



# MAK 2017 ANNUAL REVIEW

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Thomas Bayrle, *iPhone meets Japan*, 2017; Walk-in installation in the MAK Columned Main Hall after Nishikawa Sukenobu (preliminary study from ca. 1720); Digital print on plastic; Courtesy of the artist © MAK/Georg Mayer

Imprint

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# Fascinatingly applied, sustainably visionary

Christoph Thun-Hohenstein, General Director and Artistic Director  
Teresa Mitterlehner-Marchesani, Managing Director

2017 was a prime example of the inspiring diversity of the MAK, one of the world's most important museums of applied art. As a reservoir of the past, a platform for the present, and a lab for the future the MAK relates design, architecture, and the contemporary fine arts to each other and to our lives. After the opening of the collection exhibitions *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* and *GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn* which were greeted with enthusiasm by visitors at the beginning of the year, the second VIENNA BIENNALE, initiated by the MAK, sparked intense discourse on the topic of possible digital realities. As was the case at the premiere in 2015, the MAK once again joined forces with the University of Applied Art Vienna, the Kunststhal Wien, the Architekturzentrum Wien, and the Vienna Business Agency as well as the AIT Austrian Institute of Technology as non-university research partner. Under the title *Robots. Work. Our Future*, multi-disciplinary projects directed attention to issue of how we humans can get the most out of the digital revolution. The question of how to achieve a humane digital future interests and concerns people, as could be seen in the strikingly high amount of public interest and media response.

A creative contribution to a better, common future is a central concern for the MAK. As one of the first institutions world-wide the MAK puts the role of art, design, and architecture as a central force in the shaping of new living environments against the background of digitalization up for discussion. How much vision the freedom of art allows could be experienced in one of the largest solo exhibitions from a contemporary artist presented by the MAK in a long time: the MAK exhibition *THOMAS BAYRLE:*

*If It's Too Long—Make It Longer* flooded the MAK with a narrative for interaction between communications design and society. The artist's pointed interpretation of social interconnections enriched the MAK's critical view on our future.

In 2017 the MAK placed a new emphasis on the way it communicates its content with the MAK FUTURE LAB, which will continue to provide interdisciplinary perspectives on the humane use of Digital Modernity in 2018. As a conclusion to the 2017 program and as an entry into the year 2018 the anniversary exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna* submerges itself into the cosmos of one of Austria's most visionary cultural universities with the deepest tradition. Thousands of biographies from art, architecture, and design are connected to this institution.

In total 20 exhibitions were opened in the MAK and its branches—Geymüllerschloss, Josef Hoffmann Museum in Brtnice, and MAK Center for Art and Architecture in Los Angeles—in 2017. The visitors honored the program with the second highest number of visitors in the museum's history.

Also in terms of finances the MAK can look back at 2017 as a successful year. It was possible to increase the financial security, the targets in the areas of donations, sponsoring, and funding were clearly surpassed. Thanks to a one-time increase in the basic remuneration a feasibility study could be carried in regard to the possible renovation of the Villa Beer for its use as an exhibition space for the MAK. This single family home in the 13th district of Vienna, designed by Josef Frank, would be a congenial fit for the MAK's network

of branches which provide the MAK's program with always new perspectives.

In order to be able to ensure the continuation of its high-profile program and to at least moderately expand its collection, the MAK decided to carry out certain measures which, among other things, include a slight increase in the traditionally rather moderate admission prices and the replacement of free admission on Tuesday evenings with a reduced admission price starting in 2018. At the same time the prices for annual tickets were made more attractive.

In 2018 we would like to once again make as many people as possible interested in applied arts. In this big year of anniversaries of great artists which is also simultaneously the European Year of Cultural Heritage the MAK's program concentrates on the outstanding role of the MAK as a competence center of Viennese Modernism. The exhibitions *POS- OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* and *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* and the virtual reality experiment *KLIMT'S MAGIC GARDEN* honor three of the giants of the era around 1900 in Vienna. How much art and design can be found in everyday life can be seen, among others, in the exhibitions *SAGMEISTER & WALSH: Beauty* and *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*.

In the MAK applied always means a direct relationship with life. In 2018, we want to articulate the vision behind fascinating and multi-faceted applied arts even more clearly, and we want to inspire our visitors and partners in accordance with our mission statement "vision applied"!



Exhibition View, 2016  
In the front: Les Compagnons du Devoir, Tour Eiffel [Eiffel Tower], 2015 © MAK/Georg Mayer

## handiCRAFT Traditional Skills in the Digital Age

MAK Exhibition Hall  
14 December 2016 – 9 April 2017  
Guest Curator: Tina Zickler  
Curator: Rainald Franz, Curator, MAK Glass  
and Ceramics Collection

The MAK exhibition *handiCRAFT: Traditional Skills in the Digital Age* invited visitors to reflect on the significance and status of handicraft as an integral component of material culture and cultural identity. In six sections, this comprehensive MAK exhibition encompassed handicraft from historical times to current European perspectives, examined how handicrafts can help preserve natural resources, explored interfaces to digital technologies, and presented masterpieces from a range of craft disciplines.



Exhibition Opening with the Männergesangsverein der Wiener Fleischer, 13 December 2016  
© MAK/Mona Heiß

Unter der Schirmherrschaft



Österreichische UNESCO Kommission  
Austrian Commission for UNESCO

Publication: *handiCRAFT: Traditional Skills in the Digital Age*, edited by Christoph Thun-Hohenstein, Rainald Franz, and Tina Zickler. With contributions and interviews, amongst others with Richard Sennett, German/English, 208 pages with numerous color illustrations, MAK/Verlag für moderne Kunst, Vienna 2016. Available at the MAK Design Shop and at [MAKdesignshop.at](http://MAKdesignshop.at) for € 28.



Exhibition View, 2017

Thomas Bayrle, *iPhone Pietà*, 2017; Tapestry: Atelier Patrick Guillot, Aubusson © MAK/Georg Mayer

## THOMAS BAYRLE If It's Too Long— Make It Longer

MAK Columned Main Hall, MAK DESIGN LAB,  
MAK GALLERY, and MAK Permanent Collection  
Contemporary Art  
25 October 2017 – 2 April 2018  
Curators: Nicolaus Schafhausen, Bärbel  
Vischer (Curator, MAK Contemporary Art  
Collection)

A “superform” comprised of countless iPhones—*iPhone meets Japan* (2017)—in the MAK Columned Main Hall was the central work and at the same time the prelude to the first institutional solo exhibition in Austria by the German draftsman, graphic designer, painter, and sculptor Thomas Bayrle (\* 1937). The examination of contemporary media is an inherent part of the works of this world-renowned artist who celebrated his 80th birthday on 7 November 2017. Bayrle flooded the MAK with an account of the interaction between communication design, the individual, and society. The exhibition showed works von the 1960s until the present, including the two special productions developed specially for the MAK, *iPhone meets Japan* and the tapestry *iPhone Pietà* (2017).

Publication: *THOMAS BAYRLE: Pattern Designer*, edited by Christoph Thun-Hohenstein, Nicolaus Schafhausen, and Bärbel Vischer, with texts by Spyros Papapetros, Nicolaus Schafhausen, Christoph Thun-Hohenstein and Bärbel Vischer, German/English, 96 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2017. Available at the MAK Design Shop and at MAKdesignshop.at for € 24.

**phileas**  
A Fund for Contemporary Art

This exhibition was produced in cooperation  
with *Phileas – A Fund for Contemporary Art*.

With the kind support of the  
Deutsche Botschaft Wien



Exhibition Opening, 24 October 2017

From l. to r.: Christoph Thun-Hohenstein  
(General Director, MAK), Jürgen Meindl (Austrian  
Federal Chancellery), Bärbel Vischer (Curator,  
MAK Contemporary Art Collection), Thomas Bayrle  
(Artist), and Nicolaus Schafhausen (Curator)

© MAK/Mona Heiß



Exhibition View, 2017 © MAK/Georg Mayer



Exhibition Opening, 14 December 2017  
From l. to r.: Christoph Thun-Hohenstein (General Director, MAK), Peter Weibel (Professor emer., University of Applied Arts Vienna; Chairman, ZKM | Center for Art and Media, Karlsruhe), Wolf D. Prix (Architect and co-founder of COOP HIMMELB(L)AU), and Gerald Bast (President, University of Applied Arts Vienna) © Peter Kainz

## AESTHETICS OF CHANGE 150 Years of the University of Applied Arts Vienna

A cooperation between the University of Applied Arts Vienna and the MAK  
MAK Exhibition Halls  
15 December 2017 – 15 April 2018

### Curators:

Gerald Bast, President, University of Applied Arts Vienna

Elisabeth Schmuttermeier, Curator, MAK Metal Collection and Wiener Werkstätte Archive

Peter Weibel, Professor (emer.), University of Applied Arts Vienna; Executive Director, ZKM | Center for Art and Media, Karlsruhe

Patrick Werkner, Professor and Head, Art Collection and Archive, University of Applied Arts Vienna

On the occasion of the 150th anniversary of the University of Applied Arts Vienna, the major exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna* (15 December 2017 – 15 April 2018) delves into the cosmos of an Austrian cultural university that is at once one of the richest in tradition and among the most visionary. In two parts, the jubilee exhibition, a cooperation between the University of Applied Arts Vienna and the MAK, converges on the Angewandte's historically evolved position as the leading competence center for artistic and scientific education and research. In the lower MAK Exhibition Hall, around 400 exhibition objects revealed insights into the numerous highlights of its 150-year history. Speculative and occasionally provocative contemporary positions in the upper MAK Exhibition Hall sketch the future of art and education in front of a backdrop of social and technological upheavals.

di: 'angewandte

Kindly supported by



## THE GLASS OF THE ARCHITECTS Vienna 1900–1937

A cooperation between the MAK  
and LE STANZE DEL VETRO  
MAK Exhibition Hall  
18 January – 17 April 2017  
Curator: Rainald Franz, Curator, MAK Glass  
and Ceramics Collection

The exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937*, which was enthusiastically received by both the public and the media, presented a fascinating chapter of Austrian craft: designs by young architects exercised an epochal influence on the development of art glass in Viennese Modernism. After its successful showing at LE STANZE DEL VETRO in Venice in 2016, this impressive exhibition was presented in the MAK at the beginning of 2017. The exhibition with its 300 pieces of glassware—realized together with lenders and LE STANZE DEL VETRO—offered for the first time a comprehensive overview of the period from the final decades of the Austro-Hungarian Monarchy up until the end of the First Republic.

Premium Sponsor



Exhibition View, 2017 © MAK/Georg Mayer

**Publication:** *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937*, edited by Rainald Franz, LE STANZE DEL VETRO, Fondazione Cini, in cooperation with the MAK. With texts by Pasquale Gagliardi, Valerio Terraroli, Christoph Thun-Hohenstein, and Andreas Vass, Italian/English, 328 pages, Milan 2016. Available at the MAK Design Shop and at [MAKdesignshop.at](http://MAKdesignshop.at) for € 55.

Exhibition Opening, 17 January 2017 >  
From l. to r.: Christoph Thun-Hohenstein (General Director, MAK), David Landau (LE STANZE DEL VETRO), Rainald Franz (Curator, MAK Glass and Ceramics Collection), and Manuela Divari (LE STANZE DEL VETRO) © MAK/Mona Heiß



Anton Kothgasser (1769–1851)  
Gold-Rimmed Beaker with Fishes  
Vienna, ca. 1820 © MAK/Hanady Mustafa

Kindly supported by



## GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD From the MAK Collection and the Glass Collection of Christian Kuhn

MAK Exhibition Hall  
1 February – 17 April 2017  
Guest Curator: Christian Kuhn  
Curator: Rainald Franz, Curator, MAK Glass and  
Ceramics Collection

A phenomenal insight into the significant glass design techniques from the era between 1780 and 1840 was offered by the exhibition *GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn*. This wide-ranging presentation in the MAK Exhibition Hall brought together 180 select objects from the MAK Glass and Ceramics Collection as well as some 180 objects from the glass collection of Christian Kuhn, thereby once again positioning Biedermeier glass at the heart of a MAK exhibition after almost a century.

**Publication:** *GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn*, edited by Christoph Thun-Hohenstein and Christian Kuhn. With texts by Rainald Franz and Christian Kuhn, German, 208 pages with numerous color illustrations, MAK, Vienna/Verlag Bibliothek der Provinz, 2016. Available at the MAK Design Shop and at [MAKdesignshop.at](http://MAKdesignshop.at) for € 28.



Exhibition Opening, 31 January 2017  
From l. to r.: Emmanuel Tjeknavorian (violinist),  
Christian Kuhn (Guest Curator) © MAK/Mona Heiß



Exhibition View, 2016  
Performance with Susanne Sachsse, Actress, Berlin © Peter Kainz/MAK

## JOSIAH MCELHENY The Ornament Museum

In collaboration with John Vinci  
MAK Permanent Collection Contemporary Art  
27 April 2016 – 2 April 2017  
Curator: Bärbel Vischer, Curator,  
MAK Contemporary Art Collection

*The Ornament Museum*, Josiah McElheny's remarkable installation—developed especially for the MAK—reinterpreted the historical design language of Viennese Modernism, find-

ing within it a set of new questions about art and psychology. For his first solo museum exhibition in Austria, the New York-based artist created a museum-within-a-museum—comprised of an architecturally scaled pavilion made of painted wood and glass, and installed in relation to the MAK's permanent collection of Viennese objects from around 1900. In the context of the exhibition the actress Susanne Sachsse (Berlin) performed as the curator of the ornament while wearing a fantastical dress, a copy of a design from the designer Emilie Louise Flöge from 1908.



Exhibition Opening, 26 April 2016  
From l. to r.: Bärbel Vischer (Curator, MAK Contemporary Art Collection), Josiah McElheny (Artist), Christoph Thun-Hohenstein (General Director, MAK) © MAK/Nathan Murrell

## 100 BEST POSTERS 16: Germany Austria Switzerland

MAK Works on Paper Room  
18 October 2017 – 25 February 2018  
Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

Just how advanced consumer-oriented design can look, and how much scope there is for subtle humor and hidden critique in poster art, is proven once again in this year's *100 BEST POSTERS 16: Germany Austria Switzerland*. With the latest exhibition of the highly popular graphic design competition, which attracted a record 2 116 posters from 632 entrants this year, the MAK delivers a cross section of current graphic design trends and codes.

Publication: *100 Beste Plakate 16. Deutschland Österreich Schweiz / 100 Best Posters 16. Germany Austria Switzerland*, 232 pages, Verlag Kettler, Dortmund 2017. Available at the MAK Design Shop and at MAKdesignshop.at for € 30.80.

A cooperation between the MAK and the association 100 Beste Plakate e. V.

Exhibition Opening, 17 October 2017  
From l. to r.: Christoph Thun-Hohenstein (General Director, MAK), Thomas Steiner (graphic designer, studio OrtnerSchinko), Wolfgang Ortner (graphic designer, studio OrtnerSchinko), and Peter Klinger (Deputy Head, MAK Library and Works on Paper Collection) © MAK/Mona Heiß



## BOOK COVERS OF THE WIENER WERKSTÄTTE

MAK Works on Paper Room  
8 March – 18 June 2017

Guest Curator: Ernst Ploil

Curators: Elisabeth Schmuttermeier, Curator, MAK Metal Collection and Wiener Werkstätte Archive, and Maria-Luise Jesch, MAK Metal Collection and Wiener Werkstätte Archive



Committed to the idea of the Gesamtkunstwerk, numerous designers and craftspeople at the Wiener Werkstätte also turned their hand to artistic designs for books. For the first time, the MAK dedicated an entire exhibition to this aspect, presenting an overview of these multifaceted book cover designs under the title *BOOK COVERS OF THE WIENER WERKSTÄTTE*. Some 70 books from the private collections of Ernst Ploil, guest curator of the exhibition, and Richard Grubman were supplemented by 40 original design drawings and approximately 500 leather stamps and select book covers from the MAK Collection.

For their generous support  
we would like to thank  
Richard Grubman  
Ernst Ploil

Exhibition Opening, 7 March 2017  
From l. to r.: Teresa Mitterlehner-Marchesani (Managing Director, MAK), Ernst Ploil (Guest Curator), Maria-Luise Jesch (MAK Metal Collection and Wiener Werkstätte Archive), Elisabeth Schmuttermeier (Curator, MAK Metal Collection and Wiener Werkstätte Archive), and Christoph Thun-Hohenstein (General Director, MAK)

© MAK/Mona Heiß



Josef Hoffmann, Book Cover with Original Slipcase  
Execution: Wiener Werkstätte, ca. 1920  
Leather, gold embossing, cardboard, marbled paper © Sammlung Ernst Ploil



Exhibition Opening, 18 October 2016  
From l. to r.: Gerald Bast (President, University of Applied Arts Vienna), Marlies Wirth (Curator), Patrycja Domanska (Designer), and Christoph Thun-Hohenstein (General Director, MAK)

© MAK/Mona Heiß



Exhibition View, 2017 © MAK/Aslan Kudrnofsky

## APPLIED ARTS. NOW Patrycja Domanska. Stimuli

A cooperation between the MAK and the University of Applied Arts Vienna  
MAK GALLERY

19 October 2016 – 14 May 2017

Curator: Marlies Wirth

Modularity, the greatest possible freedom of movement, and lightness characterized the objects of the young designer Patrycja

Domanska, which could be seen in the solo exhibition *Patrycja Domanska. Stimuli* at the MAK. In the context of the exhibition series APPLIED ARTS. NOW, a cooperation between the MAK and the University of Applied Arts Vienna, Domanska allowed very personal insight into her work methods. In a display created by the designer, which divided up the MAK GALLERY in spatial terms, the objects encountered one another in a variety of settings and were accompanied by product photographs and by "stimuli" and main themes from her creative process.



Exhibition Opening, 11 October 2016 © MAK/Mona Heiß



## SHUNGA: Erotic Art from Japan

MAK DESIGN LAB  
12 October 2016 – 5 March 2017  
Guest Curator: Diethard Leopold  
Curator: Johannes Wieninger, Curator, MAK Asia Collection  
Scientific Advisor: Sepp Linhart

The MAK exhibition *SHUNGA: Erotic Art from Japan* focused on the artistic quality of the explicitly erotic color woodblock prints, which despite long prohibition by the Japanese government advanced to become a mass phe-

nomenon. Individual sheets, albums, and books by renowned masters—mostly loans from the Leopold Private Collection—offered a representative and in-depth view of this frequently tabooed facet of Japanese art history. Contemporary nude photographs by Nobuyoshi Araki acted as a connecting link to the present day.

**Publication:** *SHUNGA. Erotic art from Japan*, published by the MAK, with texts by Susanne Klien, Diethard Leopold und Sepp Linhart, 150 pages, 80 illustrations. Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at) for € 18.

^

Exhibition Opening, 11 October 2016  
From l. to r.: Diethard Leopold (Guest Curator), Christoph Thun-Hohenstein (General Director, MAK), Teresa Mitterlehner-Marchesani (Managing Director, MAK), Karin Thun-Hohenstein, and Johannes Wieninger (Curator, MAK Asia Collection) © MAK/Mona Heiß

## FOCUS ON COLLECTING 6 Greg Lynn—Secret Table

MAK FORUM  
17 May – 11 June 2017  
Curator: Sebastian Hackenschmidt, MAK Furniture and Woodwork Collection

With *FOCUS ON COLLECTING 6: Greg Lynn—Secret Table*, the MAK presented renowned architect and designer Greg Lynn's *Secret Table*, revealing for the first time the process by which this extraordinary piece of furniture was created by presenting it in conjunction with two smaller models and reproductions of relevant design drawings. While the *Secret Table* produced for the 2008 MAK exhibition *FORMLESS FURNITURE* in Vienna was directly assimilated into the MAK Furniture Collection, the two models produced in Los Angeles entered the MAK Collection only in 2012, as a gift from Greg Lynn.



The prize winners and the expert panel were delighted with the successful opening on March 14, 2017.  
© MAK/Mona Heiß



Exhibition View, 2017 © MAK/Georg Mayer

## 650 YEARS OF GOLD- AND SILBERSMITHS The Competitions

A cooperation between the Landesinnung Wien der Kunsthandwerke and the MAK  
MAK FORUM  
15 March – 17 April 2017  
Curator: Elisabeth Schmuttermeier, MAK Metal Collection and Wiener Werkstätte Archive

To celebrate its 650th year the federal guild of gold- and silversmiths organized two competitions: The award *The Young and Wild Ones 2016* was targeted towards all trainees of the craft, *650 Years of Gold- and Silversmiths* towards all 590 master gold- and silversmiths in Austria. The most impressive pieces of work were presented in the exhibition.



Exhibition View, 2017 © MAK/Georg Mayer

## LIBRARY FOR SOCIAL DESIGN

In cooperation with AG Gesellschaftsdesign der Hochschule für bildende Künste Hamburg  
MAK FORUM

26 April – 14 May 2017

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

The *LIBRARY FOR SOCIAL DESIGN* focused on the question of whether, and if so how, design can bring about social change. The collection of books was thereby subject to a process of constant transformation: designers and social theorists were regularly asked each recommended a book on this topic. The library was developed by the AG Gesellschaftsdesign der Hochschule für bildende Künste Hamburg, in which the students and the instructors thought about the political relevance of design: Students Julian Bühler, Frieder Bohaumitzky, Julia Böttcher, Lukas Esser, Helena Kersting, Claudia Koch as well as instructors Friedrich von Borries, Jesko Fezer, and Stefan Wunderwald.



Opening of the Presentation, 25 April 2017  
From l. to r.: Wolfgang Spiess-Knafl (Next Generation Impact, Vienna), Ralf Leinemann (Leinemann-Stiftung für Bildung und Kunst, Hamburg), Heidemarie Dobner (Globart Academy, Vienna) © MAK/Mona Heiß

## KEPOS—Prototype of an urban garden pavilion temporarily installed in front of the MAK

MAK Columned Main Hall and Stubenring in front of the MAK Main Entrance  
7 – 22 June 2017

Curators: Andrea Börner and Bernhard Sommer

Realization: Galo Moncayo and Anna Gulinksa (Supervision), Angelica Lorenzi and Dennis Schiaroli (Design)

All: Institute of Architecture, University of Applied Arts Vienna

*KEPOS* is a prototype realized at the Institute of Architecture of the University of Applied Arts Vienna, under the direction of the Departments of Energy Design and Urban Strategies, within the framework of the project *Active Public Spaces (APS)*. The project was co-financed by the *Creative Europe Program* of the European Union. Its realization was made possible by the kind support of BOLLINGER+GROHMANN Ingenieure, SeMF, EXIKON arc&dev, K2 Dach&Bau, and Robotic Woodcraft. Within the framework of the MAK FUTURE LAB, the installation pointed out the innovative and integrative role which architecture could play in the implementation of environmentally-related and environmentally-conscious urban development. Following the opening the artist intervention *Nacktschanner* [Naked scanner] by Patrick Jaritz and Rüdiger Suppin afforded a unique insight into information sharing between humans, space, and nature.

## MAK FUTURE LAB for Citizen Science

MAK FORUM

18 October – 12 November 2017

Curator: Janina Falkner, New Concepts for Learning

Project Coordination: Andrea Jungbauer-Radax

Where does the potential of Citizen Science lie for the urban future, particularly as concerns the digitally upgraded Smart City? What vital role can design methods play in this process? Possible scenarios to answer these and other questions were the result of the pilot project *MAK FUTURE LAB for Citizen Science. Developing a Format for the Topics Smart City, Digital Modernity, and the Working Environment of the Future*, which was launched by the MAK in cooperation with the Federal Ministry of Science, Research and Economy. In this months-long interdisciplinary research project, fictive future scenarios for a Smart City were developed under a rubric of sustainable improvement of communal quality of life. The results of the project were made available to the public in the context of a presentation put together by the design team Vandasye.

Cooperation Partner



## photo::vienna

A cooperation between photo::vienna and the MAK  
MAK Exhibition Hall, 11 – 15 October 2017

As the first showcase for contemporary photography from Austria, photo::vienna once again combined more art-, architecture-, portrait-, advertising-, editorial- and reportage photography under the term "applied photography".



© LippZahnschirm | Participant of the photo::vienna 2016/2017

## International Exhibitions

### DO IT YOURSELF-DESIGN

Bröhan-Museum, Berlin  
State Museum for Art Nouveau, Art Deco and Functionalism  
30 September 2016 – 29 January 2017

Based on the exhibition *NOMADIC FURNITURE 3.0. New Liberated Living?* (12 June – 6 October 2013) which was developed and presented in the MAK in Vienna, the exhibition *DO IT YOURSELF-DESIGN* was realized in the Bröhan-Museum in Berlin. This exhibition featured the historical development of DIY design in the 20th century, with a focus on contemporary concepts and particularly on their direct experience in workshops in the museum.

### JOSEF FRANK: Against Design

ArkDes – The Swedish Centre for Architecture and Design, Skeppsholmen, Stockholm  
10 April – 27 August 2017

ArkDes – The Swedish Centre for Architecture and Design presented the exhibition *JOSEF FRANK: Against Design* (16 December 2015 – 12 June 2016) with slight modifications. This exhibition, which was originally conceptualized and presented by the MAK in Vienna, plunges into the diversity found in Frank's work, from the ground-breaking architecture from the early days of his career up to the brilliantly colored patterns and furniture for Svenskt Tenn in his later years.



Exhibition View, 2017 © Peter Kainz/MAK

## VIENNA BIENNALE 2017 Robots. Work. Our Future 21 June – 1 October 2017

For the second time now the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, the Vienna Business Agency together with the AIT Austrian Institute of Technology as a non-university research partner organized the VIENNA BIENNALE. Initiated in 2015 by Christoph Thun-Hohenstein, General Director of the MAK, this was, world-wide, the first event of this kind to combine the disciplines of art, design, and architecture.

Under the title *Robots. Work. Our Future* the VIENNA BIENNALE 2017 sparked off a multi-disciplinary discussion about possible digital realities. In a total of nine exhibition projects, six of which took place in the MAK, more than 300 artists, designers, architects, and other participants drew our attention to the possibilities for getting the most and the best for

us out of the technology and business-driven digital revolution. Under the title *ARTIFICIAL LABOR* the MAK cooperated with the international online-platform e-flux Architecture and invited international experts to outline new perspectives on Digital Modernity in essays [permanently available at [www.e-flux.com](http://www.e-flux.com)]. 1.000 pages of press reviews prove that the VIENNA BIENNALE 2017 was right on target with one of the most formative topics of our times.

**Curators:** Anne Faucheret (Curator, Kunsthalle Wien), Angelika Fitz (Director, Architekturzentrum Wien)  
Anab Jain (Director and Co-founder, Superflux, London; Professor for Industrial Design, University of Applied Arts Vienna)  
Amelie Klein (Curator, Vitra Design Museum, Weil am Rhein)

Elke Krasny (Curator, Professor at the Academy of Fine Arts Vienna)  
Marlies Wirth (Curator, Digital Culture and Design Collection, MAK)  
IDRV – Institute of Design Research Vienna (Martina Fineder, Harald Gruendl, and Ulrike Haele)

**Publication:** On the occasion of the VIENNA BIENNALE 2017: *Robots. Work. Our Future* a guide under the same title was published, edited by the MAK, German/English, 160 pages with numerous color illustrations, MAK/Verlag für moderne Kunst, Vienna 2017. Available at the MAK Design Shop and online at [MAKdesignshop.at](http://MAKdesignshop.at) for € 9.80.



Opening VIENNA BIENNALE 2017: Robots. Work. Our Future, 20 June 2017 © MAK/Mona Heiß



Opening VIENNA BIENNALE 2017: Robots. Work. Our Future, 20 June 2017  
From l. to r.: Teresa Mitterlehner-Marchesani (Managing Director, MAK), Marlies Wirth (Curator, Digital Culture and Design Collection, MAK), Thomas Drozda (Federal Minister for Arts and Culture, Constitution and Media), Amelie Klein (Curator, Vitra Design Museum, Weil am Rhein), and Christoph Thun-Hohenstein (General Director, MAK, and Head of the VIENNA BIENNALE)  
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## “The digital future affects us all.”

Christoph Thun-Hohenstein,  
General Director, MAK; Initiator and  
Head of the VIENNA BIENNALE



Opening VIENNA BIENNALE 2017: Robots. Work. Our Future, 20 June 2017  
From l. to r.: Gerald Bast (President, University of Applied Arts Vienna), Elisabeth Noever-Ginhör (Vienna Business Agency, Head of creative center departure), Angelika Fitz (Director, Architekturzentrum Wien), Vanessa Joan Müller (Head of Dramaturgy, Kunsthalle Wien), Thomas Drozda (Federal Minister for Arts and Culture, Constitution and Media), and Christoph Thun-Hohenstein (General Director, MAK and Head of the VIENNA BIENNALE) © MAK/Mona Heiß

### Overview: Exhibitions VIENNA BIENNALE 2017: Robots. Work. Our Future

*Hello, Robot. Design between Human and Machine*

An exhibition of the MAK, the Vitra Design Museum, and the Design museum Gent

*ARTIFICIAL TEARS: Singularity & Humanness—A Speculation*

An exhibition of the MAK

*ich weiß nicht—Growing Relations between Things*

An exhibition of the MAK

*How Will We Work?*

An exhibition by the University of Applied Arts Vienna

*Work it, feel it!*

An exhibition by the Kunsthalle Wien

*CityFactory: New Work. New Design.*

Demonstrators within the city and exhibition at the MAK

A cooperation project by the Vienna Business Agency with its creative center departure and the MAK

*What Do We Want? Dimensions of a New Digital Humanism.* The Vienna Biennale Circle's Exhibition Manifesto

*Level—the fragile balance of utopia*

A mischer'traxler studio installation at the MAK

*DESIGN FOR AGENCY*

A presentation by the MAK and the University of Applied Arts Vienna

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

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## Hello, Robot Design between Human and Machine

An exhibition of the MAK, the Vitra Design Museum, and the Design museum Gent  
MAK Exhibition Hall  
21 June – 1 October 2017

**Curators:** Amelie Klein (Vitra Design Museum), Thomas Geisler, Marlies Wirth (MAK), Fredo De Smet (Design museum Gent, curatorial advisor)  
**Curatorial Assistance:** Erika Pinner (Vitra Design Museum)

The incursion into our daily lives of intelligent machines capable of acting independently has long been more than a fantastical utopia.

A centerpiece of the *VIENNA BIENNALE 2017: Robots. Work. Our Future*, the comprehensive exhibition alliance *Hello, Robot. Design between Human and Machine* invited encounters with the always omnipresent species robot. More than 200 exhibition objects from the realms of art, design, and architecture, as well as examples from technology, film, literature, fashion, science, and pop culture examined the inexorable hype around intelligent machines and the crucial role played by design. In its end-of-the-year review the magazine *art* placed *Hello, Robot* in its list of the year's twelve most excellent art exhibits taking place in Germany, Switzerland, and Austria.

**Publication:** *Hello, Robot. Design between Human and Machine*, edited by Mateo Kries, Christoph Thun-Hohenstein, and Amelie Klein, with contributions from Rosi Braidotti, Douglas Coupland, Anthony Dunne & Fiona Raby (Dunne & Raby), Christoph Engemann, Paul Feigelfeld, Gesche Joost, Amelie Klein, Carlo Ratti, Bruce Sterling, Marlies Wirth, i.a. Cover illustration: Christoph Niemann  
Softcover, English, 328 pages, ca. 250 images, mainly in color. Available at the MAK Design Shop and at MAKdesignshop.at for € 49.90.



Exhibition View, 2017 © Peter Kainz/MAK



## ARTIFICIAL TEARS Singularity & Humanness— A Speculation

An exhibition of the MAK  
MAK Exhibition Hall  
21 June – 1 October 2017  
**Curator:** Marlies Wirth (Curator, Digital Culture and Design Collection, MAK)

The exhibition *ARTIFICIAL TEARS. Singularity & Humanness—A Speculation* quoted from a chapter of human history yet to be written. Thirteen artistic positions opened hypotheses for a confrontation with the singularity as envisioned by American futurist Ray Kurzweil. Transhumanist scenarios predicted a world wherein humanity achieves immortality through self-optimizing artificial intelligence, and fundamental human characteristics such as forgetfulness could disappear. The exhibition focused on human emotions and ethical considerations about Digital Modernity in order to simultaneously stimulate intellectual and emotional associations.



Exhibition View, 2017 © Aslan Kudrnofsky/MAK

## StadtFabrik [City factory]

A project by the Vienna Business Agency  
and the MAK

MAK Exhibition Hall and demonstrators  
across the city

21 June – 1 October 2017

Curators of the demonstrators:

IDRV – Institute of Design Research Vienna  
(Harald Gruendl, Ulrike Haele)

Curators of the exhibition: IDRV – Institute of  
Design Research Vienna (Martina Fineder,  
Harald Gruendl, Ulrike Haele)

The *StadtFabrik* [City factory] explored new  
cultures of production and work in the context  
of the *VIENNA BIENNALE 2017: Robots. Work.  
Our Future*. Since 2016 the *StadtFabrik*, a co-  
operation between the Vienna Business Agency  
with its creative center departure and the MAK,  
curated by the IDRV – Institute of Design  
Research Vienna, has been committed to  
discovering and raising awareness of urban  
potentials in the creative industries. With  
demonstrators across the city and an exhibi-  
tion at the MAK, the *StadtFabrik* researched  
three core aspects of work in the digital future:  
NEW CREATIVE WORK, NEW SOCIAL WORK, and  
NEW SUSTAINABLE WORK.

From 24–26 August 2017 the MAK and the  
Vienna Business Agency presented a satellite  
of their co-operative exhibition in the course  
of the Alpbacher Technology Symposium.



Opening *VIENNA BIENNALE 2017: Robots. Work.  
Our Future*, 20 June 2017

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StuPaards der  
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Das Projekt Social Partners Markets wird als  
Kooperation des MAK mit der Caritas realisiert.  
The Social Partners Markets project is realized as  
a cooperation between the MAK and the Caritas.



Exhibition View, 2017 © Peter Kainz/MAK



Exhibition View, 2017 © Stefan Lux/MAK

## ich weiß nicht Growing Relations between Things

An exhibition at the MAK

MAK DESIGN LAB

21 June – 1 October 2017

Curators: Janina Falkner (MAK Contemporary  
Art Collection) and Marlies Wirth (Curator,  
Digital Culture and MAK Design Collection)

In a world increasingly shaped by digital tech-  
nologies and interfaces, the significance of  
the relationships between humans and things  
becomes a focal point of interest. Against a  
backdrop of new digital and social settings,  
the group exhibition *ich weiß nicht* [I don't  
know]—*Growing Relations between Things*  
spun a narrative about the effect of things via  
works by 17 contemporary artists, who are pri-  
marily living and working in Austria.

## Level the fragile balance of utopia

An installation from mischer'traxler studio in the MAK  
MAK GALLERY  
21 June – 1 October 2017

The kinetic installation *Level—the fragile balance of utopia* from mischer'traxler studio which was designed in cooperation with the MAK on the occasion of the London Design Biennale 2016 was presented for the first time in Austria in the course of the VIENNA BIENNALE 2017. This installation symbolized the concept

of utopia as a balancing act between individual and collective demands.

*Level—the fragile balance of utopia* was developed by mischer'traxler studio in collaboration with the MAK (curator: Thomas Geisler) as the Austrian contribution for the London Design Biennale 2016. Commissioned by the Arts and Culture Division of the Federal Chancellery of Austria, *Level—the fragile balance of utopia* was organized by Austria Design Net and supported by the Austrian Economic Chamber and the Austrian Cultural Forum London.



Exhibition View, 2017 © MAK/Georg Mayer



## What Do We Want? Dimensions of a New Digital Humanism

The Vienna Biennale Circle's Exhibition Manifesto  
MAK Columned Main Hall, 1st floor  
21 June – 1 October 2017

**Team Vienna Biennale Circle:** Christoph Thun-Hohenstein (editorial lead), Gerald Bast, Erwin K. Bauer, Mark Coeckelbergh, Janina Falkner, Anne Faucheret, Paul Feigelfeld, Gabriela Gantenbein, Harald Gruendl, Ulrike Haele, Miriam Kathrein, Beate Lex, Eva Meran, Elisabeth Noever-Ginthör, Hans-Jörg Otto, Bill Price, Doris Rothauer, Robert Trappl, Marlies Wirth, and Evan Zimmerman

< Exhibition View, 2017 © MAK/Georg Mayer

"We want to be human and imperfect, not superhuman and perfect."

"We want to rest when we feel like it."

"Yes, we can imagine a superintelligence falling in love with us."

These were only three of the more than 100 answers formulated by the Vienna Biennale Circle, a think tank of mostly Vienna-based personages from various creative segments, to eleven fundamental questions about the future of human beings in the digital age. An exhibition manifesto in the Columned Main Hall of the MAK presented postulates for approaching a world in which we would also like to live in the future. Different variations on the manifesto were also available through the website [www.viennabiennale.org](http://www.viennabiennale.org) and the VIENNA BIENNALE 2017 App.

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## DESIGN FOR AGENCY

A presentation by the MAK and the University of Applied Arts Vienna  
MAK FORUM  
21 June – 2 July 2017  
**Curators:** Anab Jain, Nikolas Heep, Peter Knobloch, Tamas Nyilanszky, Matthias Pfeffer, Justin Pickard, Bernhard Ranner, Stefan Zinell

A statement on the hidden agendas behind the digital interfaces and software that surround us on a daily basis was made by the students of the Industrial Design 2 department at the University of Applied Arts Vienna in the ten-day presentation *DESIGN FOR AGENCY* in the MAK FORUM.



Exhibition View, 2017  
© MAK/Georg Mayer



## MAK Events 2017

In 2017 the MAK added an innovative highlight in the form of the newly founded creative lab MAK FUTURE LAB. In workshops, lectures, panel discussions, and other formats, interdisciplinary contributions to a humane shaping and utilization of Digital Modernity were generated. The MAK FUTURE LAB, which will be continued in 2018, positions design, architecture, and fine art as driving forces for socially, ecologically, culturally, and economically sustainable social market economy models, and links these creative sectors, within a framework of diverse co-operations, with science, research, economics, and politics. The prelude to this series of events was the top-class panel discussion *Ein Roboter kommt selten allein* [You Rarely See a Lone Robot] on 23 May 2017 as part of the VIENNA BIENNALE 2017: *Robots. Work. Our Future* (21 June – 1 October 2017), which was organized together with the Austrian Ministry for Transport, Innovation and Technology. Other highlights included the panel discussion *BÜRGER/IN 4.0. Chancen und Grenzen der Digitalisierung aus menschlicher Sicht* [CITIZEN 4.0: Opportunities and Limits of Digitalization from a Human Perspective] on 13 June 2017, which was organized in cooperation with the Austrian Federal Ministry of Education, Science and Research, the series *Sehnsucht Arbeit* [Longing for Labor], a five event series based on the topic of the ethical, social, and political effects of the radical extension of digital technology on the future of human work, realized in cooperation with the Arbeiterkammer, Vienna, as well as the panel



MAK FUTURE LAB. *Ein Roboter kommt selten allein* [You Rarely See a Lone Robot], 23 May 2017 (from left to right): Christoph Thun-Hohenstein (General Director, MAK), Jörg Leichtfried (Federal Minister for Transport, Innovation and Technology), Amelie Klein (Curator, Vitra Design Museum), and Paul Feigelfeld (Media Theorist) © MAK/Mona Heiß

discussion *Co. Operation. Neu Marx* (12 September 2017) in cooperation with Wien Holding. A panel discussion in cooperation with the Austrian Federal Ministry of Education, Science and Research introduced the topic of *Living in a Robot? How Algorithms and Robotic Systems are Changing Architecture and the City* (19 September 2017). The results of the pilot project MAK FUTURE LAB for Citizen Science. *Developing a Format for the Topics Smart City, Digital Modernity, and the Working Environment of the Future*, a project carried out in cooperation with the Austrian Federal Ministry of Education, Science and Research, were presented during a MAK FUTURE LAB event on 17 October 2017.



Book presentation *EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection*, Tuesday, 7 March 2017 Reading with Teresa Präauer, author and visual artist © MAK/Mona Heiß



MAK FUTURE LAB for Citizen Science, 17 October 2017

(from left to right): Janina Falkner (Curator), Marie Céline Loibl (Program Management Sparkling Science, Austrian Federal Ministry of Education, Science and Research), Christoph Thun-Hohenstein (General Director, MAK), Manfred Tscheligi (Head of Center for Technology Experience, AIT Austrian Institute of Technology), Peter Umgeher (Designer, Vandasye), Kathrina Dankl (Designer), and Andreas Rumpfhuber (Architect and architectural theorist) © MAK/Mona Heiß

In 2017 the MAK carried out a total of 67 events (excluding rentals), including further highlights such as the meanwhile traditional MAK DAY on 26 October 2017, the participation in the ORF Long Night of Museums (7 October 2017), as well as the conference *RUDOLF VON EITELBERGER: Networker in Art History* (27 – 29 April 2017), at which three long-established Viennese art institutions (University of Applied Arts Vienna, Department of Art History of the University of Vienna, and the MAK) honored their founding father Rudolf von Eitelberger (1817–1885), and the presentation of the top-class publication *EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection* edited by the MAK (7 March 2017).

A symposium on the topic *ECONOMY IN TRANSITION: How do we design social and economic change* (23 June 2017), held as part of the VIENNA BIENNALE 2017, and organized by the Council for a 21st Century Progressive Economy, dealt with issues in connection with digitalization.

A top-class MAK DESIGN SUMMIT (30 September 2017), an event as part of the MAK FUTURE LAB in cooperation with the VIENNA DESIGN WEEK, sponsored by the Austrian Ministry for Transport, Innovation and Technology, and organized in the framework of the VIENNA BIENNALE 2017, stood under the motto of *Artificial Intelligence–Genuine Emotions: How Robots Shape Our Lives*.

On 5 December 2017 the porcelain expert Annette Ahrens presented the book *SAMM-LUNG FALTUS: Wiener Porzellanfiguren des Rokoko* (Album Verlag, Vienna). This book launch heralded the beginning of the MAK's wide range of activities on the occasion of the 300 year anniversary of the Vienna Porcelain Manufactory (1718–2018) which will end with the major exhibition *300 Years of the Viennese Porcelain Manufactory* (16 May – 23 September 2018).

(All events archived in review at MAK.at)

## MAK Collection

In 2017 the MAK's unique collection of works on applied art, design, architecture, and contemporary art was enhanced with superb objects in almost all of its specialized collections. A total of €270,856.00 was invested in purchases, €54,001.86 of which came from the Austrian Galerienförderung [Gallery Fund]. In addition to this the MAK received donations amounting to €482,213.23 in 2017.

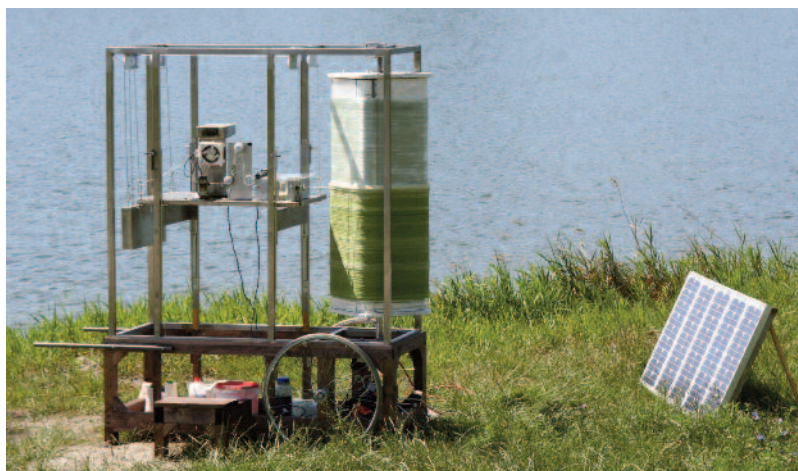
## Acquisitions

The most significant new acquisition in 2017 was the *Sitting Machine* (Vienna, ca. 1906/08, Design: Josef Hoffmann, Execution: Jacob & Josef Kohn), one of Hoffmann's the most famous designs, purchased for the MAK Furniture and Woodwork Collection. The so-called *Morris Chair*, with its adjustable backrest, is believed to have been the inspiration for this design. Yet another important piece of furniture was also acquired, namely the writing- and drawing table combination *Initiative So, Arbeitsplatz 11* [Initiative So, Workplace 11] (Vienna, 1973–1977, Design: Robert Maria Stieg, Execution: E. R. Svoboda & Co), which is one of the most interesting pieces of Austrian furniture from the 1970s.

The solar powered production apparatus for small pieces of furniture *The Idea of a Tree – Recorder One* (Vienna, 2008/09, mischer'traxler studio) was purchased for the MAK Design Collection. Using solar power, this apparatus converts the sun's energy into one object per day. In a way similar to the growth of rings in trees, it lets objects like lamps, stools, or vases grow. Other notable new acquisitions include the *Schönberg-Schrank* [Schönberg Wardrobe] (2013) from Mathias Poledna, as well as two works from Kerstin von Gabain: *Ohne Titel #7* [Without Title #7] (2017) and *My friend's leg* (2017) in the MAK Contemporary Art Collection.

The MAK Glass and Ceramics Collection was augmented by a number of objects from Austrian ceramists, for example Matthias Kaiser, Petra Lindenbauer, Sandra Haischberger, and Gottfried Palatin, whereby the focus was placed on sets made for Viennese top gastronomic locations.

The MAK Metal Collection also made important new acquisitions: A flower basket from Koloman Moser (Vienna, 1906, Execution: Wiener Werkstätte), the brooch *Horizons* (2016) from Margit Hart, an electric kettle from Peter Behrens (1909), as well as a pair of candlesticks from Carl Schweiger (Vienna, 1806). The MAK Library and Works on Paper Collection was able to purchase 388 sketches for hand-craft objects and 54 architectural plans fol-



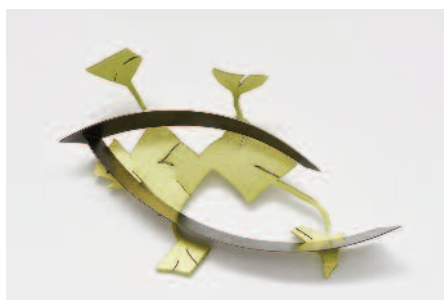
mischer'traxler studio, *The Idea of a Tree – Recorder One*, Vienna, 2008/09 © mischer'traxler studio



Josef Hoffmann, *Sitting Machine*, Vienna, ca. 1906/08  
Execution: Jacob & Josef Kohn © MAK/Georg Mayer



Peter Behrens, *Electric Kettle*  
Execution: AEG Bing Werke,  
Nürnberg, 1909 © MAK/Georg Mayer



Margit Hart, *Brooch Horizons*, 2016 © MAK/Georg Mayer



Petra Lindenbauer, *Collection Steirereck*, 2017  
© Konrad Limbeck

lowing the exhibition *JOSEF FRANK: Against Design* (2016). This included the plans for the Werkbund Housing Project in Stuttgart and the Villa Bunzl in Vienna. The MAK Library and Works on Paper Collection also purchased 21 jewelry designs, including designs from Erwin Lang among others, and a significant stock of design drawings for goldsmith works from the 1930s. In addition to the historical designs

from the 19th century, the stock now also included designs from one of the leading Purveyor to the Imperial and Royal Court of that time, A. E. Köchert.

## Donations

At the initiative of the MAK ART SOCIETY (MARS) two helmets, *Minotaur Head with Sutures* and *Medusa 2* (both 2012), from the American-Israeli architect, designer, and professor at MIT Media Lab, Neri Oxman, found their way into the MAK Design Collection. Inspired by figures from Greek mythology, they are designed as shock-absorbing safety helmets made of suture material. Based on the mathematical model of the Gosper curve, the sutures expand the surface of the helmet and so increase the mechanical flexibility.

The MAK Asia Collection were supplemented with 20 color woodblock prints and two watercolors by Ishikawa Toraji (1875–1964), this included the complete series *Ten Female Nudes*. This generous gift was given to us by the artist's granddaughter, Yuka Komatsu, who lives in Vienna.

Yet another significant donation was given to the MAK by the collector Hermi Schedlmayer: 12 objects, 135 drawings, and blueprints from the Viennese architect Otto Prutscher are now to be found in the MAK Glass and Ceramics Collection, Library and Works on Paper Collection, and the Metal Collection.

The MAK Library and Works on Paper Collection also received 7 application plans and designs from Atelier Hollein for the reconstruction of the jewelry shop Schullin am Graben (1973) as a gift.

The MAK Metal Collection received the donation of 8 cartons with documents, design drawings, sketches, calculation books, diverse metal and wood models, complete and incomplete workpieces, and a ceiling light from Caja Hagenauer for the Franz Hagenauer Legacy section of its collection.



Ishikawa Toraji, *Playing, Tokyo, 1936* © MAK/Georg Mayer



Erwin Lang, Jewelry design for jeweler Köchert, ca. 1930 © MAK/Georg Mayer



Neri Oxman, *Medusa 2, 2012* © MAK/Georg Mayer

## MAK Library and Works on Paper Collection



MAK Reading Room © MAK/Georg Mayer

With over 250 000 books on applied art, fine arts, art theory, and architecture from the 16th century to the present the MAK Library and Works on Paper Collection is one of the most important institutions of its kind in Europe. The collection was extended through the addition of 2 522 publications in 2017, 1 493 of which were purchased, 698 which were donated, 68 being sample copies and 263 through publication exchange. The Works on Paper Collection comprises circa 400 000 exhibits, including 17 000 design drawings from the Wiener Werkstätte Archive. The MAK Library and Works on Paper Collection is the last institution world-wide to unite art and

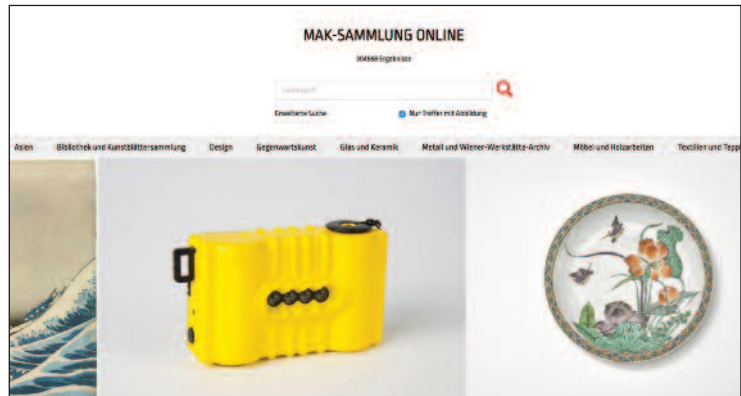
books. By way of the library's reading room the public can gain access not only to the comprehensive stock of literature, but also to the Works on Paper Collection.

In 2017 a total of 10 382 enthusiasts frequented the Reading Room, which is accessible by showing a picture ID and is equipped with laptop plug-in connections, WLAN, computers, copiers, and the most modern book scanners. Designed by Ursula Aichwalder and Hermann Strobl in 1993, it offers current scientific journals, lexicons, art guides, and literature on the current exhibitions in its open-shelf section.

# MAK Research Projects 2017

## MAK Collection Online

The research activities of the curators of the MAK Collection concentrated particularly on the continued growth of the museum's database. Since February 2017 the MAK's digital collection database (MAK Collection Online, collection.MAK.at) has been available to the general public. Master data and image data on 230 000 objects from the MAK Collection areas—Asia, Design, Contemporary Art, Glass and Ceramics, Furniture and Woodwork, Metal and Wiener Werkstätte Archive, Textiles and Carpets—and the MAK Library and Works on Paper Collection are now retrievable online for both private and scientific research purposes. In 70 000 further entries additional information on the artists involved and the executing companies is also given. At the end of 2012 the MAK was commissioned by the Federal Chancellery to develop a central *Image Database/Collection and Museum Management System (C/MMS)* of the MAK Collection. The goal was to carry out the digital collection and standardization of the master



data and to establish a central image database based on the Collection and Museum Management Systems purchased from Adlib. Already in December 2015 the results were made available online in an initial version. After this version was optimized last year it is now possible to create and secure object lists and to make direct online inquiries to the museum's Repro Department regarding the

reproduction of image material. Extensive information on individual objects is also available in English. The long-term goal is to make the MAK's entire collection, which at any given time can be exhibited only to a limited extent in the museum, available in the World Wide Web.



Hand drawing (coati, leopard, puma, civet cat, snow leopard), decorations for plate rim, Vienna, 1st half 19th c. © MAK

## Research projects of the individual MAK Collection areas

Approximately 20 research projects were realized by the curators of the MAK Collection in 2017. The research activities which were carried out for the MAK Glass and Ceramics Collection in preparation for the exhibition *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY* (16 May – 23 September 2018) were among the most important. After being closed in 1864, the artistic legacy of the Vienna Porcelain Manufactory, which was established in 1718, became part of the collection of the Imperial Royal Austrian Museum of Art and Industry, as it was called at that time, and since then constitutes one of the most important parts of the MAK Ceramics Collection and the Library and Works on Paper Collection. In a research project which started in 2012, the inventory from the inherited collection from the Vienna Porcelain Manufactory (since 1744 the Imperial Porcelain Manufactory, Vienna) was processed, redefined, and dated.

Starting from the completed cataloging of the tile collection from Islamic countries, mainly from Syria/Damascus, the MAK Asia Collection began with the processing of a topic which has until now barely been worked on: the history of the collection of objects from Egypt and Syria. One focus was on the donations made by the architect Franz Schmoranz Jr.



Franz Schmoranz Jr., Wall fountain from the *Arabian Room* (Detail), 1883 © MAK

[1845–1892], which make up a major portion of the MAK Collection of tiles from Ottoman times.

The MAK Design Collection realized three research projects in the context of its preparations for the VIENNA BIENNALE 2017: *Robots. Work. Our Future.* The project *Design between Human and Machine* deals with the topics of science-fiction, robots, AI, smart devices, and smart cities from a design perspective. Under the title *Human Enhancement – der Mensch als Gestaltungsaufgabe* [The Human as a Design Task] the expansion and “optimization” of human possibilities through the use of new technology was investigated. *New Work. New Design* (in the context of the *City-Factory* in the framework of the cooperation MAK/departure for the VIENNA BIENNALE 2017) focused on the core topics of collaboration, co-creativity, algorithms as design tasks, and commons. In addition to this the MAK Design Collection analyzed the term design against the backdrop of digitalization in relation to the planned new conception and designing of the MAK DESIGN LAB.

The MAK Library and Works on Paper Collection succeeded in completing a multi-year research project: the publication of the extensive collection of ex libris, playing and visiting cards, papers, greeting cards, dust jackets, promotion materials, and poster stamps. The inventory has been available for download on the website “MAK Collection Online” since March 2017. As a conclusion to this project the comprehensive work entitled *EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection* was published. The MAK Library and Works on Paper Collection also contributed 34 000 objects to the GRAPHIKPORTAL, an international joint database, which collectively publishes graphic collections, picture archives, photographic libraries, and libraries in the internet. In contrast to the online catalog of a museum, the GRAPHIKPORTAL is to be understood as a superordinate collection—as a “collection of collections.”

The Hagenauer Archive was one of the key research projects carried out by the MAK Metal Collection and Wiener Werkstätte Archive in 2017. Starting in March 2015, the collection inherited from the Viennese metalworking company Hagenauer was transferred to the MAK in three lots. In addition to visually inspecting the lots and ordering them into object groups the taking of inventory (own probate inventory) was continued.



Cornelis Floris, Mask head, sheet from the series *Pourtraicture ingenieuse de plusieurs Facons de Masques. Fort utile aux painctres, orseures, Taillieurs de pierres, voirriers et Taillieurs dimages* (ed. by Hans Liefrinck), Antwerp, 1555 © MAK

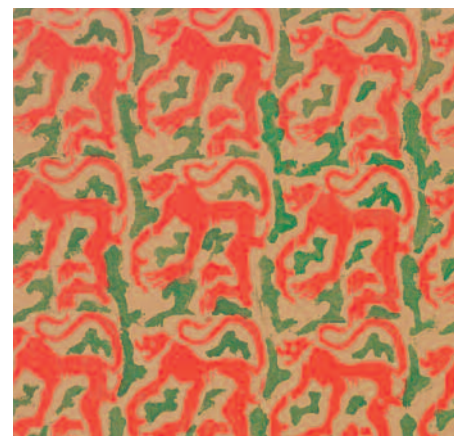


Wrapping paper for Aldo Becca brand oranges (Imola), Italy, 1950–1960 © MAK



Karl Hagenauer, Window dressing for hats, Vienna, 1932; Design on tracing paper © MAK/Maria-Luise Jesch

Alongside the preparation work for the exhibition *POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* (30 May – 30 September 2018), which sets its focus on the lasting influence of Wagner’s epochal works on other architects and designers, the MAK Furniture and Woodwork Collection began with a comprehensive scientific analysis of the topic of bentwood furniture as one of the main foci of its research activities in 2017. The MAK has a unique collection of bentwood furniture, mainly from the company Thonet, but also from competing companies such as J. & J. Kohn. This exceptional collection will be presented in 2019 in a large exhibition accompanied by a comprehensive publication, on the occasion of the 200th anniversary of the establishment of Thonet.



Maria von Uchatius, Design for an endpaper, School of Arts and Crafts of the Imperial Royal Austrian Museum of Art and Industry, Vienna, ca. 1905 © MAK



Franz Hagenauer, Horse, Vienna, 1986; Cardboard stencil © MAK/Maria-Luise Jesch

## EU Projects 2017

Interreg Project

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

The MAK is the lead partner of the Interreg Project *Bilateral Design Networks* which will organize exhibitions, workshops, and other events on Central European Modernism in Austria and the Czech Republic from 2017 until 2019.

The project *Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity* contributes to the preservation, protection, and broader communication of Central European Modernism. The common roots of Czech and Austrian Modernism which can be traced back to the cooperation of artists and architects from both countries (Josef Hoffmann, Adolf Loos, Otto Wagner, and Koloman Moser) will be pointed out in particular.

Core activities include small exhibitions in Brno as well as in the Josef Hoffman Museum in Brtnice (A joint branch of the Moravian Gallery in Brno and the MAK, Vienna), an overhaul of the permanent exhibition of the Moravian Gallery in the Governor's Palace in Brno, and an exhibition series in the MAK in Vienna. As part of this project structural adaptations which are intended to improve the accessibility of the Josef Hoffmann Museum in Brtnice will also be carried out.

The project will be realized with financial support provided by the European Regional Development Fund and by the state budget of the Czech Republic.



Interreg Project

### ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region

The Art Nouveau architecture of the Danube region stands in the center of the two and a half year EU project *ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region* (2017–2019). In the course of four workshops urban planning aspects, issues regarding the protection of historical buildings and monuments, restoration measures, and the digital agenda on these topics will be discussed. As one of a total of seven participating institutions in all of Eastern Europe, the MAK has been given the opportunity to examine its valuable and comprehensive collection of exhibits from this creative period from a wider scientific perspective and to present this to the public. In Austria the MAK, together with other institutions which place their focus on architecture, occupies a central position in the pooling of project results.

The results of this partnership will be presented to the public in exhibitions (i.a. the annual ART NOUVEAU WORLD DAY), a mobile app, and a film. As a competence center for Art Nouveau in Austria the mandate of the MAK lies mainly in the scientific processing and digitalization of its own architectural collection which is to be made accessible to the public in a joint database.

Project co-funded by European Union funds (ERDF, IPA)



## Publications 2017

*THOMAS BAYRLE: Pattern Designer*, edited by Christoph Thun-Hohenstein, Nicolaus Schafhausen, and Bärbel Vischer, with texts by Spyros Papapetros, Nicolaus Schafhausen, Christoph Thun-Hohenstein, and Bärbel Vischer, German/English, 96 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2017. € 24.

*VIENNA BIENNALE 2017: Robots. Work. Our Future* Guide, edited by the MAK, German/English, 160 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2017. € 9.80.

*Hello, Robot. Design between Human and Machine*, edited by Mateo Kries, Christoph Thun-Hohenstein, and Amelie Klein, with contributions from Rosi Braidotti, Douglas Coupland, Anthony Dunne & Fiona Raby (Dunne & Raby), Christoph Engemann, Paul Feigelfeld, Gesche Joost, Amelie Klein, Carlo Ratti, Bruce Sterling, Marlies Wirth, i.a. Cover illustration: Christoph Niemann. Softcover, English, 328 pages, ca. 250 images, mainly in color. Vitra Design Museum, Weil am Rhein 2017. € 49.90.

*EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection* (MAK Studies 24), edited by Christoph Thun-Hohenstein and Kathrin Pokorny-Nagel, with contributions by Thorsten Baensch, Heinz Decker, Bernhard Denscher, Yasmin Doosry, Brigitte Felderer, Ingrid Haslinger, Claudia Karolyi, Annette Köger, Anita Kühnel, Kathrin Pokorny-Nagel, Teresa Präauer, Raphael Rosenberg, Anne-Katrin Rossberg, Stefan Sagmeister, Thomas Schäfer-Elmayer, Frieder Schmidt, Raja Schwahn-Reichmann, Elfie Semotan, Dieter Strehl, and Christoph Thun-Hohenstein. Editing: Kathrin Pokorny-Nagel, Anne-Katrin Rossberg. Graphic Design: Eva Dranaz, Jochen Fill, 3007, Vienna, www.3007wien.at. German/English, 464 pages, 600 color illustrations. MAK/Verlag für moderne Kunst, Vienna 2017. € 58.

*THE UNKNOWN WIENER WERKSTÄTTE: Embroidery and Lace 1906 to 1930*, edited and with texts by Christoph Thun-Hohenstein and Angela Völker, German/English, 144 pages with numerous color illustrations. MAK, Vienna/Arnoldsche Art Publishers, Stuttgart 2017. € 35.

All publications are available at the MAK Design Shop and at MAKdesignshop.at

## MAK Branches



MAK Branch Geymüllerschloßel  
Exterior view © Peter Kainz/MAK

### MAK Branch Geymüllerschloßel

Pötzleinsdorferstraße 102, 1180 Vienna

The Geymüllerschloßel in Pötzleinsdorf has been run as a branch of the MAK since 1965. Built on commission as a “summer house” for the merchant and banker Johann Jakob Geymüller (1760–1834) in 1808, this is now one of the few places in Austria that provides an authentic insight into the variety of Biedermeier interior decoration. In addition to the permanent exhibition of 160 exquisite Old-Viennese clocks from the collection of Franz Sobek, there is also Empire and Biedermeier Style furniture from the MAK Furniture and Woodwork Collection which enhances the overall impression of the Geymüllerschloßel, which also regularly offers temporary exhibitions. In the park surrounding this pleasure building the sculptural 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 The other Horizon* (1998/2004) portray a contemporary aspect to the dialogue with the past.

In 2017 the Geymüllerschloßel was open to the public every Sunday from 7 May to 3 December. In addition to this, regular guided tours and specialized guided tours, as well as a special program were offered on MAK DAY – Open House Day on 26 October 2017.



MAK Branch Geymüllerschloßel  
View of the drawing room © Gerald Zugmann/MAK

### 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 branch museums since 1995. 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 1942–1943 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.



Josef Hoffmann’s birth place, 2007  
© Wolfgang Woessner/MAK

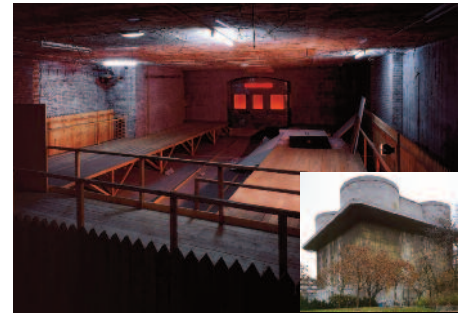
### Josef Hoffmann Museum, Brtnice

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 view, 2017 © Kamil Till/Mährische Galerie, Brno/MAK



Ilya and Emilia Kabakov,  
*Not everyone will be taken  
into the future*, 2001  
© Gerald Zugmann/MAK

MAK Tower  
Exterior view  
© Wolfgang Woessner/MAK

Due to a lack of official approval, the MAK Tower is currently closed to the public. The MAK is currently working on a new financing and restructuring concept.

Exhibition

### JOSEF HOFFMANN— OTTO WAGNER. On the Use and Effect of Architecture

Josef Hoffmann Museum, Brtnice

24 May 2017 – 6 May 2018

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection, and Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno

The exhibition *JOSEF HOFFMANN—OTTO WAGNER: On the Use and Effect of Architecture* was dedicated to the relationship of Josef Hoffmann (1870–1965) and his teacher Otto Wagner (1841–1918). The exhibition is held on the occasion of the 100th anniversary of the death of Otto Wagner in 2018. The support gained from Otto Wagner, not only within the framework of their work together but also in the Secession, had a crucial influence on Hoffmann’s career. The interaction of the working attitudes of these architects were demonstrated in the exhibition using ca. 50 designs, drawings, and photographs.

The exhibition was realized thanks to the financial support of the European Regional Development Fund, and was part of the project “Bilaterale Designnetzwerke” in the framework of the program INTERREG V-A Austria-Czech Republic.

The exhibition was held under the patronage of the Embassy of the Czech Republic in Austria.



JOSEF  
HOFFMANN  
MUSEUM

Interreg  
Österreich-Tschechische Republik  
European Regional Development Fund

MORAVSKÁ  
GALERIE

## MAK Center for Art and Architecture, Los Angeles: A Busy Year of Exhibitions and Events

835 North Kings Road, West Hollywood, CA 90069, USA

MAK Center for Art and Architecture, our friends and supporters, enjoyed a busy year of exhibitions and events in 2017, initiating new ideas and engaging new people. The year kicked-off the inaugural Summer Charette Series inviting local design firms to compete in a re-imagining of LA's residential landscape. The resulting exhibition *LUSH*, drew an amazing audience to the Schindler House celebrating the five winning teams' imaginative installations. Later in the year we exhibited our critically-acclaimed Pacific Standard Time show: *How to Read El Pato Pascual: Latin America's Disney and Disney's Latin America*. The ambitious scope of this exhibition included the work of 48 artists from over 10 countries.

At the Mackey Apartments, we enjoyed the work of two particularly accomplished resident groups as well as remarkable exhibitions from our *Garage Exchange Vienna – Los Angeles* program. In the spring former artists-in-residence Sabine Bitter and Helmut Weber partnered with Los Angeles-based artist Edgar Arceneaux to create an installation of new and archival work drawing from their shared history of the city's architecture. Later in the year Austrian artist Johann Lurf and local artist Brice Bischoff shared their highly individual though complimentary views of outer space, both through the literal creation of unidentified flying objects and film.

Beyond our ongoing exhibitions program, the past year marked a special effort to expand and improve our membership and clarify its benefits. The *Foodshop* salon series of private dinners at the Schindler House drew an exciting mix of curators, artists, architects, and writers, providing our supporters with the rare opportunity to experience the Schindler House as it was originally intended: as an intimate gathering place for the creative and curious to intermix.

The past summer also marked our first annual *Member's Pool Party*. Beating the heat with *Paloma's Paletas*, our supporters gathered around the Fitzpatrick-Leland House to enjoy an installation of site-specific paintings and sculptures. In addition to this celebration, members have also enjoyed preview receptions for our last four major exhibition openings as well as a ticket priority purchase and discount to our annual Architecture Tour fundraiser.

In anticipation of the Schindler House's Centennial in 2022, we have begun a fundraising effort to further restore and repair our three properties. This year we fully salvaged and conserved the original flooring of the Fitzpatrick-Leland property, as well as making multiple landscaping improvements. Mackey Apartment repairs are ongoing with a recent roof restoration, and we continue to support FOSH (Friends of the Schindler House) in their preservation efforts on Kings Road.

As we begin our programming for 2018, we look forward to an incredible line up of events and exhibitions, beginning with the recently opened *The Conscientious Objector*, a group show featuring local and international artists and performances, in collaboration with Public Fiction. An exhibition with *Social Pool* artist Alfredo Barsuglia in collaboration with Alice Könitz will open at the Mackey Garage Top. We are also thrilled to announce the return of *Foodshop* this spring and the *MAK Games*, our biannual fundraiser, which will return to its original location at the Sheats-Goldstein House, designed by John Lautner.

In the summer, we will install *The Art of Engineering*, an exhibition exploring the secret history of Skidmore, Owings and Merrill's structural engineering of monumental works of art, from the *Chicago Picasso* sculpture (1967) to James Turrell's *Roden Crater* project. To close out 2018, we plan to showcase an original installation and sound piece by *Edmund de Waal*, specifically inspired by the Schindler House. These are just the highlights—we are very much looking forward to the year ahead!

**Priscilla Fraser**, Director, MAK Center, 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



MAK Center for Art and Architecture, Los Angeles  
Fitzpatrick-Leland House (R. M. Schindler, 1936), Exterior View © MAK Center L.A./Kimberli Meyer



## Exhibitions



Exhibition Opening *You may add or subtract from the work: On the work of Christopher D'Arcangelo and Michael Asher*, 19 April 2017 © MAK Center/Mimi Teller

### You may add or subtract from the work: On the work of Christopher D'Arcangelo and Michael Asher

Mackey Garage Top  
23 March– 23 April 2017  
Curators: Simon Leung, Sebastien Pluot

Michael Asher (1943–2012) and Christopher D'Arcangelo (1955–1979) formulated convergent yet distinct practices centered on the critical analysis of the structural conditions of art. With documents of works by Asher and D'Arcangelo (including six films by Dean Inkster and Sebastien Pluot with Stephen Antonakos, Benjamin H. D. Buchloh, Daniel Buren, Ben Kinmont, Naomi Spector, and Lawrence Weiner), and works by Dorit Cypis, Ben Kinmont, Silvia Kolbowski, Emilie Parendeau.



Exhibition Opening *Wasser*, 9 March 2017  
© MAK Center/Mimi Teller

### Mandla Reuter: WASSER [Water]

A solo exhibition of work by Mandla Reuter at the Schindler House  
A group exhibition curated by Mandla Reuter at the Fitzpatrick-Leland House  
10 March– 4 June 2017

The sparse installation at the Schindler House complemented the main work, in which a raw snow-white marble block was quarried from the island of Thasos, Greece, and loaded into a shipping container arriving at the Port of Los Angeles, becoming an extended but crucial part of the exhibition. This choreography of sequence and staging created a narrative of construction, utopian or dystopian.

Reuter invited several artists from L.A. and abroad to help him inhabit the Fitzpatrick-Leland House: Kathryn Andrews, Juliette Blightman, Kerstin Cmelka, Morgan Fisher, Gina Folly, Alejandro De La Guerra, Karl Holmqvist, Margaret Honda, Halina Kliem, Alice Konitz, Fabian Marti, Jill Mulleady, Shariah Nashat, Carissa Rodriguez, Nora Schultz, and Alexander Wolff.

### Garage Exchange Vienna – Los Angeles

#### Sabine Bitter & Helmut Weber / Edgar Arceneaux: As a text differs from a book, an image differs from an archive

Mackey Garage Top  
11 May– 30 July 2017

For this eleventh iteration of the Garage Exchange series, former artists-in-residence Sabine Bitter and Helmut Weber worked together with celebrated artist Edgar Arceneaux. Reyner Banham's influential love-letter to the Southland, *Los Angeles: The Architecture of Four Ecologies* (1971), which changed the cultural perception of L.A. and its urban evolution, served as a framework for Bitter and Weber's ensembles of archival imagery, juxtaposed with Arceneaux's practice of sugaring books, a process where books are immersed in sugar and water for months, and the accumulated crystals transform into sculptures that reflect on notions of knowledge production and the book as an object.



Exhibition Opening *Garage Exchange Vienna – Los Angeles: Sabine Bitter & Helmut Weber / Edgar Arceneaux*, 11 May 2017 © MAK Center/Esteban Schimpf



Exhibition Opening, 9 November 2017  
© MAK Center/Mimi Teller

## Garage Exchange Vienna – Los Angeles

### Gravity's Peacock: Johann Lurf & Brice Bischoff

Mackey Garage Top  
9 November 2017 – 6 January 2018

For this twelfth iteration of the Garage Exchange series, former Artist-in-Residence Johann Lurf worked together with L.A.-based photographer Brice Bischoff. Using film stills, Lurf presented an archive of earths created and imaged by the movie industry: earths created and imaged before the actual earth was ever observed from space; earths created to be imaged after the famous Blue Marble photograph taken by Apollo 17 astronauts; earths created and imaged through vivid, virtual illustration in recent film. As a counterpoint, Bischoff exhibited work from his photographic book and sculptural series, *Halo Snuffers*, depict forms floating in space, draped on other forms, changing color and luminosity, appearing digitally composited, virtual, and holographic. New sculptures created for the exhibition were in direct conversation with Lurf's cinematic mining: lo-fi molds were made of small sections of significant filming locations in Los Angeles and finished with the same retro reflective material driving Bischoff's photographs.

## LUSH

Charrette at the Fitzpatrick-Leland House  
Schindler House  
17 June – 6 August 2017  
Curators: Priscilla Fraser and Mia Lehrer

California's drought is a domestic challenge to be taken on at the level of each front and backyard throughout the state's cul-de-sacs. The *Lush* charrette project used the MAK Center's Fitzpatrick-Leland House to ask leading landscape architects across the city to consider solutions both radical and practical. The program offered the opportunity to use the rarefied site of a Schindler building to consider issues relevant to the current California water crisis.



Exhibition Opening, 17 June 2017  
© MAK Center/Joshua White

Following the invited call for proposals, charrette process, and jury symposium, the five exhibiting teams were: Landscape Studio I Bestor Architecture; SALT Landscape Architects; Naomi Sanders; Superjacent; and Terremoto.

### How to Read El Pato Pascual: Disney's Latin America and Latin America's Disney

Joint Exhibition as part of Pacific Standard Time: LA/LA at the Schindler House and Luckman Fine Arts Complex at Cal State LA  
9 September 2017 – 14 January 2018  
Curators: Lerner and Ruben Ortiz-Torres

*How to Read El Pato Pascual* was an exhibition of over 150 works by 48 Latin American artists who investigate and challenge nearly one hundred years of cultural influence between Latin America and Disney. The joint exhibition explored the idea that there are no clean boundaries between art, culture, and geography, and deconstructs how such notions are formed and disputed.

The exhibition's curators examined Disney's long engagement with Latin American culture to show that Disney cartoons cannot be seen as something simply exported to the rest of the Americas and then passively received. Like any other cultural force or mythology in Latin America, Disney imagery has always been quickly reinterpreted, assimilated, adapted, cannibalized, syncretized, and subverted by artists.

The exhibition included works by Lalo Alcaraz, Florencia Aliberti, Sergio Allevato, Pedro Alvarez, Carlos Amorales, Rafael Bqueer, Mel Casas, Alida Cervantes, Enrique Chagoya, Abraham Cruzvillegas, Minerva Cuevas, Einar and Jamex De la Torre, Rodrigo Dorfman,



Exhibition Opening, 9 September 2017  
© MAK Center/Mimi Teller

Dr. Lakra, El Ferrus, Demian Flores, Pedro Friedeberg, Scherezade Garcia, Alicia Mihai Gazcue, Arturo Herrera, Alberto Ibanez, Claudio Larrea, Nelson Leirner, Fernando Lindote, Jose Rodolfo Loaiza Ontiveros, Marcos Lopez, Jose Luis and Jose Carlos Martinat, Carlos Mendoza, Pedro Meyer, Florencio Molina Campos, Mondongo, Jaime Munoz, Rivane Neuen-schwander, Rafael Montanez Ortiz, Nadin Ospina, Leopoldo Pena, Liliana Porter, Artemio Rodriguez, Agustin Sabella, Daniel Santoro, Mariangeles Soto-Diaz, Magdalena Suarez Frimkess, Antonio Turok, Meyer Vaisman, Ramon Valdiosera Berman, Angela Wilmot, Robert Yager, and Carla Zaccagnini.

## Artists and Architects-in-Residence



Exhibition Opening *Final Projects: Group XLIII*, 17 February 2017

© MAK Center/Joshua White



Exhibition Opening *Final Projects: Group XLIV*, 28 August 2017

© MAK Center/Esteban Schimpf

### Final Projects: Group XLIII

Mackey Apartments & Garage Top  
17 – 26 February 2017

An exhibition by the 43rd group of MAK Center Artists and Architects-in-Residence: Petrit Halilaj and Alvaro Urbano, Nico King, and Anas-tasiya Yarovenko.

### Final Projects: Group XLIV

Mackey Garage Top  
20 August – 4 September 2017

An exhibition by two members of the 44th group of MAK Center Residents: Alina Schmuch and Anna Jermolaewa.



## Events and Collaborations

### Elastic Architecture: Frederick Kiesler and Design Research in the First Age of Robotic Culture

Book release and panel discussion at the Schindler House  
3 June 2017

Reception, interdisciplinary panel discussion with presentations, and book launch with Annie Chu, Joe Day, Tom Gunning, Julia Koerner, Jimenez Lai, Priscilla Fraser, and Stephen Phillips.

### How to Read El Pato Pascual: Book Release & Discussion

Schindler House  
1 October 2017

Panel discussion with curators Fabián Cereijido, Jesse Lerner, Rubén Ortiz-Torres, and Chilean scholar Angela Vergara, moderated by author Jessica Ceballos y Campbell to celebrate the book launch of *How To Read El Pato Pascual: Disney's Latin America and Latin America's Disney* (Black Dog, 2017).

## ÅYR: Architects-in-Residence

7 July – 14 September 2017

Architects-in-residence ayr presented a series of salon-style events throughout the summer. ayr (formerly AIRBNB Pavilion) is an art collective focusing on interiors, domesticity, internet, and the city. Three of the four members, Alessandro Bava, Luis Ortega Govela, and Octave Perrault, were in residence as part of the MAK Center program.

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Exhibition Opening  
*Final Projects: Group XLIV*  
17 February 2017  
© MAK Center/Esteban Schimpf

## MAK Architecture Tour

Inglewood, California  
2 December 2017

MAK Center continued the tradition of annual architecture tours by highlighting three houses designed by R.M. Schindler to promote and redefine modern, affordable living in 1940s Los Angeles. Five years before there were any Case Study Houses, Schindler, in collaboration with his draftsman E. Richard Lind, set out to develop a series of three small houses: flexible in both their open floor plans and easy indoor-outdoor circulation, and designed to meet the universal needs of single-family housing. The tour celebrated the restoration and renovation of these historically significant houses previously inaccessible to the public.

## Art Education in the MAK: From Classical to Interactive

With more than 14 500 participants in more than 1 200 guided tours and 155 workshops the MAK and its art education program managed to break the museum's own record in 2017. The MAK traditionally offers a broad spectrum of educational services for all age groups, levels of education, and nationalities: from traditional guided tours and workshops to the well-established children's program MINI MAK, a comprehensive program for schools, and WEDNESDAYS AT THE MAK (dialog-oriented tour with further discussion in the restaurant Salonplafond im MAK), and on to the multi-



Guided tour at the ORF Long Night of Museums in the MAK © MAK/Mona Heiß



MAK Art Education with Smartwatch app in the exhibition *handiCRAFT: Traditional Skills in the Digital Age* © MAK/Mona Heiß

medial tablet app for the permanent exhibitions Vienna 1900, Asia, and Carpets.

In 2017 the content-related focus areas of the art educational programs were oriented on the large-scale exhibitions: *handicraft: Traditional Skills in the Digital Age* offered a wealth of topics related to handcrafted production. Starting with the historical development of various handicraft techniques and how they changed in the digital age, the MAK placed a special focus on vocational orientation and cooperation with vocational schools, technical high schools, and new middle schools. The educational program in connection with the VIENNA BIENNALE focused on the exhibition *Hello, Robot. Design between Human and Machine*, while the exhibition *THOMAS BAYRLE: If It's Too Long—Make It Longer* on the imparting of knowledge on the topic of ornamentation also inspired the very young visitors. In 2017 a focus on educational sessions with practical applications for those training to become daycare workers [Bafep = College for Pre-school and Nursery Education] in order to position the MAK more strongly in this area.



MINI MAK Summer Vacation Activities in the context of the VIENNA BIENNALE 2017 © MAK/Mona Heiß

The VIENNA BIENNALE app turned into a great success: It had already been developed for the premiere of the VIENNA BIENNALE 2015 (iOS and Android) and with the support of the digital content partner T-Mobile Austria it was expanded in 2017. The app offered users audio tours and the possibility to interact with selected exhibitions.

On the occasion of the VIENNA BIENNALE 2017. *Robots. Work. Our Future* and within the framework of the exhibition *CityFactory: New Work. New Design*. the charitable organization Caritas



MAK App for Tablets © MAK/Mika K. Wisskirchen

provided a workshop under the title *Social Furniture 2.0* for asylum seekers. Here, under the supervision of a workshop manager, the asylum seekers produced furniture for purposes of public benefit according to the plans of the designer team E00S.

With the *MAK FUTURE LAB for Citizen Science* the MAK, in cooperation with the Federal Ministry of Science, Research and Economy, developed a format for dealing with the topics of smart city, Digital Modernity, and the future world of work. "Where does the potential of Citizen Science lie as concerns the urban future? And what vital role can design methods play in this process?" These were just two of the central questions in a series of workshops with students and senior citizens conceptualized and carried out by the designer team Vandasye, the designer Kathrina Dankl, the architect and architectural theorist Andreas Rumpfhuber, and the MAK.

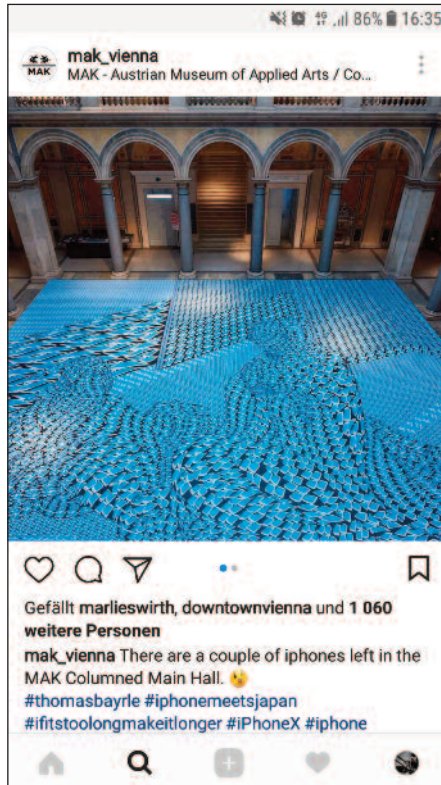
With numerous high resolution images of its collection highlights and virtual tours through the Museum and the Geymüllerschloß the MAK has been part of the growing virtual art portal Google Arts & Culture since the end of May 2017.

# Marketing 2017: Omnichannel present

2017 started with a lively exchange between the visitors and craftspeople who were invited to take part in a live workshop within the framework of the exhibition *handicraft: Traditional Skills in the Digital Age*. In addition to two action weekends, the MAK ON TOUR WORKSHOP SPECIALS on violin makers, shoemakers, and master decorators also allowed the MAK to present the multifaceted sectors of craftsmanship to a wider audience.

The MAK ON TOUR trip to the Josef Hoffmann Museum, Brtnice, Czech Republic, a joint branch of the Moravian Gallery in Brno, Czech Republic, and the MAK, Vienna is an annual highlight for visitors. The special exhibition *JOSEF HOFFMANN—OTTO WAGNER: On the Use and Effect of Architecture* was presented at this venue in 2017.

Using an omnichannel communication strategy, as was used for the exhibitions *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* and *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*, it was possible to specifically address a design-minded audience. A unique spectacle was offered to the visitors upon their entry to the exhibition *THOMAS BAYRLE: If It's Too Long—Make It Longer*: namely the installation *iPhone meets Japan*, 2017, which encompassed the entire floor of the MAK Columned Main Hall, became a very popular social media motive for the visitors.



Instagram Screenshot on the MAK exhibition *THOMAS BAYRLE. If It's Too Long—Make It Longer* © MAK

In 2017 the use of videos in digital communication was intensified, for example using exhibition trailers, behind the scenes glimpses, and Instagram stories at events and current exhibitions. Organic reach and follower growth on all relevant social media channels could be increased significantly in 2017, and the MAK was able to solidify its position as a digital platform in the Social Web.



Opening of the *VIENNA BIENNALE 2017: Robots. Work. Our Future*, 20 June 2017 © MAK/Mona Heiß

The *VIENNA BIENNALE 2017*, with its numerous exhibitions and a comprehensive supporting program connected to the topic *Robots. Work. Our Future*, became a true public attraction, and strengthened the MAK's position as a venue of innovation and experimentation. On the occasion of the *VIENNA BIENNALE* the new event series *MAK FUTURE LAB* was started. This series provides a platform for interaction with socially, ecologically, culturally, and economically sustainable market economy models and explores what influence or effects design, architecture, and visual art have on these models.



Poster and screenshot of the promotion spot on the MAK exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* on YouTube © MAK

In 2017 the MAK continued in its aspiration to act as a forum for creative discussion by means of taking part in diverse co-operations, for example in the *VIENNA DESIGN WEEK*, the *VIENNA ART WEEK*, the *viennacontemporary*, the *Museum 2061* (an initiative of the Museumsbund Austria, the MAK, and the KHM), the *Forum Alpbach*, the *Vienna Chamber of Labor*, and the *Forward Festival*.

# MAK Press and Public Relations

## Nationally and internationally multimedial

In 2017 the press and public relations work of the MAK was dominated by the second VIENNA BIENNALE. This event was organized through the cooperation of the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, the Vienna Business Agency, and the Austrian Institute of Technology as a non-university research partner. In addition to the communicating of the six exhibitions presented in the MAK, the MAK Press and Public Relations Department was entrusted with the responsibility of the general communication of the VIENNA BIENNALE 2017: *Robots. Work. Our Future*. A multistage, multi-channel communication concept, which started already in fall of 2016, resulted in an almost 850 page press review with news coverage in almost all Austrian daily newspapers, weekly and monthly periodicals, art and architecture magazines, online media, radio, and television. A focus on international communication and press trips carried out by selected interna-

tional journalists, resulted in great international media coverage for the VIENNA BIENNALE 2017. For the first time not only the pre-press conferences, but also the launch press conference were broadcast live via Facebook, through which additional attention from influencers could be attracted. The VIENNA BIENNALE was once again purposefully used to further strengthen the MAK's extensive international media distributors.

Along with the VIENNA BIENNALE, the entire MAK exhibition and event program and all other activities of the institution were given a new medial presence on Google Arts & Culture. The high level of media interest in the MAK's outstanding collection of contemporary art is documented in the comprehensive collection of press reviews on the exhibitions *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* (a cooperation between the MAK and le Stanze del Vetro), *GLASSES FROM THE EMPIRE AND BIEDER-*

*MEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn, and BOOK COVERS OF THE WIENER WERKSTÄTTE* in the MAK Works on Paper Room. The exhibitions which were opened in the second half of the year, THOMAS BAYRLE: *If It's Too Long—Make It Longer* and *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*, a cooperation between the University of Applied Arts Vienna and the MAK, were especially successful in the national media.

The intra-departmental communicative corporate identity was further sharpened: The press portal on the MAK website was relaunched, the MAK Blog was extended in content, and the digital press releases were made interactive in order to fit contemporary standards. In the fall of 2017 the range of tasks for which the department is responsible was extended to include the development of a sponsoring dossier.

## Selected Press Comments

**"The over 300 objects, mainly from the outstanding MAK Glass and Ceramics Collection, are colorful, fascinating, rich in forms, and extremely fragile."**

Werner Rosenberger on the exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937*, in: *Kurier*, Vienna, 23 January 2017

**"This Art Nouveau efflorescence of experimental glass art shows an almost pornographic overview in the form of an obstacle course of extremely elegant display cases, which are mirrored on the floor (Michael Embacher)."**

Almuth Spiegler on the exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937*, in: *Die Presse*, Vienna, 18 January 2017

**"What is presented to the public here in classical black display cases and without a lot of staging is true eye candy. Lovers of everything beautiful just have to swoon."**

Thomas Gabler on the MAK exhibition *GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn*, in: *Kronen Zeitung*, Vienna, 1 February 2017

**"There's nothing new about conspicuous consumption—Imperial Vienna understood very well how to sweeten everyday life with things of beauty. It was 'Glassmania', said director Christoph Thun-Hohenstein, opening the sumptuous new show of ornamental glass from the Imperial and Biedermeier period (about 1750–1850) at the Museum of Applied Arts (MAK)."**

Simon Ballam on the exhibition *GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn*, in: *Metropole*, Vienna, March 2017

**"While the first Vienna Biennale went overboard with the comprehensive them 'Social Change,' the second edition presents itself in a convincing and compact form."**

Nicole Scheyerer on the *VIENNA BIENNALE 2017: Robots. Work. Our Future*, in: *Falter*, Vienna, 21 June 2017

**"Not only great possibilities, but also great dangers lie in digital technology. In order to make sure that the latter don't gain the upper hand, one has to do something, namely not only use our all too beautiful, all too smart, and all too new devices, but also think every once in a while about what one is actually doing."**

Roman Gerold on the exhibition *Hello, Robot. Design Between Human and Machine* presented in the VIENNA BIENNALE 2017, in: *Der Standard*, Vienna, 21 June 2017

**"Using such simple means and many exhibits, the exhibition succeeds in extruding and in making our ambivalent attitude toward new technology visible."**

Susanne Koeberle on the exhibition *Hello, Robot. Design Between Human and Machine* presented in the VIENNA BIENNALE 2017, in: *Neue Zürcher Zeitung*, Zurich, 11 August 2017

**“É una Biennale, che aspira a offrire scenari, per un futuro migliore; un catalizzatore che inviti le persone a cocreare un’umana civiltà digitalizzata,’ come afferma il fondatore e direttore Christoph Thun-Hohenstein.”**

(“It’s a Biennale which aspires to offer a setting for a better future; a catalyst inviting people to work together to create a digital society which respects humanity;’ as the initiator and director Christoph Thun-Hohenstein underlines.”)  
Federico Florian, in: *Il Giornale dell’Arte*, Turin, 1 August 2017

**“No matter. The future of work is a crucial subject, and models in which life melds with art are precisely what needs undoing.”**

Pablo Larios on the exhibition *Hello, Robot. Design Between Human and Machine* presented in the VIENNA BIENNALE 2017, in: *frieze.com*, Berlin, 7 July 2017

**“The dilemma of necessity, the understanding of reality, and mankind’s inability to assert itself with ease in these areas, and therewith the fear of one’s own loss of importance, pervades the exhibitions on the topics of digitalization and robotics.”**

Bernd Graff on the VIENNA BIENNALE 2017. *Robots. Work. Our Future*, in: *Süddeutsche Zeitung*, Munich, 26 June 2017

**“This topic is a burning issue, as the Viennese exhibitions show, because it is becoming increasingly clear that, as a result of digital automatization, a completely new world is blossoming.”**

Peter Funken on the VIENNA BIENNALE 2017: *Robots. Work. Our Future*, in: *Kunstforum International*, Ruppichteroth, Germany, 1 October 2017

**“Our society misses literature, this stabilizing cultural force has been lost because we have invested so much energy in, and attention to, technology.”**

Bruce Sterling on the occasion of his visit to the MAK FUTURE LAB in an interview Georg Leyrer, in: *Kurier*, Vienna, 25 September 2017

**“Shunga and iPhone, car and church: In this work a lot of things come together.”**

Nina Schedlmayer on *THOMAS BAYRLE: If It’s Too Long—Make It Longer*, in: *Profil*, Vienna, 23 October 2017

**“This first Contemporary Art presentation from the Thun-Hohenstein era is convincing.”**

Brigitte Borchardt-Birbaumer on the exhibition *THOMAS BAYRLE: If It’s Too Long—Make It Longer*, in: *Wiener Zeitung*, Vienna, 24 October 2017

**“Nowadays you would most likely just give it a ‘like.’”**

Anne Kathrin Febler on the exhibition *THOMAS BAYRLE: If It’s Too Long—Make It Longer*, in: *Der Standard*, Vienna, 24 October 2017

**“The University of Applied Arts Vienna and the MAK have never really distanced themselves from one another. They are too firmly established, both structurally and institutionally, in the creative- and art scene of Vienna.”**

Norbert Philipp, on the occasion of the exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*, in: *Die Presse Schaufenster*, Vienna, 15 December 2017

**“In the next 150 years art will probably still not be able to get by without forms of expression like painting, drawing, and sculpture. Luckily.”**

Nina Schedlmayer on the occasion of the exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*, in: *Profil*, Vienna, 18 December 2017



© MAK/Georg Mayer

# MAK Facts 2017

## Business Figures

In 2017 the MAK had a successful year in terms of finances. Disregarding the changes in the collection assets a result amounting to TEUR 340 (2016: TEUR 100) was achieved.

This positive development was the result of increased revenues from sponsoring and donations (+TEUR 380), in the MAK Design Shop, and in the areas of art education offers and restoration work. We were also able to reduce both the external staff costs and the building and operating costs.

In the area of donations, sponsoring, and subventions the targets were exceeded. The

MAK ANNUAL RESULTS 2017 Profit and Loss Statement	2017 / in TEUR	2016/in TEUR
Basic Remuneration	9,757,600	9,660,500
Sales	1,825,629	2,046,770
Rentals & Leasing	617,336	909,812
Sponsoring & Donations	653,689	273,786
Grants & Research Projects	374,690	288,000
<b>Total Revenue</b>	<b>13,228,943</b>	<b>13,178,868</b>
Material costs	327,660	362,142
External Staff	751,265	796,444
Personnel Costs	6,295,985	6,268,832
MAK Center Los Angeles	427,654	434,996
Collection Expansion	270,481	435,727
Exhibitions	1,315,996	1,247,571
Operating Expenses	1,223,393	1,082,282
Building & Operating Costs	1,853,326	1,980,338
Depreciation of Assets and Intangibles	1,087,286	1,036,581
Reversals of Investment Grants	-652,686	-555,267
<b>Total Costs</b>	<b>12,900,360</b>	<b>13,089,646</b>
<b>Total Before Interest &amp; Taxes (TBIT)</b>	<b>328,583</b>	<b>89,222</b>
Financial Result	11,870	10,806
Taxes	0	0
<b>Annual Net Profit (Allocation of Financial Security)</b>	<b>340,453</b>	<b>100,028</b>

## Visitors

With 169 253 visitors in 2017, the MAK and its branches, the Geymüllerschloss in Vienna, the Josef Hoffmann Museum in Brtnice, and the MAK Center for Art and Architecture in Los Angeles, reached the second highest number of visitors in its history. 2017 lies therewith 7 percent behind its record-setting year 2016 (2016: 182 049), the success of which was primarily the result of the exhibition *STEFAN SAGMEISTER: The Happy Show*. Even still, in 2017 the total number of visitors was increased by 5.4 percent when compared to

2015 (160 594). Based on a five-year comparison, the MAK was able to delight almost 50 000 more visitors in 2017 than in 2012.

In the MAK on the Stubenring and its Geymüllerschloss branch a total of 153 701 visitors were counted in 2017. Successful exhibitions, like *handiCRAFT* or *THE GLASS OF THE ARCHITECTS*, and particularly the second *VIENNA BIENNALE* were responsible for the widely positive response of the public. With these visitor numbers the MAK sees a confirmation of its content-related prioritization in the last year, a prioritization which put a focus

VISITORS according to location	2015	2016	2017
MAK am Stubenring	149,097	170,228	152,516
MAK Branch Geymüllerschloss	1,540	1,964	1,185
MAK Center for Art and Architecture, Los Angeles	8,542	8,456	14,093
Josef Hoffmann Museum, Brtnice	1,415	1,401	1,459
<b>Visitors total</b>	<b>160,594</b>	<b>182,049</b>	<b>169,253</b>

ART EDUCATION PROGRAM	2015	2016	2017	percentage of total 2017
Participants total	14,486	12,511	15,664	10%
Thereof Youth (under 19) tours	6,096	5,943	6,147	4%
Adult tours	8,390	6,568	9,517	6%

TOURISTS*	2015	2016	2017	percentage of total 2017
Visitors from Austria	107,713	128,571	108,587	71%
Foreign Visitors	42,924	43,622	45,114	29%

\* at the MAK and Geymüllerschloss sites

Republic of Austria generously supported the VIENNA BIENNALE 2017 through funds made available by the Austrian Federal Ministry of Education, Science and Research (BWF) and the Federal Ministry of Labour, Social Affairs, Health and Consumer Protection (BMSAK). A one-time increase in the basic remuneration provided the financial resources needed for carrying out a feasibility study for the possible incorporation of the Villa Beer into the MAK. With this villa Josef Frank succeeded in producing one of the most important private dwellings in Vienna of the 1920s.

As one of a total of seven participating institutions from all over Eastern Europe the European Union approved the MAK's participation in the Interreg-Project *ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region*. Since 2017 is also a Lead Partner in the EU-funded Interreg project *Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity*. (See page 22)

The MAK also expresses its thanks to all those who provided generous contributions for the financing of exhibition projects. In 2017 gains of approximately TEUR 270 in profits from sponsoring and almost TEUR 210 from donations were achieved.

on its core competence in the topic Vienna 1900, and its positioning of the MAK as an everyday, living museum with a focus on Digital Modernity.

The high amount of interest in the MAK Art Education Programs was particularly pleasing. 15 664 visitors took part in more than 1 200 guided tours and 155 workshops. The percentage of foreign visitors in 2017 was 29 percent. The MAK wishes to further increase the museum's popularity with foreign visitors with a targeted focus on tourist activities in 2018.

## Admission Prices

After having carried out an in-depth investigation of the situation in 2017, the MAK decided to increase the traditionally rather moderate admission prices starting in 2018. The new admission prices will be as follows: regular admission € 12 (were € 9.90), reduced admission € 9 (were € 7.50), and Family Ticket € 15 (were € 13). The MAK Annual Tickets will be offered at more favorable prices: regular € 34, reduced (for those aged 19–25 and from 65) € 20, and the Annual Ticket Family € 44. Free admission on Tuesday evenings will no longer be offered: starting in 2018 the admission fee for Tuesday from 6–10 p.m. will be a flat rate of € 5.



## MAK Sponsors



MARS Artist's Dinner on the occasion of the transfer of the work *Untitled (Maschine 3, 2015)* by the artist Markus Schinwald to the MAK, 29 September 2017 © Johanna Hartig



MARS Preview Dinner on the occasion of the MAK exhibition *THOMAS BAYRLE: If Its Too Long—Make It Longer*, 23 October 2017 © Johanna Hartig

### MAK ART SOCIETY (MARS)

The MAK ART SOCIETY (MARS), established in 1986, has been supporting the MAK in purchasing works of art, in realizing exhibition and research projects, and in the financing of publications for more than 20 years. In 2017 MARS was once again very successful with regard to its central function as a sponsoring society. MARS was thus able to make its mark through purchases including that of the work *Staircase & 1 Prague Object (2015)* from Lucy McKenzie and Laurent Dupont.

Guided tours, exclusive events, previews, openings, and art and architecture tours are regularly offered to the members of MARS. In 2017 eight events were organized in the context of the LADIES' GUIDE, including a guided tour with Eva Schlegel through her exhibition *Imaginary Spaces* in Galerie Krinzinger (21 March 2017) and a guided tour with Andreas Rath through the exhibition *Lobmeyr Contemporary – Design since 2000* in the Lobmeyr main store (19 October 2017). The film screening of Stefan Sagmeister's *The Happy Film* in the MAK Lecture Hall (Tuesday, 28 February 2017) and the MAK DESIGN NITE *Word & Sound Performance—Rolf Sachs* (3 October 2017), organized by MARS and the MAK, with the subsequent international MAK Advisory Board Dinner with Rolf Sachs were highlights of the 2017 MARS Program.

MARS organized an Artist's Dinner (29 September 2017) on the occasion of the purchase of artist Markus Schinwald's work *Untitled (Maschine 3, 2015)* and its subsequent transfer to

the MAK. A Preview Dinner held on the occasion of the opening of the MAK exhibition *THOMAS BAYRLE: If Its Too Long—Make It Longer* on 23 October 2017 attracted a great amount of interest.

The MARS PORTRAIT SESSION has already become a tradition, its net profit is used each year to finance a purchase. In 2017 there were two events held under the motto of "Catch a new image—Künstlerporträts der MARS-Mitglieder" [Artist portraits of MARS members]: one photo session with the artist-photographers Pilar Schacher, Thaddäus Stockert & Nikolaus Ruchnewitz, and Jork Weismann on 5 November 2017 and another with artist-photographers Valerie Loudon, Pilar Schacher, Thaddäus Stockert & Nikolaus Ruchnewitz on 19 November 2017.

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

Under the direction of Museum Director Christoph Thun-Hohenstein the circle of MAK sponsors was extended with the establishment of the "MAK Directors' Circle" and the "MAK Directors' Forum", the members of which are invited to previews and other events (i.e. briefings and discussions). An art tour to Lisbon together with Christoph Thun-Hohenstein which was organized by the MAK Directors' Office from 12–14 October 2017 was one of the highlights of the year.

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

Since 2 October 2014 the group *International Friends of the MAK Vienna* has existed as a tax-exempted organization according to §501(c)(3) of the Internal Revenue Code. IFMAK supports the goals and activities of the MAK, and provides funds for doing so. This is made possible mainly through donations. Ephraim Gildor, Richard L. Grubman, Stephen M. Harnik, and Christoph Thun-Hohenstein function as the first members of this organization's Board of Directors. All donations are subject to the overall limits applicable to charitable donations under U.S. tax law.



MAK DESIGN NITE *Word and Sound Performance—Rolf Sachs*, 3 October 2017 © Nina Suzuki/MAK

# MAK Exhibitions 2018



Goblet with Presentoir Showing Color Samples, Vienna, ca. 1816  
 Execution: Imperial Porcelain  
 Manufactory Vienna © MAK/Katrin Wißkirchen

## 300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY

MAK Exhibition Hall  
 16 May – 23 September 2018  
 Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection  
 Research Associate: Michael Macek, MAK Glass and Ceramics Collection

The imperial privilege for porcelain production in Vienna was granted to Claudius Innocentius Du Paquier in May 1718. Three hundred years later, the MAK has taken this as an opportunity to dedicate a large exhibition to Viennese porcelain, highlighting the founding and history of the second-oldest porcelain manufactory in Europe. International loans that have never before been displayed in Vienna are joined by unique pieces from the holdings of the MAK and other Austrian collections.

Kindly supported by



Centerpiece from Zwettl Abbey, Allegory of Porcelain Production with the Four Cardinal Virtues, Vienna, before 1769  
 Execution: Imperial Porcelain Manufactory Vienna Porcelain © MAK



Elke Krystufek, *Nur der Stern ist authentisch*, 2017 © MAK/Georg Mayer

## POST-OTTO WAGNER From the Postal Savings Bank to Post-Modernism

MAK Exhibition Hall  
 30 May – 30 September 2018  
 Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection  
 Expert Advisors: Ákos Moravánszky (Professor emer. of architectural theory, ETH Zurich) and Iris Meder (Architectural historian and freelance curator)



Otto Wagner, Table for the Exhibition Hall of the "Die Zeit" Dispatch Office in Vienna, 1902  
 Execution: J. & J. Kohn © MAK/Nathan Murrell

This exhibition explores Otto Wagner's impact as the "father of modernism." The show demonstrates the context and the interactions between Wagner and other protagonists of early modernism as well as Wagner's influence on his contemporaries, students, and subsequent generations of architects and designers.

Kindly supported by



## SAGMEISTER & WALSH

### Beauty

MAK Columned Main Hall, MAK DESIGN LAB,  
MAK GALLERY, MAK Permanent Collection,  
MAK Works on Paper Room

24 October 2018 – 31 March 2019

A cooperation between the MAK, Vienna and  
the Museum Angewandte Kunst, Frankfurt  
am Main

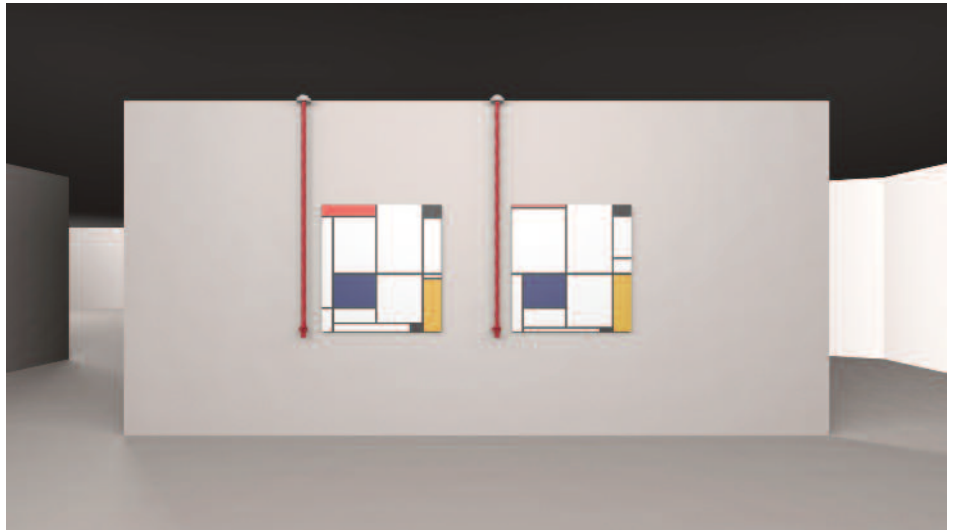
Curator: Kathrin Pokorny-Nagel, Head,  
MAK Library and Works on Paper  
Collection/Archive

Virtually throughout the 20th and 21st  
centuries, the term beauty has had rather nega-  
tive connotations in the world of design:  
prestigious designers show little interest in  
it, the contemporary art world has almost en-  
tirely forsaken it, and many architects think  
of the term as conservative and backwards.  
Sagmeister & Walsh will show why this an-  
tipathy is so stupid and what can be done to  
bring beauty back in.

Cooperation Partner

**di:angewandte**

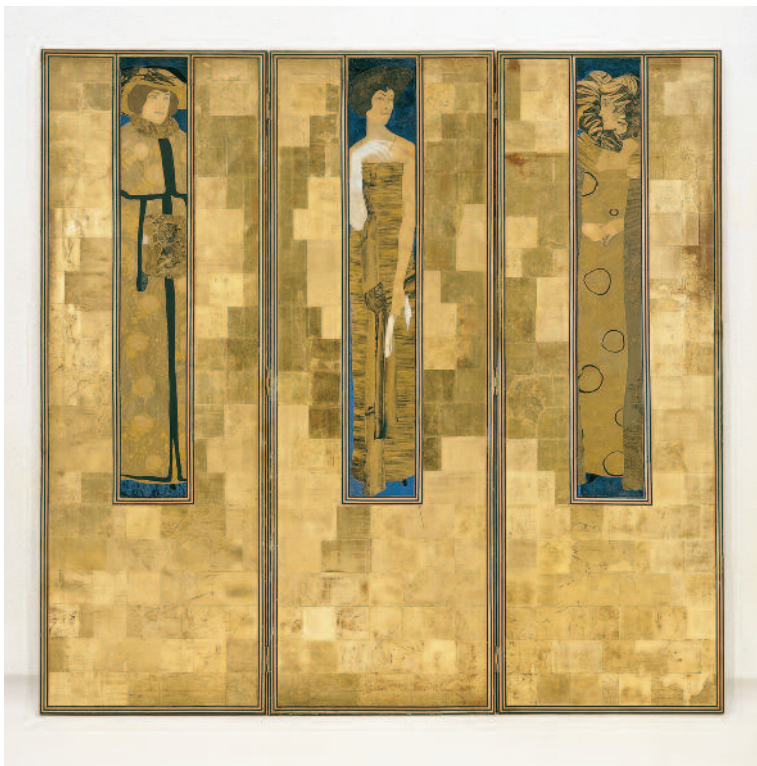
>  
Sagmeister & Walsh,  
Logo SAGMEISTER &  
WALSH: *Beauty*, 2016  
© Sagmeister & Walsh



Sagmeister & Walsh, *Mondrian Voting Wall*, 2016 © Sagmeister & Walsh



Koloman Moser, *Ornamental Box*, 1906  
Execution: Wiener Werkstätte (Eugen Pflaumer,  
Therese Trethan, Adolf Erbach, and Karl Ponocny)  
© MAK/Georg Mayer



Koloman Moser, *Screen*, 1906  
Execution: Karl Beitel, Therese Trethan © MAK/Georg Mayer

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

MAK Exhibition Hall  
19 December 2018 – 22 April 2019  
Guest Curator: Christian Witt-Döring  
Curator: Elisabeth Schmuttermeier, Kustodin  
MAK-Sammlung Metall und Wiener-Werkstät-  
te-Archiv

On the centenary of the death of Koloman  
Moser (1868– 1918), the MAK is hosting a large  
exhibition to showcase his wide-ranging oeuv-  
re, which covers the disciplines of painting  
and graphic design, applied art, interior design,  
fashion, and scenography.

Premium Sponsor



## KLIMT'S MAGIC GARDEN A Virtual Reality Experience by Frederick Baker An exhibition experiment in the MAK FORUM

MAK FORUM

7 February – 22 April 2018

Project Coordination: Janina Falkner,  
New Concepts for Learning, MAK

On the centenary of the death of Gustav Klimt (1862–1918), the MAK is focusing on the artist's designs for the mosaic frieze—a highlight of its collection—in the dining room of the Stoclet House in Brussels: *KLIMT'S MAGIC GARDEN* is a virtual reality experiment, inspired by Klimt's masterpiece *Expectation and Fulfillment*. The virtual reality artist and filmmaker Frederick Baker has used high-resolution digital photographic material to create a fantastic virtual world in which visitors can embark on an interactive filmic journey.

A project in collaboration with Frederick Baker and the Christian Leiss GmbH



Portrait of  
Gustav Peichl,  
2017  
© Paul Schirnhöfer

## GUSTAV PEICHL 15 Buildings for His 90th

MAK Works on Paper Room,

MAK Columbed Main Hall

21 March – 19 August 2018

Curator: Kathrin Pokorny-Nagel, Head,  
MAK Library and Works on Paper  
Collection/Archive

Austrian architect Gustav Peichl with a solo show. In 2013 he donated all his sketches, designs, and plans for construction projects in Austria to the MAK. The 15 most defining projects from his 50-year creative career are now being displayed. The German artist Pola Sieverding will photograph the selected buildings in their current state exclusively for the exhibition.



Frederick Baker, Still from the director's cut of  
*KLIMT'S MAGIC GARDEN: A Virtual Reality  
Experience* by Frederick Baker, 2018 © Frederick Baker



Rosette of the  
minbar from the  
Mosque of Ibn Tulun  
in Cairo, 1296  
© MAK/Georg Mayer

## ADRIANA CZERNIN Fragment

MAK GALLERY

18 April – 30 September 2018

Curator: Johannes Wieninger, Curator, MAK Asia  
Collection

Adriana Czernin explores the structure of ornament. In 2014 the MAK invited the artist to find inspiration for a work of art in the rosette of the minbar from the Mosque of Ibn Tulun in Cairo, whose fragments are housed in the MAK. In this exhibition, the resulting works produced over the last few years are united with the 13th-century original in a room installation.



Logo © Jakob Mayr, Kilian Wittmann/100 Beste Plakate e. V.

## 100 BEST POSTERS 17

MAK DESIGN LAB

27 June – 23 September 2018

A cooperation between the MAK and  
the association 100 Beste Plakate e. V.

Curator: Peter Klinger, Deputy Head, MAK Library  
and Works on Paper Collection

2018 will also bring forward the winners of the competition *100 BEST POSTERS 17: Germany Austria Switzerland* who will be awarded by an internationally renowned jury of experts. The eagerly awaited results of the competition will be presented at the MAK. Idea-based poster design will again look for the latest trends in an efficient and focused way.



Bowl on a raised pedestal (Goki Kohiki Chawan)  
Korea, Joseon Dynasty, early 15th c.  
Heinz Slunecko Collection © Heinz Slunecko

## EARTH AND FIRE Asian Ceramics from the Slunecko Collection

MAK DESIGN LAB

25 April – 10 June 2018

Guest Curator: Heinz Slunecko

Curator: Johannes Wieninger, Curator, MAK Asia  
Collection

For over a decade, Heinz Slunecko's wide-ranging collection of ceramics from Vietnam, Thailand, Cambodia, Korea, and Japan—little known and rarely displayed in Europe—have been enriching the exhibitions of the MAK. With around 120 ceramics, this show lets visitors share in the collector's passion for the age-old traditions of ceramic art.



*Design Future Map Vienna*  
© "Work on Wheels" by IDEO

## CITYFACTORY 2018

A cooperation between the MAK and  
the Vienna Business Agency

The MAK and the Vienna Business Agency are continuing their cooperation with *CityFactory 2018*. Within the framework of the *CityFactory*—in cooperation with the IDRVI – Institute of Design Research Vienna—the *Design Future Map Vienna* will identify the potential for alternative forms of work, production, and consumption for a sustainable, future-oriented lifestyle in Vienna. MAK.at/cityfactory2018

## MAK Branches

Koloman Moser, Poster for the 5th Art Exhibition of the Union of Austrian Artists Vienna Secession, 1899  
 Client: Union of Austrian Artists Vienna Secession, Vienna, 1899  
 Josef Hoffmann Museum, Brtnice © MAK/Georg Mayer



## Josef Hoffmann Museum, Brtnice

### JOSEF HOFFMANN – KOLOMAN MOSER

30 May – 28 October 2018  
 Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

This year's exhibition in Brtnice is dedicated to the relationship between Josef Hoffmann and Koloman Moser, who died 100 years ago this year, and juxtaposes designs by these two protagonists of the Wiener Werkstätte.

The exhibition is realized thanks to financial support provided by the European Regional Development Fund and by the state budget of the Czech Republic and is part of the project "Bilaterale Designnetzwerke."



## MAK Center for Art and Architecture, Los Angeles

### MAK Center L.A. Schindler House

835 North Kings Road West Hollywood, CA  
 MAKcenter.org

### Public Fiction: The Conscientious Objector

3 February – 15 April 2018

### SOM: The Art of Engineering

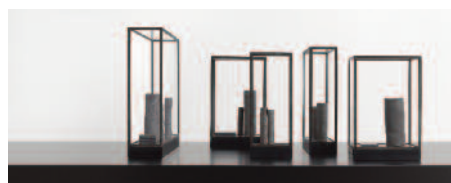
9 June – 26 August 2018

### Edmund de Waal: An Installation

15 September 2018 – 6 January 2019



*SOM: The Art of Engineering*  
 Sectional Model of James Turrell's *Roden Crater*  
 MAK Center for Art and Architecture, Los Angeles  
 © SOM



*Edmund de Waal: An Installation*  
 Edmund de Waal, *a new ground, I*, 2015  
 14 porcelain vessels and COR-TEN steel blocks in 5 steel, Corian®, and plexiglass vitrines  
 MAK Center for Art and Architecture, Los Angeles  
 © Edmund de Waal. Courtesy of Gagolian. Photo: Mike Bruce.



*Public Fiction: The Conscientious Objector*  
 Dianna Molzan, *Untitled*, 2017  
 Courtesy the artist and Kristina Kite Gallery, Los Angeles  
 MAK Center for Art and Architecture, Los Angeles  
 © Dianna Molzan

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

1137 South Cochran Avenue Los Angeles, CA  
 MAKcenter.org

### Fiona Connor: We Went There One Night

11 May – 12 August 2018

*Fiona Connor: We Went There One Night*  
 Fiona Connor, *Closed Down Clubs, Pizza*, 2017  
 MAK Center for Art and Architecture, Los Angeles  
 © Fiona Connor

### Garage Exchange Vienna – Los Angeles

#### Alfredo Barsuglia and Alice Könitz

10 March – 29 May 2018

#### Matias del Campo and Sandra Manninger & N. N.

18 October – 16 December 2018

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

#### Final Projects: Group XLV

26 February – 4 March 2018  
 Works by Guillermo Acosta, Alejandra Avalos & Alan Rios, Flora Hauser & Baptist Peneticobra

#### Final Projects: Group XLVI

August 2018 (exact dates tbc)  
 Works by Gerry Bibby, Aleksandra Domanović & Noemi Polo

This exhibition series is made possible by the Austrian Federal Chancellery.



## MAK Staff 2017

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