann Museum, Brtnice

A joint branch of the Moravian Gallery in Brno and the MAK, Vienna

Since 2006 the birthplace of Josef Hoffmann in Brtnice has served as the location of the Josef Hoffmann Museum which is run as a joint branch of the Moravian Gallery in Brno and the MAK in Vienna. Already in 1992, the MAK was present there with the exhibition *The Baroque Hoffmann* which was dedicated to the roots of Hoffmann’s work as an architect and a designer. With an annual exhibition on topics related to the surroundings of Josef Hoffmann, the MAK highlights the life and work of this ground-breaking architect. The permanent exhibition *JOSEF HOFFMANN: Inspirations*, which has been on display at his place of birth since 2009, traces Hoffmann’s artistic inspiration with objects and designs.

#### Exhibition JOSEF HOFFMANN—OTTO PRUTSCHER

Josef Hoffmann Museum, Brtnice, 1 July 2019 – 26 April 2020

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection

Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno

The 2019 annual exhibition in the Josef Hoffmann Museum in Brtnice, a joint exhibition of the Moravian Gallery, Brno, and the MAK, Vienna, was dedicated to Josef Hoffmann’s (1870–1956) association with Otto Prutscher (1880–1949). Like Hoffmann an architect and designer, Prutscher was master of all materials used in the applied arts. He was an exhibition designer, a teacher, and a member of the most important reform movements in art from the Secession to the Wiener Werkstätte and the Werkbund. On the occasion of the 70th anniversary of Otto Prutscher’s death this year, the exhibition highlighted the importance of his work for the development of Viennese Modernism.

The exhibition was realized through financial support from the European Regional Development Fund and is part of the project “Bilaterale Designnetzwerke,” within the context of the INTERREG V-A Austria-Czech Republic program.

MORAVSKÁ  
GALERIE

Interreg  
Austria-Czech Republic  
European Regional Development Fund



# MAK Center for Art and Architecture, Los Angeles



MAK Center for Art and Architecture, Los Angeles  
Rudolph M. Schindler House (R. M. Schindler, 1921/22), exterior view © Gerald Zugmann/MAK



MAK Center for Art and Architecture, Los Angeles  
Mackey Apartments (R. M. Schindler, 1939), exterior view © Gerald Zugmann/MAK

In 2019, the MAK Center achieved its greatest year in fundraising to date and continued to expand our programming with an increased focus on broadening our contribution base through a strategic cultivation of invested supporters. We achieved numerous exhibitions and curated events at the Schindler House, two *Garage Exchange Vienna – Los Angeles* projects, two remarkable Artists and Architects-in-Residence-Programs, and our first ever exhibition in the Venice Biennale. Additionally, we hosted two special events at Schindler's Oliver House, and the most successful MAK Games to date. We also continued the highly successful Designers-in-Residence Programs, at both the Fitzpatrick-Leland House and the Mackey Apartments Penthouse. Over the course of our several well-attended exhibitions and events, we continued to implement new formats for membership incentives, fostering new partnerships, and securing longer-term patronage for the MAK Center.

## MACKEY APARTMENTS AND GARAGE TOP

Our exhibitions at the Mackey Garage Top were especially relevant to the MAK Center's mission to celebrate the intersection of various media and mediums in both art and architecture. In May, we opened our sixteenth exhibition in the Garage Exchange series with an exhibition of two complimentary artists working in the mediums of textiles, text, and drawing: *Constanze Schweiger and 69: Continuous Composition* and in November we opened our second Garage Exchange exhibition of the year titled *Salt Works*, a series of sound-activated salinated sculptures designed by architect Christoph a. Kumpusch of Forward-slash (/) Architektur with artist Youmna Chlala.

## FUNDRAISING EVENTS

This year we were thrilled to host the most successful MAK Games to date. Days in advance we had to close the ticket sales at 450 guests who were excited to return to the Sheats-Goldstein Residence for our 5th annual Games. Held on Saturday, July 20, this celebrated fundraiser drew tremendous support from numerous sponsors such as AD (Architectural Digest), Waterworks, 1stdibs, Ralph Pucci, Cult Gaia, Ace Hotel, and the US Tennis Association, not to mention numerous food and beverage companies.

This year's host committee was led by internationally-renowned designer Pamela Shamshiri, gallery-owner Esther Kim Varet and included architects such as Sharon Johnston, Kulapat Yantrasast, famed designers Lindsey Adelman and David Alhadeff, art fair Frieze LA director Bettina Korek, architecture patron Abigail Pritzker Pucker, gallery owner Jay Ezra Nayssan, and Ace Hotel CEO Kelly Sawdon. In addition to tennis, guests were entertained by the premier of the Southland Institute's fixed-media retrospective of the Lautner House premiering inside Club James. Between sponsorship, ticketing, and a highly successful membership campaign, the event raised over USD 124,000, making it our most successful MAK games to date.

Priscilla Fraser, Director, MAK Center, L.A.



Fitzpatrick-Leland House (R. M. Schindler, 1936) © Patricia Parinejad/MAK Center

## Exhibitions



Exhibition view *Shelter or Playground: The House of Dust at the Schindler House*  
© MAK Center/Esteban Schimpf



Exhibition view *Final Projects: Group XLVII. The Santee Alley* © MAK Center/Esteban Schimpf



Exhibition view *Garage Exchange: Constanze Schweiger and 69: Continuous Composition*  
© MAK Center/Esteban Schimpf

### Shelter or Playground: The House of Dust at the Schindler House

Schindler House

9 February – 2 June 2019

Curated by Maud Jacquin, Anna Milone, and Sébastien Pluot, this group exhibition was the result of a collective investigation of the relationships between architecture, technology, and performance, initiated by Art by Translation (TALM Angers & École nationale supérieure d'arts de Paris-Cergy) and France Los Angeles Exchange (FLAX), in collaboration with the California Institute of the Arts (CalArts). The presentation commissioned new work and performances by Henry Andersen & Bryana Fritz/Slow Reading Club (Australia, USA), Lila Athanasiadou (Netherlands), Jasmin Blasco (France/USA), Dimitri Chamblas (France), François Dallegret and François Perrin (France), Milka Djordjevich (USA), Daniel Frota (Brazil), Mark Geffriaud (France), Gerard & Kelly (USA), FLAX Artist-in-Residence Aurélie Godard (France), Jeff Guess (France), Alison Knowles (USA), Simon Leung (USA) and Luke Stoneham (UK), and Lucky Dragons (USA). It was accompanied by a program of historical performances including works by Merce Cunningham and Trisha Brown and interpretations of scores by Fluxus artists or those associated with Fluxus—Alison Knowles, Yoko Ono, Alvin Lucier, Pauline Oliveros—by CalArts students on the CalArts Nomad Floor.

### Final Projects: Group XLVII

#### The Santee Alley

Mackey Garage Top

6 March 2019

Short run exhibition showing the works of three artists or architects-in-residence: Eva Engelbert, Philipp Timischl, and Jenni Tischer.

### Garage Exchange: Constanze Schweiger and 69: Continuous Composition

Mackey Garage Top

2 May – 29 June 2019

For *Continuous Composition*, Schweiger dyed a 39 × 9 ft. roll of cotton muslin with turmeric powder to hang for drying on a steel wire spanned across the length of the Garage Top Gallery space. As a compliment to this textile depiction of color and age, artist 69 builded upon their previous installation at MOCA with a series of jean letters spelling out “all art is contemporary.” The aging of dyed materials was documented throughout the duration of the exhibition.

### Processional: An Installation by Todd Williamson

Venice Biennale

9 May – 24 November 2019

Our show *Processional* featuring an installation by artist Todd Williamson inside the Chiesa di Santa Maria della Pietà earned reviews from *Widewalls* and the *Venice Insider* as one of the “must-sees of the 2019 Art Biennale.” Todd Williamson’s site-specific installation illustrated ideas of order and tradition to examine the deep uncertainty and uncontrollable political, social, and cultural movements of our time.

### Final Projects: Group XLVIII Michael was a good neighbor

Mackey Garage Top

5 September 2019

The artists and architects for Group XLVIII are Ovidiu Anton, Peter Behrbohm and Markus Bühler, and Jeehee Park. As featured in *Flaunt Magazine*, this group of Residents “raised questions about the ‘Coyotes’ of the Mexicali border, old and contemporary Koreatown, and a society based on technology rather than politics.”

### Soft Schindler

Schindler House

12 October 2019 – 16 February 2020

This ambitious show featured works by artists and architects expanding upon social dynamics embodied in the Kings Road House. A curtain installation by AgendA agencia de arquitectura drew on the Schindlers’ early years of hosting bohemian gatherings as a couple; Sonja Gerdes transformed what used to be the nursery into a meditative and strange sanctuary; Design, Bitches occupied a room with words and phrases that echo the Schindler’s estrangement, and Anna Puigjaner’s drawings identified the shared kitchen as a point of domestic exchange and contestation. These spatial installations were joined by a series of sculptures by Tanya Aguiñiga, Pedro Alonso, and Hugo Palmarola, Laurel Consuelo Broughton, Sonja Gerdes, Bettina Hubby, Alice Lang, Leong Leong, Jorge Otero-Pailos, and Bryony Roberts Studio.



Ausstellungsansicht *Processional: An Installation* by Todd Williamson © Todd Williamson



## Events and Collaborations

### Celebrating the new Bauhaus publications by Lars Müller Publishers

Schindler House  
17 March 2019

We were thrilled to host a panel discussion together with Lars Müller in celebration of 100 years of Bauhaus and the legacy of the institution with Michael Boyd (Furniture and Landscape Designer), Mariestella Casciato (Curator of Architecture, Getty Research Institute), Kurt W. Forster (Visiting Professor, Yale School of Architecture), Lars Müller (Designer and Publisher), and MAK Center Los Angeles' Director Priscilla Fraser.

### Thea Djordjadze in Conversation with Anthony Carfello and Mimi Zeiger

Schindler House  
9 April 2019

Djordjadze's exhibition at Sprüth Magers—the artist's first solo exhibition in Los Angeles—coincided with our discussion, extending the artist's investigations into the legacies of twentieth-century modernism, and the ways in which context affects the viewing, understanding, and experience of art.

### All the Trees and I was Still Bowling Alone

Schindler House  
30 April 2019

In a continuation of our partnership with the Southland Institute, we welcomed artist Dina Abdulkarim to discuss her training in architecture and planning to explore themes of home, citizenship, and identity exchange that she presents in her work.

### The Architecture of the Unremarkable

Schindler House  
24 May 2019

A discussion with artist Niloufar Emamifar on her thesis *The Architecture of the Unremarkable*, a study of the contradictory ways in which space is constituted by the reciprocal materialization of the law.

## Fundraising

### MAK Games

Sheats-Goldstein Residence  
20 July 2019

The 5th annual Games took place at the Sheats-Goldstein Residence. Between sponsorship, ticketing, and a highly successful membership campaign, the event raised over USD 124,000, making it our most successful MAK Games to date.

### Mies Van der Rohe's Tugendhat Villa

Schindler House  
11 June 2019

Together with the American Institute of Architecture we welcomed Daniela Hammer-Tugendhat to speak with her husband Ivo on the conservation and future of Mies Van der Rohe's Tugendhat Villa in Brno, Czech Republic.

### Revisiting Charles Jencks' Daydream Houses of Los Angeles

Schindler House  
25 June 2019

We hosted Aurora Tang's re-release of *Daydream Houses of Los Angeles*, published by Rizzoli in 1978, which includes architectural historian Charles Jencks' snapshots of about 60 of these expressive and excessive houses, paired with witty captions and oftentimes an address, so readers could embark on their own house tours.

### MAK Center, Los Angeles' 25th Anniversary Celebration

Schindler's Oliver House

In celebration of our 25th anniversary, we invited our devoted supporters to join us for a piano concert of musical scores to the films depicted in Ben Critton's book *Evil People in Modernist Homes*. Over canapés and drinks at Schindler's Oliver House, we enjoyed a lighthearted discussion of how modernism, and particularly Schindler's work, has been depicted in film.

### SASSAS: 20 years of sound.

Schindler House  
27 – 29 September 2019

A weekend-long installation celebrating 20 years of its flagship concert series, sound., with an installation of videos and ephemera from the SASSAS Archives. The installation featured premieres of full length documentation from concerts by Glenn Branca, Kelan Phil Cohran, Extended Organ featuring Mike Kelley, Joseph Jarman, Pauline Oliveros, James Tenney, and more.



Exhibition view *Soft Schindler*  
© MAK Center/Taiyo Watanabe

### Garage Exchange: Christoph a. Kumpusch of Forward-slash (/) Architektur with Youmna Chlala: Salt Works

Mackey Apartments  
23 November 2019 – 11 January 2020

*Salt Works* is a series of sound-activated salinated sculptures designed by architect Christoph a. Kumpusch of Forward-slash (/) Architektur and artist Youmna Chlala.



Exhibition Opening, 23 November 2019  
*Garage Exchange: Christoph a. Kumpusch of Forward-slash (/) Architektur with Youmna Chlala: Salt Works* © MAK Center/Paula Marschalek



Daycare center guided tour "Farben im MAK"  
[Colours in the MAK] © MAK

## MAK Educational Program and Guided Tours 2019

With a total of 14 exhibitions, the broad thematic spectrum of the VIENNA BIENNALE FOR CHANGE 2019 and the complete redesigning of the MAK DESIGN LAB with a total area of 2 000 m<sup>2</sup>, the 2019 MAK program presented an unprecedented challenge for the art education department: In the period lasting till the end of March alone, there were 423 tours through the exhibition *SAGMEISTER & WALSH: Beauty*. By the end of December, a total of 1 170 guided tours for visitors of all age categories were organized.

The exhibitions *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* and *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*, which were carried out in combination, were seen by the art education department as an opportunity to expand the already traditional focus on Viennese Modernism. Since 2019, the already established evening tours at 6 p.m. on Tuesdays have been linked to the current exhibitions. This has been very well-received by the public. The increased need for guided tours connected with the VIENNA BIENNALE FOR CHANGE 2019 was covered by alternating expert, curator, and general tours every Tuesday at 6 p.m. and every Friday at 12 p.m.

The MAK Educational Program and Guided Tours Department responded to changes made in the MAK DESIGN LAB, which was redesigned on occasion of the Biennale and which picks up on key future issues such as digitalization, climate change, and chances and dilemmas in design, by introducing expanded formats. A particular focus was placed on adapting the tours for childcare centers and schools. The traditional areas of applied art are now being modernized and are in some cases communicated with future-oriented aspects. Since fall 2019, the program offered to young target groups has included topics like the "Luxury Tour—What was luxury in earlier times, and what is it

today?", "Handicraft, Industrial Design, and Future Research" or "Food: Yesterday—Today—Tomorrow." The workshop program for young visitors was also relaunched in terms of content and supplemented with future-oriented topics. A workshop on all aspects of artificial intelligence was particularly popular with the young target group. In 2019 a total of 175 workshops took place within the framework of the MAK4FAMILY, MAK Design Kids, and MINI MAK Vacation Activities and Summer Vacation Activities formats or as individually booked units.

The digital educational offers were significantly expanded in 2019. Developed in cooperation with the Federal Ministry of Education, Science and Research, the MAK LAB APP (available for every smartphone at lab.mak.at) conveys knowledge on essential topics for shaping the future in times of digital modernity and climate change. Designed in an exciting manner and with playful approaches, it complements the obstacle course through the newly restructured MAK DESIGN LAB. Visitors, and in particular educators, teachers, students, and pupils are supported in their attempts to do their own research in the MAK DESIGN LAB.

The results from *Citizen Science* projects were incorporated into the design of this educational app and the MAK DESIGN LAB, which were also organized by the MAK in cooperation with the Federal Ministry of Education, Science and Research. In addition to raising awareness of the use of resources, sensible consumption, and production, the projects focused on creativity as a human ability which can be used to shape the future. In five participatory workshops, pupils, students, teachers, curators, art educators, artists, and designers developed new perspectives, which were subsequently presented in the MAK DESIGN LAB and in the MAK LAB APP.



Beginning of a guided tour in the MAK Columned Main Hall © MAK

## MAK Marketing 2019



Opening of VIENNA BIENNALE FOR CHANGE 2019, 28 May 2019 © Mona Heiß/MAK

In addition to general marketing measures for image maintenance, the MAK's corporate design was revised in 2019. Based on the results of a brand positioning process, which aimed to strengthen the MAK brand in terms of external perception, a more consistent design vocabulary was implemented. This should result in an improved recognition value in external communication in the years to come.

In 2019, comprehensive communication measures were also aimed at advertising temporary exhibitions such as *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, *CHINESE WHISPERS: Recent Art from the Sigg Collection*, *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints*, *UKIYOENOW: Tradition and Experiment*, *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, their respective supporting programs, and other events, such as the MAK FUTURE LAB.



The exhibitions *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* and *UKIYOENOW: Tradition and Experiment* turned out to be real crowd pleasers and the open house, under the motto "MAK DAY goes Japan," invited visitors on an exciting trip to the Far East in the inspiring country of Japan.

In 2019, the MAK Branch Geymüllerschloßel celebrated its first lavish summer party in an informal atmosphere, with numerous workshops, guided tours, food trucks, and a live concert.

The middle of 2019 was dominated by the third *VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES. Shaping Our Digital World*. The comprehensive exhibition and supporting program around the questions "What values do we need for a (digital) future that we really want? A future in which the utopia of social and economic justice and ecological sustainability can become reality?" enabled visitors to analyze new technologies like artificial intelligence, innovative ways of life and working models, as well as responsible consumption.

Together with the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency, as well as the Slovak Design Center as a new associate partner, and the AIT Austrian Institute of Technology as a non-university research partner, the number of visitors increased by 38 % in comparison to the VIENNA BIENNALE 2017.



*Ghosts x Performance* with horror stories from Japan, retold by Judith Brandner, and a performance by Akemi Takeya at the opening of *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints*, 25 October 2019  
© Nathan Murrell/MAK

The communication measures regarding the reorganization of the MAK DESIGN LAB as part of the VIENNA BIENNALE FOR CHANGE 2019 focused primarily on an online cross-channel strategy, whereby emphasis was placed on storytelling with the use of content spots.

As the heart of online communication, the MAK website has been analyzed for several years, particularly in regard to user satisfaction. In 2019, measures and innovations resulted from this ongoing analysis: The surface and structure of the website were partially revised, content was renewed, and the backend and content management system was optimized. The measures taken increase user-friendliness and make it possible to advance search engine optimization, to be up-to-date with the latest responsiveness levels, and to make improvements in terms of orientation and navigation within the website.

In the area of social media activity, the MAK is the first federal museum to tackle and actively use the video platform TikTok's lip-sync and other video challenges.

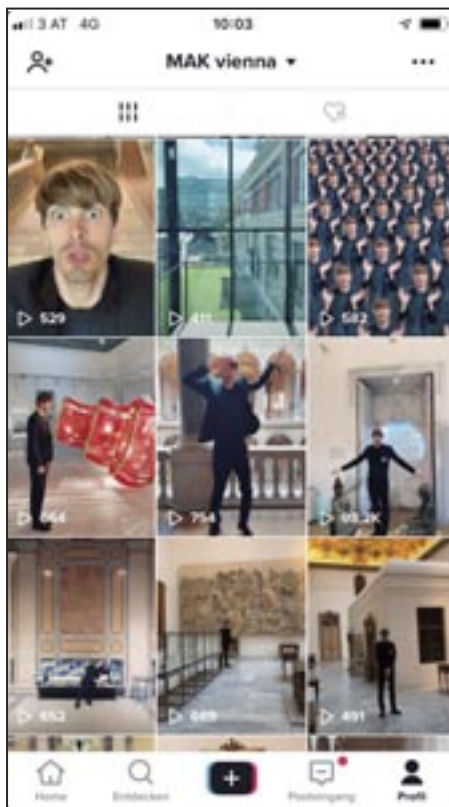
At the end of 2018, the MAK team was enhanced by a tourism and sales manager who took strategically important steps for processing the tourist market for the first time.

The expansion of the tourist market was intensified mainly through cooperation with relevant tourist agencies, such as incoming offices, hotels, tour companies, official Viennese tour guides, as well as diverse citycards (NÖ-Card, Vienna Pass, Vienna City Card etc.). In cooperation with the Austrian National Tourist Office and Vienna Tourism, tourism workshops and trade fairs in local and foreign markets were visited in order to establish cooperation with international tour operators. Another tourist-based focus involved the expansion of online-ticketing and the cooperation with market-relevant booking platforms.

Volunteers have been supporting the museum since the end of 2018. The MAK volunteers also provided valuable assistance in supporting visitor services in 2019. Meanwhile, 40 volunteers are busy taking care of the MAK information desk among other things.

Due to the very positive feedback of visitors to the virtual reality exhibition experiment *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker* this was installed as a permanent VR installation as a counterpart to the original design drawings for the mosaic frieze in Stoclet House (Brussels) found in the MAK Permanent Collection Vienna 1900. A lively discussion on the use of VR in the museum was supported by the participation in an international museum conference.

With the participation of the MAK, the international collaborative research project *Future Museum* of the Fraunhofer Institute for Industrial Engineering and Organization also started at the end of 2019. This project aims to identify key trends and the scope of action for museums as institutions.



Overview of MAK videos on TikTok © MAK



Printing demonstration, MAK DAY, 26 October 2019  
© MAK

# MAK Press and Public Relations 2019

With an approximately 850-page press review, the MAK Press and Public Relations department was able to position itself broadly both nationally and internationally with the *VIENNA BIENNALE FOR CHANGE 2019: BRAVE NEW VIRTUES. Shaping Our Digital World*. In 2019, the MAK was once again responsible for the general media communication of the VIENNA BIENNALE which was organized by the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency as well as the Slovak Design Center as a new associate partner and the AIT Austrian Institute of Technology as a non-university research partner.

The MAK Press and Public Relations Department countered the size and heterogeneity of the project with a multi-stage communication concept using a wide range of channels. It started with the first international press release in November 2018 and culminated in the large press conference at the opening on 28 May 2019.

To support international communication, Christina Werner PR was commissioned to establish contact with approximately 30 international media and with the organization of press trips for international key media. The media presence in almost all relevant Austrian media was enriched by high-quality international reports in the *Handelsblatt* (DE), *Süddeutsche Zeitung* (DE), *Neue Zürcher Zeitung* (CH), *Die Welt* (DE), *wallpaper.com* (GB), *disegnodaily.com* (GB), *Deutschlandfunk* (DE), *Kunstforum International* (DE), *Monopol* (DE), and *artforum.com* (US).

In addition to the VIENNA BIENNALE, the entire MAK exhibition and event program and all other in-house activities were medially positioned. The exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection* and the large-scale exhibition on the occasion of the Thonet company's 200th anniversary, *BENTWOOD AND BEYOND: Thonet and Modern Furniture*, were particularly well-received by the media. The Asian focus with the exhibitions *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* and *UKIYOENOW: Tradition and Experiment* were also met with great media interest. The media response to the exhibition *SAGMEISTER & WALSH: Beauty*, which was shown until 31 March 2019, exceeded all expectations.

The integration of bloggers and influencers has established itself as an essential element in the setting of the MAK press conferences. The MAK blog has become an integral part of this communication mix. The frequency of contributions to the museum blog, which is accessed by an average of 2 500 visitors a month, has been increased to a minimum of two contributions per month.



© MAK/Kristina Wessik



# Selected Press Reviews

"The Vienna Biennale puts raw data in visual context, clarifies the blurs in public discussion, and finds altogether more exciting ways of approaching these issues. So how should we view our digital future? The Vienna Biennale suggests that while utopian ideals can offer hope, dystopian fear can also help generate momentum for change. Perhaps we need both to forge a path for much needed revolution."

HARRIET LLOYD-SMITH on the VIENNA BIENNALE FOR CHANGE 2019, in: *wallpaper.com*, London, 7 June 2019

"No idea, no design, no concept stands on its own. And one of the connections always sticks out clearly along the almost 500 designed starting points that the curators had gathered: a social one. The future topics of society are also those of design. And here in the MAK's ground floor, as befits a laboratory, tests are carried out."

NOBERT PHILIPP on the MAK DESIGN LAB, which was reinstalled in the context of the VIENNA BIENNALE FOR CHANGE 2019, in: *diepresse.com*, Vienna, 4 July 2019

"The Anglo-Indian design collective Superflux also draws attention to the risks and side effects of artificial intelligence. It is investigating the human relationship to self-learning language assistants such as Alexa or Siri, who are already helping to shape everyday life in many households. In Superflux's video work, the language assistant takes a basic course in philosophy and then engages his owner in pointy debates about the sense and nonsense of working life. In the exhibition, one can smile when the exchange of blows with the smart loudspeaker becomes a life changing challenge."

CHRISTINE SCHEUCHER on *UNCANNY VALUES: Artificial Intelligence & You*, an exhibition of the MAK as part of the VIENNA BIENNALE FOR CHANGE 2019, in: *Die Zeit*, Hamburg, 11 July 2019

"It is the many examples that demonstrate one thing above all: We are completely unprepared for the world that is to come."

SABINE B. VOGEL on the VIENNA BIENNALE FOR CHANGE 2019, in: *Die Welt*, Berlin, 22 June 2019

"Today, 70 years after his death, his work is told in a large exhibition, in his city, in the MAK, the temple of applied arts, a historical institution that was his home."

CRISTIANA CAMPANINI on the exhibition *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*, in: *La Repubblica*, Milan, 23 October 2019

"It is somewhat surreal to immerse yourself in the black and white photography of the model room of the Wiener Werkstätte, which Otto Prutscher designed at around 1910. The title 'universal artist' chosen by the Museum of Applied Arts (MAK) in Vienna to introduce the representative of Viennese Modernism in its own rooms for the first time is not only because of this well-chosen."

LAURA WEISSMÜLLER on the exhibition *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*, in: *Süddeutsche Zeitung*, Munich, 10 December 2019

"Even the collector himself cannot say if the exhibition is representative. After all, his entire collection would also be just a section. But what it does: It shows the high level at which Chinese artists have worked in the last decades."

ANIKA MEIER on the exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection*, in: *Monopol*, Berlin, 1 March 2019

"Many of the works are true to tradition, but not in a calculated way. The students at the academies go through a tough drill that demands the highest level of craftsmanship. Drawing, modeling, and calligraphy are a must. Even if the creative ones free themselves from these constraints, some simply can't jump over their own shadow, ink and rice paper remain, between the monitors and installations, a part of the Chinese contemporary."

MATTHIAS DUSINI on the exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection*, in: *Falter*, Vienna, 6 February 2019

"Graphic artist Andrew Archer doesn't need a knife, but rather creates images of basketball players and music stars on the computer. It looks trashy, but it's pop culture in the spirit of tradition."

MICHAEL WURMITZER on the exhibition *UKIYODENOW: Tradition and Experiment*, in: *Der Standard*, Vienna, 29 October 2019

"The often drastic, expressive visual language of yore is very much appreciated in popular culture. Above all the works of Kuniyoshi with their ironic to grotesque exaggeration are forerunners or early examples of the Manga that are so popular today."

WERNER ROSENBERGER on the exhibition *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints*, in: *Kurier*, Vienna, 5 November 2019

"Exhibits from various epochs are juxtaposed and also indicate the progress and the change in terms of interior fashions, taste, and aesthetics."

THOMAS GABLER on the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture*, in: *Kronen Zeitung*, Vienna, 17 December 2019

"The entire upper exhibition hall is full of chairs. The choreography was difficult because it was trying not only to achieve a chronological sequence, but also to show how and where Thonet's technological innovations influenced furniture design up to this day."

ALMUTH SPIEGLER on the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, in: *Die Presse*, Vienna, 18 December 2019

"The exhibition Bentwood and Beyond through April 13 at the Museum of Applied Arts here, shows how Thonet's bentwood chairs ushered in a revolution in design and changed furniture as we know it."

PALKO KARASZ on the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, in: *International New York Times*, Paris, 28 December 2019

# MAK Facts 2019

## Financial Figures

In terms of finances, the MAK can look back on 2019 as an extremely successful year. The annual result (=allocation to financial security) is the second best since the MAK's removal from state administration in 2000 and its most successful since 2006. After an increase of over 100 % in 2018, the admission revenues could be increased again to almost € 1.2 million: That meant an increase of 33 % in comparison to the previous year.

The areas of sponsoring and donations lie well above expectations: The increase in revenue here is more than 150 %. The ERSTE GROUP as key sponsor for the VIENNA BIENNALE deserves special mention. Income from funding and research projects is even more than 200 % higher. This gratifying plus is due not only to EU grants for three projects, but also to the Funding of the Republic of Austria<sup>1</sup> for projects which were part of the VIENNA BIENNALE FOR CHANGE 2019.

The restaurant Salonplafond at the MAK was pleased by very positive sales development. For the MAK, this meant lease income increased by TEUR 19. Income from rentals also increased very favorably: With total revenues of TEUR 482, rental revenues increased by 7 %, even though the large exhibition halls were less frequently available for external events than in 2018.

Through the takeover of four exhibitions by foreign museums in Germany, Italy, Finland, and the USA the income from takeover fees could be increased by almost 30 %.

The extremely gratifying development in revenues is also reflected in the increase of the museum's level of proprietary coverage<sup>2</sup>: In 2019 this lies at 38 %, that means an increase of almost 8 percentage points.

With regard to expenses, it should be emphasized that, despite a legally stipulated increase in wages by an average 2.76 %, personnel expenses overall remained at the level of the previous year. The other operating expenses increased in comparison to the previous year. The main reason for this is the conversion of the lighting fixtures to LED, for which TEUR 124 was used. The MAK was provided with the necessary funds for this conversion by the owner.

The major investment projects in 2019 were the installation of a fire alarm system at the Geymüllerschloß branch, the renewal of the chip extraction system in the carpenter's workshop, and the transformation of the MAK DESIGN LABOR into the MAK DESIGN LAB, the exhibition architecture created in 2014 was largely used and modified in only a few places.

In the area of balance sheet key figures, the increase in cash and cash equivalents and, consequently working capital, which rose from TEUR 2,503 to TEUR 2,695 is particularly noteworthy. The equity ratio<sup>3</sup> was 65.16 % at the end of the year.

- 1 BMNT [Federal Ministry of Agriculture, Regions and Tourism] and BMBWF [Federal Ministry of Education, Science and Research], Name at the time of funding approval
- 2 Calculated as a share of own revenue in total expenses
- 3 Equity in % of total assets minus investment grants

MAK Annual Results 2019	2019/in TEUR	2018/in TEUR
Basic Remuneration	9,661	9,663
Revenues and other Operating income, unless listed separately	3,699	3,317
From Ticket Sales	1,172	883
From Rentals and Leasing	743	693
Sponsoring & Donations	975	388
Funding & Research Projects	913	301
<b>Total Revenue</b>	<b>15,248</b>	<b>13,668</b>
Material Costs	423	330
External Staff	814	952
Personnel Costs	6,627	6,606
Purchases for the Collections and the Library	325	218
Exhibitions and Publications	2,271	1,578
Operating Costs	1,656	1,491
Other Operating Costs	2,294	2,030
Depreciation of Fixed Assets	981	996
Reversal of Investment Grants	-531	-544
<b>Total Costs</b>	<b>14,860</b>	<b>13,657</b>
Total before Interest & Taxes	387	11
Financial Result	48	-10
<b>Annual Net Profit (Allocation of Financial Security)</b>	<b>436</b>	<b>1</b>



Visitors according to location	2017	2018	2019
MAK on the Stubenring	152 516	185 750	205 241
MAK Branch Geymüllerschloß	1 185	964	2 944
MAK Center for Art and Architecture, Los Angeles	14 093	8 835	9 190
Josef Hoffmann Museum, Brtnice	1 459	2 037	2 498
<b>Visitors in total</b>	<b>169 253</b>	<b>197 586</b>	<b>219 873</b>

Tourists	2017	2018	2019
Visitors from Austria	108 587	132 688	150 067
Visitors from other countries	45 114	54 026	58 118

## MAK Visitors

With a total of 219 873 visitors the MAK had the best results in its history. Compared to the previous year, an increase of 11 % was achieved. 208 185 visitors came to the MAK Vienna (MAK Stubenring location and Geymüllerschloß branch), 11.5 % more than in 2018.

Through increased processing of the tourist market, the number of tourists from within Austria and abroad (visitors from the Austrian states as well as from abroad) was increased by 14 % in comparison to 2018. In terms of Austria, the number of visitors from the federal states excluding Vienna was increased by 24 %, while in Vienna it could be increased by 26 %.

There was also a clear increase in the number of young visitors. Compared to the previous year, 21 % more under 19-year olds (total 25 794) visited the MAK Vienna. Among others, the exhibitions as part of the VIENNA BIENNALE FOR CHANGE 2019 and the exhibition *SAGMEISTER & WALSH: Beauty*, which was shown until the end of March 2019, were popular with this group and also contributed to an increase of school groups (plus 23 %).



© MAK/Mona Heiß



<

KICK-OFF FASHION/INSIGHTS—FASHION IN THE MAK, 11 November 2019

© Johanna Hartig

As a part of the OUT OF THE MAK series, the MARS invited visitors to a guided tour of the *TOUGH LOVE 坚强的爱* exhibition by Miao Ying 苗颖 in the Galerie nächst St. Stephan Rosemarie Schwarzwälder (27 February 2019) as well as a guided tour with Martin Walde in the CeMM, Research Center for Molecular Medicine of the Austrian Academy of Sciences (12 June 2019).

The International MAK Advisory Board organized a guided tour through the MAK exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection* followed by lunch with the curator Bärbel Vischer (26 February 2019) as well as guided tours through the MAK exhibition *UNCANNY VALUES: Artificial Intelligence & You* with the curators Marlies Wirth and Paul Feigelfeld (18 September 2019).

The popular LADIES' GUIDE series was continued with a talk and a guided tour through the MAK exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* (13 February 2019) with the curator Elisabeth Schmuttermeier as well as a talk and guided tour through the MAK exhibition *CHINESE WHISPERS: Recent Art from the Sigg Collection* (16 May 2019) with the curator Bärbel Vischer.

As part of the MARS PORTRAIT SESSION the MARS invited members to photo sessions with the artist photographers Sophie Thun, Anna Breit, and Jamie McGregor Smith with the motto "Catch a new image XI – Künstlerporträts der MARS-Mitglieder" ["Catch a new image XI—Artist Portraits of MARS Members"] (1 December 2019). The MARS PORTRAIT SESSION has already become a tradition, its net profit will be used for a new purchase.

In 2019, the MARS's central task as a sponsoring association was fulfilled with the acquisition of eight Japanese multi-colored woodblock prints from the illustrators Masumi Ishikawa and Megumi Ōishi for the MAK Asia Collection through the UKIYO-E PROJECT as well as the donation of the armchair *Spitting Image* (2008) from Rolf Sachs which was initiated by the MARS.

## Sponsors and Associations of the MAK

### MAK ART SOCIETY (MARS)

In 2019, the MAK ART SOCIETY (MARS) continued its efforts to support the MAK's diverse activities. For more than 30 years, the MARS has been supporting the MAK through the acquisition of art works, in the implementation of exhibition projects and research work, and in the financing of publications.

On 27 May 2019, as one of the highlights of its activities, the MARS invited visitors to an exclusive MARS Artists' Dinner in the MAK Columned Main Hall on the occasion of the opening of the exhibition *UNCANNY VALUES: Artificial Intelligence & You*, which was presented as part of the VIENNA BIENNALE FOR CHANGE 2019. With "KICK-OFF MODE/INSIGHTS – FASHION IM MAK" [KICK-OFF FASHION/INSIGHTS—FASHION IN THE MAK] on 11 November 2019, the MARS organized yet another exclusive event which provided insight into the preparation for the exhibition *SHOW OFF: Austrian Fashion Design* (14 February – 12 July 2020).

Tours, exclusive events, previews, openings, and art and architecture tours are offered regularly to members of the MARS. With four events as part of the MEET THE ARTIST series, the MARS focused on encounters with artists from the MAK Collection in 2019. Michael Kienzer, Magda Csutak, Hans Kupelwieser, and Mladen Bizumic opened their ateliers and were available for conversations and guided tours for MARS members (27 March, 9 and 17 October, and 12 November 2019).



MARS Artists' Dinner on the occasion of the opening of the MAK exhibition *UNCANNY VALUES: Artificial Intelligence & You*, 27 May 2019 © Johanna Hartig

### MAK Directors' Circle and MAK Directors' Forum

Under the direction of Christoph Thun-Hohenstein, the circle of MAK sponsors was extended to include the MAK Directors' Circle and the MAK Directors' Forum, whose members are invited to previews and other events (e. g. briefings and exchanges of ideas). As one of the highlights of the year, the MAK directorate organized an art trip to Tel Aviv accompanied by Christoph Thun-Hohenstein in which members of the board of MARS also participated from 6 – 10 November 2019.

### International Friends of the MAK Vienna (IFMAK)

Since 2 October 2014, the International Friends of the MAK Vienna has existed as a tax-exempt organization in accordance with Section 501 (c)(3) Internal Revenue Code. IFMAK supports the objectives and activities of the MAK and provides financial means, in particular through donations. Ephraim Gildor, Stephen M. Harnik, and Christoph Thun-Hohenstein function as first members of the Board of Directors. All donations are tax deductible to the full extent required by US law.







*SHOW OFF: Austrian Fashion Design*  
Schella Kann, Leather outfit, FW 92 © Rudi Molacek



*RAIMUND ABRAHAM: Angles and Angels*  
*Drawings Models Prototypes*  
Raimund Abraham, Sphere project, 1991 © MAK/Georg Mayer



*ADOLF LOOS: Private Houses*  
Adolf Loos, Josephine Baker's house, Paris XVI, Avenue Bugeaud, France  
(project for converting and connecting two existing houses), 1927  
Model © ALBERTINA, Vienna

# Preview MAK Exhibitions 2020

## MAK at Stubenring

### SHOW OFF

**Austrian Fashion Design**

MAK Exhibition Hall, 14 February – 12 July 2020

Cooperation Partner **di:'angewandte**

### HUMAN BY DESIGN

**Probing Social and Methodological Innovation in Design**

(Interreg SK-AT)

MAK DESIGN LAB, 4 March – 5 April 2020



### The Ornamental Box Created for Nikolaus Dumba:

**A Restoration Project for the MAK Library  
and Works on Paper Collection**

MAK GALLERY, 3 March – 10 May 2020

### RAIMUND ABRAHAM: Angles and Angels

**Drawings Models Prototypes**

MAK Works on Paper Room, 25 March – 19 July 2020

### BAKELITE

**The Georg Kargl Collection**

MAK DESIGN LAB, 13 May – 4 October 2020

### WOMEN ARTISTS OF THE WIENER WERKSTÄTTE

MAK Exhibition Hall, 27 May – 20 September 2020

### ALFREDO JAAR: Red Vienna

MAK Permanent Collection Contemporary Art

1 July – 18 October 2020

### 100 BEST POSTERS 19

**Germany Austria Switzerland**

MAK Works on Paper Room, 2 September – 1 November 2020

### TOKENS FOR CLIMATE CARE

**Austria's contribution to the London Design Biennale 2020:  
*Resonance***

Somerset House, London, 8 – 27 September 2020

### SIGN LANGUAGE: Antunes | Bayrle | Brătescu | Castoro | Pichler

MAK DESIGN LAB

21 October 2020 – 21 March 2021



### WOMEN

**ARTISTS OF THE  
WIENER WERKSTÄTTE**

Charlotte Billwiller, Mathilde Flögl,

Susi Singer, Marianne Leisching, and Maria Likarz,

Photograph, 1924/25 © MAK



**SHEILA HICKS**

MAK Works on Paper Room, MAK Columned Main Hall  
25 November 2020 – 28 February 2021

**ADOLF LOOS**

**Private Houses**

MAK Permanent Collection Contemporary Art  
18 November 2020 – 14 March 2021

**JOSEF HOFFMANN**

**Progress by Beauty**

MAK Exhibition Hall, 10 December 2020 – 18 April 2021



*JOSEF HOFFMANN: Progress by Beauty*

Elevations of the dining room with Klimt's frieze, Stoclet House,  
Brussels, 1914 © MAK



Josef Hoffmann Museum, Brtnice  
© Wolfgang Woessner/MAK



MAK Branch Geymüllerschloß  
Exterior View © MAK/Mika K. Wisskirchen

## MAK Branches

### Geymüllerschloß

**ERWIN WURM**

9 May – 6 December 2020

### Josef Hoffmann Museum

**Brtnice**

A joint branch of the Moravian Gallery in Brno and the MAK, Vienna

**15 YEARS OF THE JOSEF HOFFMANN MUSEUM**

18 May – 25 October 2020



**MORAVSKÁ  
GALERIE**

**Interreg**  
Austria-Czech Republic  
European Regional Development Fund



MAK Center for Art and Architecture, Los Angeles  
Rudolph M. Schindler House, interior view © Gerald Zugmann/MAK

## MAK Center for Art and Architecture Los Angeles

### MAK Center L.A., Schindler House

**Amend**

Exhibition and series of four performances  
7 March, 21 March, 11 April, 25 April

**Demo**

2 May – 19 July 2020

**Post Otto Wagner**

1 August – 18 October 2020

**Autonomous Design**

7 November 2020 – 16 February 2021

### MAK Center L.A., Mackey Garage Top

**Garage Exchange Vienna – Los Angeles**

**Benjamin Hirte & Nancy Lupo**

3 April – 30 May 2020

**Aleksandra Domanovic & Jen Liu**

In collaboration with Lacma Art and Technology Lab

5 November – 3 December 2020

## MAK Center Artists and Architects-in-Residence Program

**Final Projects: Group XLIX**

5 – 8 March 2020

Works by Jakob Sellaoui, Ting-Jung Chen, and Veronika Eberhart

**Final Projects: Group L**

10 – 13 September 2020

Works by Emilija Skarnulyte, Helvijs Savickis, Julia Obleitner,  
and Manuel Gorkiewicz.

The exhibition series "Garage Exchange Vienna – Los Angeles"  
and "Final Projects" are made possible by the Austrian Federal  
Chancellery.

# MAK Staff 2019

Anna Adamek Eva Adam-Maxa Ijaz Ahmed Adel Aly Ivana Andrejic-Djukic Monika Angelberger  
Mariam Appel Cécilia Barani Harald Bauer Anne Biber Alfred Bochno Paul Bögle Astrid Böhacker  
Karoline Brand Christian Brauneis Sophie Bubmann Viktoria Calvo-Tomek Eleonore Caseau  
Sophie Clemente Palma-Schmidt Dejan Cvijanovic Martina Dax Christine Dechant Erik Deutsch  
Ronaldo Allan Diaz Zuzanna Dimagiba Branislav Djordjevic Myrdith Maria Eerland  
Sophia Egger-Karlegger Kajetan Ehrenhöfer Gabriele Fabiankowitsch Janina Falkner Rudolf Forstinger  
Rainald Franz Akiko Fujishima Erich Gabler Erwin Gabriel Anita Gausterer-Diregger Roman Gazo  
Marius Giesecke Abdullah Gilli Roman Greger Julia Grohmann Julia Habarda Sebastian Hackenschmidt  
Olivia Harrer Shakir Hasnain Marian Haydn Claudio Hebein Pamela Heilig Markus Helf  
Sandra Hell-Ghignone Risako Hiramatsu Michael Hölters Marek Höpfler Andreas Hoschopf  
Judith Huemer Kamila Jakubow Andreas Jansky Herbert Januj Margarete Jarausch  
Maria-Luise Jesch Matthias Kalod Gracjan Kaminski Martina Kandeler-Fritsch Johannes Karel  
Helga Kefeder-Skvarics Konrad Kindler Peter Klinger Mario Kojetinsky Robert Kotasek Guido Kraus  
Katrín Kreiner Hemin Latif Helmut Lenhardt Rosa Maria Linsbauer Christian Lisy Michael Macek  
Cornelia Malli Claudia Marchtrenker Thomas Matyk Georg Mayer Alexander Medem Johann Meisterl  
Katarina Miladinovic Nicole Miltner Teresa Mitterlehner-Marchesani Nebojsa Mladenovic  
Bettina Molzahn Aline Müller Michael Müller Nicole Müller Beate Murr Silvia Mussmann  
Katharina Nöstlinger Lisa Nowy Edith Oberhumer Herbert Obermaier Murat Oguz Predrag Ostojic  
Serif Özsoy Karim Paierl Valerie Papeloux Sylvia Patak Mariia Pavlova Julia Peev Delyana Peeva  
Susanne Pernkopf Sabine Petraschek Mario Piskor Viorica-Daniela Plamberger Elias Plasser  
Kathrin Pokorny-Nagel Florentina Prath Antje Prisker Rudolf Prokesch Gabriele Puchegger  
Franz Putz Johannes Ranacher Simone Reimitz Simona Reisch Fernanda Romero-Velasquez  
Stephanie Rosenkranz Anne-Katrin Rossberg Nikolaus Ruchnewitz Johanna Ryznar Akram Samiei  
Julia Christine Santa-Reuckl Manuel Sarrer Mine Scheid Marion Schimetits Susanne Schneeweiß  
Sophie Schneider Theresa Schnöll Franz Schremser Judith Anna Schwarz-Jungmann  
Johannes Schweitzer-Wünsch Philipa Sepetlieva Adolf Simanek Nicole Slowak Jasmin Sommerer  
Lara Sophia Steinhäuber Thaddäus Stockert Angelika Strehn Manfred Tanner Joseph-Augustin  
Tchameni Thomas Thiesz Christoph Thun-Hohenstein Andreas Tifton Veronika Träger  
Manfred Trummer Christine Tschulenk Grazyna Tule Karina Uhl Franz Unger Bärbel Vischer  
Alena Volk Barbara Wagner Laura Anna Gabriele Wagner Mio Wakita-Elis Harald Widler Petra Wiesner  
Henriette Wiltschek Marlies Wirth Kristina Wissik Rudolf Wuits Paul Wünsche Esam Zangana  
Elisabeth Zederbauer



# MAK Boards 2019

## MAK Supervisory Board

Johann Sereinig (Chairman), Verbund  
Helene Kanta (Vice Chairman), WIENER STÄDTISCHE WECHSELSEITIGER VERSICHERUNGSVEREIN – Vermögensverwaltung – Vienna Insurance Group  
Otto Aiglsperger, Union of Public Services  
Tomas Blažek, Federal Ministry of Finance  
Heinz Hofer-Wittmann, Franz Wittmann Möbelwerkstätten GmbH  
Beate Murr, MAK  
Claudia Oetker, art collector, Frankfurt/Vienna  
Alexander Palma, Federal Ministry for Digital and Economic Affairs  
August Ruhs, University of Vienna

## MAK Art Society (MARS)

Board of Directors  
Martin Böhm, President  
Christoph Thun-Hohenstein, Vice-President  
Brigitta Hämmerle, Secretary  
Maria Planegger, Treasurer  
Valerie Colloredo-Mannsfeld  
Richard L. Grubman †  
Cornelius Grupp  
Johannes Strohmayer  
Ali Rahimi  
Laurence Yansouni

Executive Office  
Michaela Hartig

Auditors  
Michaela Harreither  
Arno Hirschvogel

## International MAK Advisory Board

Gerti Gürtler, President, Vienna  
Barbara Czapolai-König, Vienna  
Alexander Flatz, Vienna  
Sepp & Andrea Frank, Vienna  
Michaela Friedrich-Gurmann, Vienna  
Jakob Glatz, Vienna  
Francesca von Habsburg, Vienna  
Anthony Handler, Vienna  
Eva-Maria von Höfer, Vienna  
Ursula Kwizda, Vienna  
Ronald S. Lauder, New York  
Franz-Hesso zu Leiningen, Tegernsee  
Hans Christoph List, Vienna  
Andreas Niedersüß, Vienna  
Elisabeth Pötsch, Wolfsburg  
Leonid Rath-Lobmeyr, Vienna  
Adrian Riklin, Vienna  
Thaddaeus Ropac, Salzburg  
Rolf Sachs, Rome  
Frederick † & Laurie Samitaur-Smith, Los Angeles  
Percy Thonet, Vienna  
Christine Walker, Vienna



**MAK**

MAK  
Stubenring 5, 1010 Vienna  
Phone +43 1 711 36-0, F +43 1 713 10 26  
office@MAK.at, MAK.at



### Josef Hoffmann Museum, Brtnice

A joint branch of the Moravian Gallery in Brno and the MAK, Vienna  
námeští Svobody 263, 588 32 Brtnice, Czech Republic  
T +43 1 711 36-220, josefhoffmannmuseum@MAK.at, MAK.at



**MAK Center for Art and Architecture,  
Los Angeles at the Schindler House**  
835 North Kings Road, West Hollywood, CA 90069, USA

### Mackey Apartments

MAK Artists and Architects-in-Residence Program  
1137 South Cochran Avenue, Los Angeles, CA 90019, USA

### Fitzpatrick-Leland House

Laurel Canyon Boulevard/Mulholland Drive,  
Los Angeles, CA 90046, USA  
T +1 323 651 1510, F +1 323 651 2340  
office@MAKcenter.org, MAKcenter.org

