



MAK 2021 ANNUAL REVIEW



MAK

1	Preface of the Board of Directors
2	Exhibitions
10	VIENNA BIENNALE FOR CHANGE
16	International Exhibitions
16	Events
18	Collection / Purchases / Donations
20	Research Projects
22	Library and Works on Paper Collection
22	Publications
23	EU-INTERREG Projects
24	MAK Branches
24	MAK Branch Geymüllerschloß
24	MAK Tower
24	Josef Hoffmann Museum, Brtnice
25	MAK Center for Art and Architecture, Los Angeles
28	Educational Program
30	Marketing
31	Press and Public Relations
32	Facts
34	Sponsors and Associations of the MAK
35	Preview Exhibitions 2022
38	Staff
39	Boards



Teresa Mitterlehner-Marchesani, Managing Director, MAK, and Lilli Hollein, General Director and Artistic Director, MAK, 2021 © Katharina Gossow/MAK

Cover/Backcover

WOMEN ARTISTS OF THE WIENER WERKSTÄTTE

Felice Rix, WW fabric pattern *Gespinst* [Web], 1924

© MAK

MAK Exhibition View, 2021

JOHANNA PICHLBAUER. *There will be! People! On the Sun! Soon!*

Johanna Pichlbauer, *Orange papers*, 2021

Installation with specimens from Italy and France, as well as newly produced after Binder, Brus, Steyerl, Pichlbauer

© Marlene Mautner/MAK

Imprint

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MAK 2021: Between a Pandemic and a Spirit of Optimism

Lilli Hollein General Director and Artistic Director

Teresa Mitterlehner-Marchesani Managing Director

On 4 November 2021, on the 150th birthday of the building located at Stubenring, the MAK was pulsating: On the occasion of the anniversary of the exceptional "Ferstel Wing," the MAK celebrated with its visitors with roundtable discussions, insights into otherwise hidden areas, the launch of the new digital MAK Guide, which sets benchmarks in art education, and an atmospheric finale with a DJ line-up by (young)MAK & Guest in the Columned Main Hall. In the second year of the pandemic, which was marked by restrictions, this was a special evening. It recalled the aura of the MAK before Covid-19 and gave a preview of what the museum will stand for in the future according to the vision of the new General Director Lilli Hollein: Openness and diversity with regard to all visitors and the museum's work.

The museum was closed for 91 days in 2021, most of them in the first half of the year. On 5 May, the major exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, which had been postponed for a year due to the Covid crisis, could finally open. The revision of the significant participation of female designers in the spectrum and success of the Wiener Werkstätte provided an overdue, gender-appropriate approach to this chapter of art history.

Three weeks later, on 28 May, the opening of the 4th VIENNA BIENNALE organized by the MAK followed. The MAK presented six exhibitions as part of the *VIENNA BIENNALE FOR CHANGE: PLANET LOVE*. *Climate Care in the Digital Age*, first and foremost of which was the main exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures*, which offered a unique variety of projects on climate care. At its center, design studio Superflux let new, natural life emerge from the ashes of human hubris. Over 400 fire-blackened trees nurtured a newly resurgent forest in *INVOCATION FOR HOPE*—a green oasis bursting with life at the heart of the Biennale.

The Geymüllerschloß celebrated an atmospheric opening with a solo exhibition of one of the most internationally renowned Austrian artists of today: With *Dissolution*, Erwin Wurm presented sculptures from the eponymous series (2018–2020) for the first time in a museum context.

The MAK presented a total of 21 exhibitions at the Stubenring location, including *TEACHING KLIMT: Studies at the School of Arts and Crafts*, which, in pioneering work, traced the significance of the student years for this artist of the century. The opening of the retrospective of Josef Hoffmann's entire oeuvre, *JOSEF HOFFMANN: Progress Through Beauty*, which was also delayed by one year, formed a brilliant finale to the program in December. This major project, which was in preparation for a long period of time, was one of the MAK's most successful exhibitions to date. More than 1 000 exhibits reviewed the work of the global pioneer in architecture and design, and the research for the exhibition sustainably enriched the study of his monumental life's work.

At the MAK Center for Art and Architecture, Los Angeles, the internationally renowned fellowship program MAK Center Artists and Architects-in-Residence, which is offered annually by the Federal Ministry of Arts, Culture, Civil Service and Sports in cooperation with the MAK, resumed after a Covid-induced interruption. As a highlight of the 2021 program, the exhibition by artists Vincent Fecteau and

Florian Pumhösl *I hear the ancient music of words and words, yes, that's it*. orchestrated a dialogue between pictorial and three-dimensional work, studio production, and the architectural setting of the Schindler House.

In view of the pandemic, the MAK continued to expand its virtual education program. The MAK Guide, which was launched on the occasion of the MAK's 150th anniversary, sets new standards and is also available free of charge, bringing the fascinating MAK Collection directly to visitors' smartphones. Audio tracks read by actors tell the stories of 100 selected objects, and audio tours offer inspiration for many areas of the museum.

Operating in an economically crisis-proof manner was also particularly challenging in 2021. Despite the repeated Covid 19-related closures, the MAK was able to exceed its targeted museum revenue, even though the planned targets had assumed that the museum would be continuously open. In addition to cost savings in operating expenses and in the areas of staff and external personnel, the short-time work subsidy was also responsible for the almost balanced end of the financial year. In addition, the federal government granted compensation for lost revenue from the BundesMuseenCard summer campaign.

With a total of 108 175 visitors (MAK on the Stubenring; Geymüllerschloß; MAK Center, Los Angeles; and Josef Hoffmann Museum, Brtnice), the MAK can also look back at 2021 as a successful year, despite 13 weeks of closures. Compared to the first year of the pandemic, the number of visitors increased by 26 %.

The late summer was marked by farewells and new beginnings: On 31 August 2021, the MAK staff bid a fond farewell to Christoph Thun-Hohenstein, who led the MAK from 2011 to 2021 with a focus on digital modernity and ecological-social issues.

Since 1 September 2021, Lilli Hollein has been the MAK's General Director and Artistic Director, together with Teresa Mitterlehner-Marchesani, as the Managing Director.

The future positioning of the MAK will be based on an understanding of the museum as—in accordance with its history—an exemplary democratic institution with a high level of accessibility.

In its future museum work, the MAK, which is anchored in the past, present, and future with its interdisciplinary, intercultural content, will be opened to the broadest and most diverse audience possible. In addition to the exhibition program, attention will be paid to the artistic staging of the collection spaces, as well as to the installation and research of the same in accordance with current museological perspectives.

As one of the highlights of the 2022 program, the major exhibition *THE FEST: Between Representation and Revolt* will focus on the significance of design strategies for everyday culture from the Baroque to the rave. We hope to be able to inspire many visitors to come to the MAK and look forward to numerous encounters—with or without a mask, continually in virtual form and hopefully also on site for the entire year.



Exhibition View, 2021 © MAK/Georg Mayer



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

WOMEN ARTISTS OF THE WIENER WERKSTÄTTE

MAK Exhibition Hall

5 May – 3 October 2021

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

Guest Curator: Elisabeth Schmuttermeier

Exhibition Design: Claudia Cavallar, Lukas Lederer

Graphic Design: Eva Dranaz, Jochen Fill, 3007, Vienna

The MAK exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* directed visitors' attention to the hitherto underappreciated women designers who significantly broadened the Wiener Werkstätte's creative spectrum. The accomplishments of the male artists of the Wiener Werkstätte (WW, 1903–1932)—principally Josef Hoffmann, Koloman Moser, and Dagobert Peche—enjoy global fame. Gudrun Baudisch, Mathilde Flögl, and Vally Wieselthier are well known. But who were Martha Alber, Rose Krenn, and Anny Wirth? Over 800 exhibits provided an insight into the almost unknown and at times radical work of women designers in Vienna between 1900 and 1930, which helped to establish the WW's prominent position between Art Nouveau and Bauhaus.

Premium Sponsor



Publication

WOMEN ARTISTS OF THE WIENER WERKSTÄTTE, edited by Christoph Thun-Hohenstein, Anne-Katrin Rossberg, and Elisabeth Schmuttermeier, with contributions by Megan Brandow-Faller, Elisabeth Kreuzhuber, Anne-Katrin Rossberg, Elisabeth Schmuttermeier, Lara Steinhäuber, and Angelika Völker. German/English, 288 pages with numerous color illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2020. Available at the MAK Design Shop and online at MAKdesignshop.at for € 44.95.



Vally Wieselthier, *Flora*, 1928
© MAK/Georg Mayer



Exhibition View, 2021 © MAK/Georg Mayer

JOSEF HOFFMANN

Progress Through Beauty

MAK Exhibition Hall

15 December 2021 – 19 June 2022

Guest Curators: Matthias Boeckl, Christian Witt-Döring

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

Exhibition Design: Eichinger Offices

Graphic Design: Maria Anna Friedl

The MAK honored the impressive work of architect, designer, teacher, exhibition organizer, and cofounder of the Wiener Werkstätte, Josef Hoffmann (1870–1956), with the so far most comprehensive retrospective of his entire oeuvre. Originally planned to open in December 2020 on the occasion of Josef Hoffmann's 150th birthday, the exhibition was delayed by one year due to the Covid-19 pandemic. Hoffmann cultivated an exemplary modern lifestyle model and focused on aesthetics and beauty as the central parameters of modern design. The exhibition revisited every facet of the almost 60-year creative output produced by this influential global pioneer in architecture and design around 1900 and enriched the systematic research into and dissemination of his legacy.

Publication

JOSEF HOFFMANN 1870–1956: Progress Through Beauty. The Guide to His Oeuvre, edited by Christoph Thun-Hohenstein, Matthias Boeckl, Rainald Franz, and Christian Witt-Döring, with contributions by Matthias Boeckl, Elisabeth Boeckl-Klamper, Rainald Franz, Anette Freytag, Sebastian Hackenschmidt, Otto Kapfinger, Markus Kristan, Christopher Long, Klára Němečková, Andreas Nierhaus, Jan Norrman, Eva-Maria Orosz, Adrián Prieto Fernandez, Ursula Prokop, Lara Steinhäuber, Valerio Terraroli, Wolfgang Thillmann, Christoph Thun-Hohenstein, and Christian Witt-Döring. English, 448 pages with numerous color illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 69.95.



Josef Hoffmann,
Photo: Friedrich V. Spitzer, 1903 © MAK



Exhibition View, 2021 © MAK/Georg Mayer

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

di:'angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna

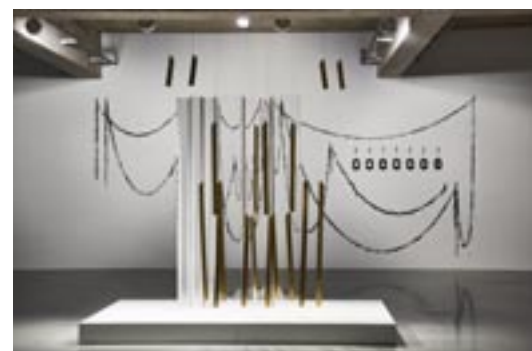


Exhibition View, 2021 © MAK/Georg Mayer

The exhibition *SIGN LANGUAGE: Antunes | Bayrle | Brătescu | Castoro | Pichler* explored the manifold means of language from the perspective of visual arts. 17 drawings, sculptures, and installations by internationally renowned artists Leonor Antunes, Thomas Bayrle, Geta Brătescu, Rosemarie Castoro, and Walter Pichler opened a space in the MAK exhibition for relationships, processes, and models with their individual (sign) language. The works were purchased by the Austrian Ludwig Foundation for Art and Science and handed over to the MAK Contemporary Art Collection as permanent loans.

SIGN LANGUAGE Antunes | Bayrle | Brătescu | Castoro | Pichler

Central Space MAK DESIGN LAB
10 February – 25 April 2021
Curator: Bärbel Vischer, Curator,
MAK Contemporary Art Collection
Graphic Design: Maria Anna Friedl



Exhibition View, 2021
In the front: Leonor Antunes, *I stand like a mirror before you*, 2015; *discrepancies with F.K.*, 2016 (Two-part installation); in the background: Geta Brătescu, *Didona*, 2000 © MAK/Georg Mayer

ANDREAS DUSCHA: SKY GLOW

CREATIVE CLIMATE CARE GALLERY
10 February – 28 March 2021
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
Graphic Design: Theresa Hattinger

In his solo exhibition *SKY GLOW*, visual artist Andreas Duscha presented a series of new, analogue photographs and mirror works that address the disappearance of the night sky as a consequence of increasing light pollution. In a visually striking way, Duscha staged the timeless beauty and mysterious complexity of nocturnal darkness and its impressive ecological dimensions. The exhibition had been produced as the MAK's contribution to FOTO WIEN 2021: "Rethinking Nature / Rethinking Landscape" which, however, has been postponed to 2022.



Exhibition View, 2021
In the middle: Andreas Duscha, *Industriemelanismus* [Industrial Melanism], 2021
© kunst-dokumentation.com



Exhibition View, 2021 © MAK/Georg Mayer

FRANZ JOSEF ALTENBURG

Block, House, Tower, Scaffold, Frame

MAK FORUM

17 March – 25 April 2021

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

Graphic Design: Maria Anna Friedl

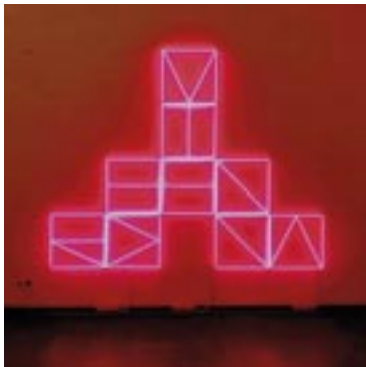
On the occasion of his 80th birthday, the MAK dedicated an exhibition in the MAK FORUM to the Austrian ceramist Franz Josef Altenburg (* 15 March 1941, Bad Ischl; † 18 August 2021 in Wels). Objects chosen by Altenburg himself, both personally owned by him and from private collections, provided an overview of his creative oeuvre spanning 60 years. The exhibition included the work groups *Blocks*, *Houses*, *Stage Sets*, *Towers*, *Scaffolds*, and *Frames*. Film documentation of the work of this important ceramics artist complemented the presentation. Exactly twenty years after *ELEMENTS, OBJECTS: Ceramics by Franz Josef Altenburg*, the MAK thus presented a second exhibition of his work. Following the MAK exhibition, in cooperation with the Oberösterreichische Landes-Kultur GmbH a further exhibition in Bad Ischl (21 July – 22 August 2021) in the stables of the Imperial Villa was shown.



Exhibition View, 2021 © MAK/Georg Mayer



Portrait of Franz Josef Altenburg, 2018
© Peter Resch



Alfredo Jaar, *Red Vienna*, 2021
Courtesy of the artist, New York, and Galerie Hubert Winter, Vienna
© MAK/Bärbel Vischer



Exhibition View, 2021 © MAK/Georg Mayer

ALFREDO JAAR

Red Vienna

MAK Permanent Collection Contemporary Art

9 June – 5 September 2021

Curators: Sebastian Hackenschmidt, Curator, MAK

Furniture and Woodwork Collection; Bärbel

Vischer, Curator, MAK Contemporary Art Collection

Graphic Design: Maria Anna Friedl

With his MAK exhibition *Red Vienna*, the artist, architect, and filmmaker Alfredo Jaar (* 1956, Santiago de Chile) shed light on Vienna's social program in the interwar period, which he has already been concerned with since the 1980s. Red Vienna, which celebrated its 100th anniversary in 2019, was one of the most sensational housing initiatives in the world. For his exhibition at the MAK, the New York-based artist developed a multilayered spatial installation that documented his many years of artistic engagement with Red Vienna.

BREATHE EARTH COLLECTIVE Climate Culture

CREATIVE CLIMATE CARE GALLERY

4 – 16 May 2021

Concept and Design: Breathe Earth Collective (Lisa Maria Enzenhofer, Karlheinz Boiger, Andreas Goritschnig, Markus Jeschaunig, and Bernhard König)
Coordinating Curator: Christoph Thun-Hohenstein, former General Director and Artistic Director, MAK

The exhibition *BREATHE EARTH COLLECTIVE: Climate Culture* in the MAK's CREATIVE CLIMATE CARE GALLERY introduced the principles of a new climate culture developed by the transdisciplinary Breathe Earth Collective. Visionary drawings, atmospheric video recordings, and photo material of the collective's projects to date helped us to imagine climate-positive existence. The MAK project was directly linked to the Graz Cultural Year, for which the Breathe Earth Collective created its Climate-Culture Pavilion (29 April – 15 August 2021), a prototype cooling system for the city of Graz. Via a live video link, the woodland setting and activities taking place there were made directly visible in the MAK as an active component of the exhibition.

FOCUS ON COLLECTING 7 Objects from the André Marcus Collection

MAK FORUM

8 September – 10 October 2021

Curator: Sebastian Hackenschmidt, Curator,
MAK Furniture and Woodwork Collection
Graphic Design: Maria Anna Friedl

With *FOCUS ON COLLECTING 7: Objects from the André Marcus Collection*, the MAK presented a selection of exceptional objects bequeathed to the MAK in two generous donations by André Marcus, a cosmopolitan currently living in Prague. From the mid-1980s on, Marcus purchased the 14 exhibits—furniture as well as other arts and crafts objects by Otto Wagner, Josef Hoffmann, Jutta Sika, and the Wiener Werkstätte—from turn-of-the-century Vienna in New York and Monaco. One of the highlights of the show was a desk designed by Otto Wagner in 1905 for the Austrian Postal Savings Bank and produced by Thonet.



Exhibition View, 2021 © MAK/Georg Mayer



Exhibition View, 2021 © MAK/Georg Mayer

PLATFORM AUSTRIA

Dependance for the Austrian entry for the 17th International Architecture Exhibition – La Biennale di Venezia 2021

MAK FORUM

27 May – 29 August 2021

Curators: Peter Mörtenböck, Helge Mooshammer

The Austrian entry to La Biennale di Venezia 2021, designed by Peter Mörtenböck and Helge Mooshammer, took up this year's motto *How will we live together* with a platform for active discussion of the future of cities and their architecture. Platform urbanism marks one of the most important radical changes in the designing of our environment and its architecture. Parallel with the presentation in Venice, the curators organized an exhibition in the MAK FORUM, which used video installations and an interactive online platform to establish a dialogue with the Austrian pavilion in Venice. The theme of platform urbanism was thus also made accessible to visitors in Vienna.



Exhibition View, 2021 © MAK/Georg Mayer



SHOWROOM WIENER WERKSTÄTTE

A Dialogue with Michael Anastassiades

MAK Permanent Collection Contemporary Art

6 October 2021 – 2 October 2022

Guest Curator/Exhibition Design: Michael Anastassiades

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

Graphic Design: Maria Anna Friedl

In the exhibition *SHOWROOM WIENER WERKSTÄTTE: A Dialogue with Michael Anastassiades*, the Cyprus-born London-based designer focused our attention to the many-faceted design work of the Wiener Werkstätte (WW). In the room above the MAK Permanent Collection Vienna 1900, Anastassiades combined objects from Ernst Ploil's comprehensive collection with exhibits from the MAK Collection. Through the display he created a fascinating presentation and revealed new contemporary perspectives on the groundbreaking era of Viennese Modernism.

The exhibition was part of the project entitled *ARTNOUVEAU2* (2020–2022) and was co-funded by the European Union (ERDF, IPA II), INTERREG Danube Transnational Program.



Exhibition Views, 2021 © MAK/Georg Mayer



TOKENS FOR CLIMATE CARE

An Installation by Process – Studio for Art and Design

MAK FORUM

20 October – 21 November 2021

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

Design, Concept, Development: Process – Studio for Art and Design

Exhibition Architecture: Some Place Studio (Bika Rebek, Daniel Prost)

The Austrian contribution to the London Design Biennale 2021 (2 – 27 June 2021) *TOKENS FOR CLIMATE CARE* by Process – Studio for Art and Design (Martin Grödl and Moritz Resl), commissioned by the Federal Ministry for Arts, Culture the Civil Service and Sport as well as the MAK, was presented by the MAK from 20 October to 21 November 2021. The project focused on one of the most important tasks of humankind—CLIMATE CARE—, which is triggered by the transformative effect of design. Process – Studio for Art and Design used technology based on artificial intelligence (AI) in order to create new and original graphic symbols based on an extensive databank of logos, signs, and glyphs. The interactive laser installation made the generated output visible in real time. With the help of their smartphones, visitors could determine the meaning of the created symbols.



Exhibition Views, 2021 © Simon Veres/MAK



Exhibition View, 2021 © Simon Veres/MAK

MAYFLY Functional Collages

MAK GALLERY

20 October – 21 November 2021

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

Concept and Design: Anton Defant, Benjamin Nagy

Graphic Design: Simon Merz

Light Installation: Ulrich Formann

With the project *MAYFLY: Functional Collages*, the young designers Anton Defant and Benjamin Nagy brought circular design and recyclable waste management into the MAK GALLERY. With discarded materials, they designed new, functional, and usable objects, the life cycles of which began in the waste—so there, where thrown out objects or components lose their function. Defant and Nagy showed how much potential material from the garbage dump can offer, for example, with a shelf made from a drain cover, a chair designed from a former server rack, and a fancy floor lamp that served as a metal shelf in its former life.

100 BEST POSTERS 20 Germany Austria Switzerland

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

MAK Works on Paper Room

17 November 2021 – 6 March 2022

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

Graphic Design: Bueronardin

With the extraordinarily colorful exhibition accompanying the competition *100 BEST POSTERS 20: Germany Austria Switzerland*, the MAK presented for the 16th time the hundred most exciting creations in poster design. The appeal of the winning projects lay in their topography as an integrative component of the design process. 2020 brought with it enormous Covid-19-related restrictions to cultural life, causing posters to attain a special significance as visual memos located in public: individual graphic designers used poster art explicitly to comment on the prevailing inertia. For Austrian entries, this year was one of the most successful to date: seven Austrian Posters were included among the 100 winning projects.

Publication

100 Beste Plakate 20. Deutschland Österreich Schweiz / 100 Best Posters 20: Germany Austria Switzerland. 376 pages. Verlag Kettler, Dortmund 2020.

Available in the MAK Design Shop and online at MAKdesignshop.at for € 30.80.



Exhibition View, 2021 © MAK/Georg Mayer

TEACHING KLIMT

Studies at the School of Arts and Crafts

Central Space MAK DESIGN LAB

3 November 2021 – 13 March 2022

Guest Curator: Otmar Rychlik

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

Graphic Design: Maria Anna Friedl

Publication

Otmar Rychlik, *Gustav Klimts Lehrer 1876–1882. Sieben Jahre an der Kunstgewerbeschule* [Teaching Klimt 1876–1882: Studies at the School of Arts and Crafts], ca. 220 pages, Edition KunstAgentur, Vienna 2021, € 42.



Exhibition View, 2021 © MAK/Georg Mayer

Gustav Klimt (1862–1918) is one of the most vibrant personalities of the arts Austria has ever given rise to. Hardly any artist has been published on so extensively. Ever more surprising is the fact that the significant influence Klimt's student days and his teachers at the Viennese School of Arts and Crafts had on his oeuvre have so far barely been reviewed. With the exhibition *TEACHING KLIMT: Studies at the School of Arts and Crafts*, the MAK performed pioneering work by addressing the importance of the student years for this artist of the century. The approximately 180 presented objects, 18 of which are works by Gustav Klimt, delved into the works of the teachers who were important for Klimt and correlated them to Klimt's oeuvre.

JOHANNA PICHLBAUER

There will be! People! On the Sun! Soon!

MAK GALLERY

15 December 2021 – 13 February 2022

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

Graphic Design: Theresa Hattinger

In her solo exhibition, the designer Johanna Pichlbauer completely dedicated a diverse, complete installation to the sun: the fixed star is not only proverbially central for the solar system of all the planets orbiting it. The sun is life-sustaining for the Earth and for all lifeforms and is at least just as relevant in its role as the most important source of energy in the age of renewable energy sources. With pop-cultural images and memes, as well as historical references from the MAK Collection, the exhibition illustrated how sun and solar energy are manifested in our objects and rituals and traced their poetic qualities in the process.

With the friendly support of

VOSSEN



Johanna Pichlbauer, Meme *Look what they need to mimic a fraction of our power*, 2021
Adaption of a well-known meme featuring a luster by Josef Hoffmann © Johanna Pichlbauer



Exhibition View, 2021 © Marlene Mautner/MAK

VIENNA BIENNALE FOR CHANGE 2021

PLANET LOVE. Climate Care in the Digital Age

28 May – 3 October 2021

The *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age* revolved around our passion for the environment, ideas for change, and collective responsibility for the future—committed CLIMATE CARE. At five different locations, the fourth edition of the multi-disciplinary biennial initiated by the MAK showed what a sustainable future supported by CLIMATE CARE and PLANET LOVE might look like and what impulses can come from art, architecture, and design. In exhibitions, discourse programs, and projects in public space, visionary designs and outstanding ideas by creative professionals aspired to fire our imagination: on climate protection, the preservation of ecosystems, the conservation of biodiversity, and the use of digital technologies for the benefit of the environment.

“We should love our planet. It’s the only one with an ideal climate for human life. There is no Planet B yet. If we love the Earth, we have to look after it,”

was the central appeal of the VIENNA BIENNALE FOR CHANGE 2021.

The VIENNA BIENNALE FOR CHANGE 2021 was organized by the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Az W – Architekturzentrum Wien, and the Vienna Business Agency, as well as the KUNST HAUS WIEN as a new partner and the AIT Austrian Institute of Technology as a non-university research partner.

Overview of Exhibitions and Projects

VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age

- CLIMATE CARE: Reimagining Shared Planetary Futures
An exhibition of the MAK
- Ecologies and Politics of the Living
An exhibition of the University of Applied Arts Vienna /
Angewandte Innovation Lab
- Collective Action Viewer
An interactive media sculpture by the University of Applied Arts Vienna
In a public space on the Karlsplatz
- INES DOUJAK: Landscape Painting
An exhibition of the KUNST HAUS WIEN
- EAT LOVE: Tomorrow’s Food and Food Spaces
A joint project of the Vienna Business Agency and the MAK
- INVOCATION FOR HOPE: A new commission by Superflux
An exhibition of the MAK
- FOSTER: The Soil and Water Residency
An exhibition of the MAK
- CLIMATE PANDEMICS: Dark Euphoria
An exhibition of the MAK
- DIGITAL & CIRCULAR: Towards a Circular Society
An exhibition of the MAK
- GETTING WET
A discursive event series by the Kunsthalle Wien
- Space for Kids. Footprints in a Sea of Data
An exhibition of the Kunsthalle Wien
- PLANET MATTERS
A conference at the Az W – Architekturzentrum Wien

Details at www.viennabiennale.org

Publication

On the occasion of the *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age* a guide under the same title was published, edited by the MAK. German/English, 192 pages with numerous color illustrations. MAK Vienna/Verlag für moderne Kunst, Vienna 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 12.

Exhibition Views, 2021 (f. l. t. r.) >

CLIMATE CARE: Reimagining Shared Planetary Futures © Stefan Lux/MAK

DIGITAL & CIRCULAR: Towards a Circular Society © Mona Heiß/MAK

INVOCATION FOR HOPE: A new commission by Superflux © Stefan Lux/MAK

FOSTER: The Soil and Water Residency © kunst-dokumentation.com/MAK

CLIMATE PANDEMICS: Dark Euphoria © kunst-dokumentation.com/MAK

EAT LOVE: Tomorrow's Food and Food Spaces © Kleařjos Eduardo Papanicolaou



Sponsor



Premium Partner of the exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* and Cooperation Partner of the project *DIGITAL & CIRCULAR: Towards a Circular Society*

Verbund

Premium Sponsor of the exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* and Cooperation Partner of the project *DIGITAL & CIRCULAR: Towards a Circular Society*

wienerberger

Sponsor of the exhibitions *CLIMATE CARE: Reimagining Shared Planetary Futures* and *DIGITAL & CIRCULAR: Towards a Circular Society* as well as sponsor of the conference *PLANET MATTERS*

Bundesministerium
Klimaschutz, Umwelt,
Energie, Mobilität,
Innovation und Technologie



Opening of the VIENNA BIENNALE FOR CHANGE, 27 May 2021: (f. r. t. l.) Christoph Thun-Hohenstein (Former General Director of the MAK and Head of VIENNA BIENNALE), Leonore Gewessler (Federal Minister of Climate Action, Environment, Energy, Mobility, Innovation and Technology), Veronica Kaup-Hasler (City Councilman for Culture and Science), and contributors to the exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* © MAK/Mona Heiß



Exhibition View, 2021 © Stefan Lux/MAK

CLIMATE CARE: Reimagining Shared Planetary Futures

An exhibition of the MAK

MAK Exhibition Hall, 28 May – 3 October 2021

Curators: Anab Jain, Designer and Professor, Head of Design Investigations program, University of Applied Arts Vienna; Hubert Klumpner, Architect, urbanthinktank_next; Marlies Wirth, Curator, Digital Culture and MAK Design Collection; Christoph Thun-Hohenstein, former General Director of the MAK and Director of the VIENNA BIENNALE

Curatorial assistance: Antje Prisker, curatorial assistant VIENNA BIENNALE; Melanie Fessel, ETH Zürich Scenography and communication design: Ruedi and Vera Baur, Atelier Integral, Designers and Institut dix-milliards-humains, Paris

The interdisciplinary exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* presented what is to date a unique variety of artistic and activist projects, ideas, and concepts in a museum context—on one of the most urgent issues of our time: CLIMATE CARE. In the MAK’s main contribution to the VIENNA BIENNALE FOR CHANGE 2021, more than 120 contributions from artists, designers, architects, researchers, activists, and authors represented the enormous potential of artistic disciplines in helping to develop and promote a sustainable Climate Modernity. The arts can speak to us in ways statistics on climate and biodiversity cannot. The MAK exhibition motivated us to practice CLIMATE CARE—inspired by PLANET LOVE, a nurturing and reverential relationship with our planet.



Exhibition View, 2021 © Stefan Lux/MAK

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Exhibition View, 2021 © Stefan Lux/MAK

INVOCATION FOR HOPE

A new commission by Superflux

An exhibition of the MAK
 MAK Exhibition Hall, 28 May – 3 October 2021
 Concept and Design: Anab Jain and Jon Ardern, Co-founders, Superflux
 Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
 Curatorial assistance: Antje Prisker
 Technical Coordination: Philipp Krummel
 Graphic Design: Stelios Ypsilantis

In this work, newly commissioned by the MAK, in the heart of the VIENNA BIENNALE, Superflux invited us to reflect on our relationship with the Earth and on alternative visions of how our planet may prosper. With the immersive installation *INVOCATION FOR HOPE*, the Anglo-Indian, London-based design and art studio revealed a resurgent forest born from the ashes of human hubris. A vast symmetrical grid of over 400 fire-blackened trees in the central hall of the MAK Exhibition Hall presented visitors with an allegory, as it were, of the destruction of our environment. Gracefully, the burnt tree skeletons restored fertility to the fallow land, nurturing a young, newly resurgent forest—a green oasis bursting with life.

This project was part of CreaTures EU and received funding from the European Union's Horizon 2020 research and innovation program under grant agreement no. 870759.



Exhibition View, 2021 © Stefan Lux/MAK



EAT LOVE

Tomorrow's Food and Food Spaces

A joint project of the Vienna Business Agency and the MAK

MAK Exhibition Hall, various locations in the public space

28 May – 3 October 2021

Curators: Hubert Klumpner, Michael Walczak (urbanthinktank_next)

Curatorial Team: Elisabeth Noever-Ginthör and Alice Jacobasch (Vienna Business Agency); Astrid Böhacker (MAK)



The future of food was the focus of the project *EAT LOVE: Tomorrow's Food and Food Spaces*. The creative and innovative potential of the food industry was showcased at the MAK as an extension of the Vienna Business Agency's focus topic "Let's talk food." As a city outdoor-laboratory, the *studio mobil / think tank station* toured through Vienna from May to October. With over 20 partners, people were invited to participate by (re)activating, collecting, and sharing knowledge about food. Workshops, debates, and lectures illuminated ideas about alternative food and food spaces.

urbanthinktank_next: Hubert Klumpner and Michael Walczak, *studio mobil / think tank station*, 2021 © Klearjos Eduardo Papanicolaou

DIGITAL & CIRCULAR

Towards a Circular Society

An exhibition of the MAK

MAK Works on Paper Room and MAK Columned Main Hall (1st floor), 23 June – 3 October 2021

Coordinating curator: Christoph Thun-Hohenstein, former General Director of the MAK and Head of the VIENNA BIENNALE

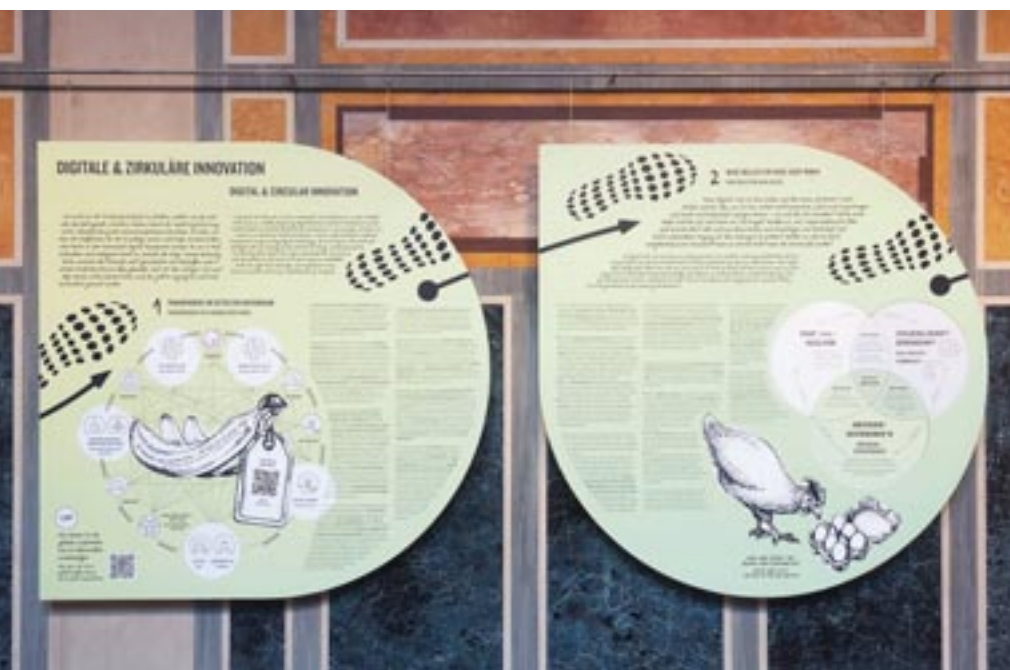
Concept, research, exhibition design, exhibits: E00S NEXT (Harald Gründl, Lotte Kristoferitsch)

Graphic design, data evaluation, animation, maps: Process – Studio for Art and Design

Scientific consulting BOKU: Helmut Haberl, Willi Haas, Fridolin Krausmann, Dominik Wiedenhofer

Design of the brainstorming results: Christian Schienerl

The exhibition *DIGITAL & CIRCULAR: Towards a Circular Society* impressively demonstrated how digital innovations can help advance the ideal of a circular society. At the heart of the exhibition there was a research project initiated by the internationally renowned social ecologist Assoc. Prof. Helmut Haberl (Institute of Social Ecology, BOKU – University of Natural resources and Life Sciences, Vienna) that analyzed the material stocks in Austria with unprecedented accuracy. E00S NEXT and Process – Studio for Art and Design made the results of this research accessible to the general public in an expansive installation in the MAK's Works on Paper Room.



Exhibition View, 2021 © Mona Heiß/MAK

Sponsor

 Bundesministerium
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Innovation und Technologie

Cooperation Partners




FOSTER

The Soil and Water Residency

An exhibition of the MAK
Central Space MAK DESIGN LAB,
28 May – 3 October 2021
Concept: Angelika Loderer, Marlies Wirth
Curator: Marlies Wirth, Curator, Digital Culture
and MAK Design Collection
Graphic Design: Process – Studio for Art and Design



Exhibition View, 2021 © kunst-dokumentation.com/MAK

The exhibition presented newly developed works by artists who participated in the *Foster – The Soil and Water Residency* project initiated by Angelika Loderer in 2020. Loderer invited eleven artists to use rented plots in a self-harvest garden in Hirschstetten in Vienna as a field for experimenting with the simple and elemental, to support themselves, and to conduct research for their own artistic work. *FOSTER* (with its connotations of caring for someone not linked by blood or legal obligation) was about engaging with the process of growth and care on the interface between independence and precarity.

Artists: Dejan Dukic, Luna Ghisetti, Sophie Hirsch, Minna Liebhart, Angelika Loderer, Irina Lotarevich, Roman Pfeffer, Lucia Elena Průša, Aline Sofie Rainer, Hans Schabus, Myles Starr, Edin Zenun

CLIMATE PANDEMICS

Dark Euphoria

An exhibition of the MAK
CREATIVE CLIMATE CARE GALLERY,
28 May – 3 October 2021
Curator: Marlies Wirth, Curator, Digital Culture and
MAK Design Collection
Graphic Design: Theresa Hattinger

The exhibition *CLIMATE PANDEMICS: Dark Euphoria* took science fiction literature, specifically climate fiction, as a starting point for artistic reflection: it played on the genre's ability to link environmental themes to the experience of living in another world as if we were part of that world. Two Vienna-based artists, Kerstin von Gabain and Ivan Pérard, were invited to develop new works for the exhibition. With the subtitle *Dark Euphoria*, the project challenged the "thrill" that fictional and mythological doomsday scenarios arouse in us. But climate fiction always contains a kernel of scientific truth ...



Exhibition View, 2021 © kunst-dokumentation.com/MAK

International Exhibitions 2021



Exhibition View, 2021 © Jean-François Treméze

SAGMEISTER & WALSH: Beauty

Fondation d'entreprise Martell, Cognac, France
20 May – 19 December 2021

Following the extremely successful initial presentation at the MAK and the exhibition at the Museum Angewandte Kunst, Frankfurt am Main (11 May – 15 September 2019) and the Museum für Kunst und Gewerbe Hamburg (15 December 2019 – 26 April 2020), an adaptation of the exhibition was shown in France at the Fondation d'entreprise Martell, Cognac from 20 May – 19 December 2021.



Exhibition View, 2021 © Process – Studio for Art and Design

TOKENS FOR CLIMATE CARE

London Design Biennale 2021
Somerset House, Strand, London, WC2R 1LA, UK
2 – 27 June 2021

Process – Studio for Art and Design (Martin Grödl and Moritz Resl) in Vienna designed the interactive laser installation *TOKENS FOR CLIMATE CARE* for the London Design Biennale 2021 (2 – 27 June 2021), which was also shown at the MAK from 20 October to 21 November 2021 (for more information, see chapter MAK Exhibitions 2021, page 7). The Austrian contribution commissioned by the Federal Ministry of Arts, Culture, Civil Service and Sport and the MAK was directly related to the motto of the London Design Biennale 2021 "Can we design a better world?"

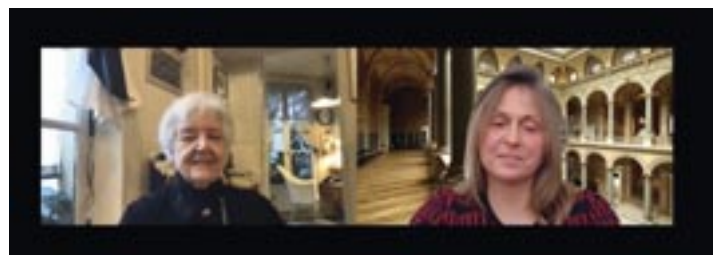
Events 2021



150 Year "Ferstelval" on the Stubenring © Mona Heiß/MAK

To celebrate the 150th birthday of the MAK building at Stubenring 5, the so-called "Ferstel Wing," the MAK hosted, with free admission, one of the largest events since the beginning of the Covid-19 pandemic on 4 November 2021. Under the motto *Friendly takeover: Admission welcome*, visitors to the 150 Year "Ferstelval" on the Stubenring could expect, among other things, discussion rounds about the MAK and future expectations of this place with designers, museum experts, and the new MAK General Director Lilli Hollein. In addition to this, there were unique insights into the hidden, some collection objects could be applied in the truest sense of the word, and the launch of the digital MAK Guide made it possible to acquire valuable knowledge about the MAK. To round off the event, the MAK invited guests to a DJ line-up by (young)MAK & Guest.

Unfortunately, the well-attended birthday party could not mark the start of a new broad opening of the building as planned, but was still one of the few major events of the year before a new lockdown. Due to corona, most events in 2021 had to be held virtually. At the beginning of the year, the MAK developed the online series *MAK Dialogues* for the current exhibition program. On selected evenings, starting 16 February, MAK curators invited dialogue partners to online talks. The focus here was not only on curatorial approaches, insights into artistic and creative work, backgrounds, artistic intentions, and motivations but also on very personal approaches. The first talk was with curator Rainald Franz, who discussed the exhibition *ADOLF LOOS: Private Houses* with the architect Andreas Vass (Loos expert and board member of the ÖGFA [Austrian Society for Architecture]) and the guest curator Markus Kristan (Curator of the Loos Archive of the Albertina, Vienna). On 23 March, curator Bärbel Vischer invited artist Sheila Hicks to talk about the exhibition *SHEILA HICKS: Thread, Trees, River*. Other highlights included a discussion on 21 October between curator Marlies Wirth with Process – Studio for Art and Design on *TOKENS FOR CLIMATE CARE*, the Austrian contribution to the London Design Biennale 2021.



MAK Dialogues: SHEILA HICKS: *Thread, Trees, River*
Sheila Hicks speaking with MAK curator Bärbel Vischer © MAK



World Guide Day © Association of Licensed Guides of Vienna



EAT LOVE: Tomorrow's Food and Food Spaces
 urbanthinktank_next: Hubert Klumpner and Michael Walczak,
 studio mobil / think tank station, 2021 © Kleirjos Eduardo Papanicolaou

World Guide Day on 21 February 2021, which was dedicated to the MAK, had to take place in virtual space for the first time in its history. In line with the motto of World Guide Day, "From Biedermeier to Historicism to Art Nouveau," video tours hosted by Viennese guides provided insight into selected objects from the MAK Permanent Collection, including highlights of the collection such as work drawings by Gustav Klimt, preserved in nine parts, for the mosaic frieze in the dining room of Stoclet House in Brussels (1910/11), or Margarete Schütte-Lihotzky's living-cum bedroom for Mrs. C. Neubacher (1925). A total of 15 online videos were available at MAK.at/welttag, starting from 21 February.

One focus of the event program around the VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age consisted of talks, walks, workshops, and cooking sessions all in connection with EAT LOVE: Tomorrow's Food and Food Spaces, a joint project of the Vienna Business Agency and the MAK. From May to October, the studio mobil / think tank station toured Vienna as an outdoor urban laboratory. Along with over 20 partners, people were invited to participate by (re)activating, collecting, and sharing knowledge about food. Workshops, debates, and lectures examined and highlighted ideas about alternative food and food spaces.

At the international conference PLANET MATTERS at the Architekturzentrum Wien (3 – 4 September 2021), international actors from the fields of architecture, art, design, ecology, and economy discussed multifaceted approaches to PLANET LOVE in the panels "Eat Love," "Natural Technology," "Land Matters," and "Circular Society." Keynotes were given by internationally renowned architect Anna Heringer and geographer and environmental social scientist Holly Jean Buck.

A series of MAK FUTURE LABS was also dedicated to the VIENNA BIENNALE. The launch took place on 6 July with MAK FUTURE LAB *What is a forest? When is a forest?* The topic of the online discussion was



Symposium *GESTALTERINNEN – Women, Design, and Society in Vienna in the Interwar Period*

f. l. t. r.: Elana Shapira (moderator, University of Applied Arts Vienna), Sabine Fellner (art historian), Anne-Katrin Rossberg (curator, MAK), Elisabeth Schmuttermeyer (guest curator, MAK), Claudia Cavallar (architect)
 © MAK

three projects, each of them dealing with a scientific, an urban, and a burned cultivated forest. Other program highlights included *Adrien Missika: Weed Care* (29 June), *Wood in the City* (7 September), and *SUBOTRON pro games: Games for Climate Care* (24 September).

As part of the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, the MAK hosted the symposium *GESTALTERINNEN – Women, Design, and Society in Vienna in the Interwar Period* on 9 – 10 September. In the MAK Lecture Hall, experts explored the question of which forms of artistic expression women developed and whether and in what way(s) they differed from those of their male colleagues.

At the MAK DESIGN NITE 2021 on 28 September, this year's MAK contribution to the VIENNA DESIGN WEEK, one could experience, live at the MAK, how zero waste is also possible in food preparation. In cooperation with the restaurant das kraus, the conceptual collectives das Vulgo and cucina Alchimia, which specialize in sustainable food production, staged an experimental culinary happening.

In 2021, the MAK implemented a total of 38 program items (excluding rentals). These included the ORF Long Night of Museums on 2 October and MAK DAY on 26 October.



MAK DESIGN NITE 2021 © Mona Heiß/MAK

Collection / Purchases / Donations 2021

MAK Collection

The important MAK Collection of applied art, design, architecture, and contemporary art was expanded in 2021 with purchases worth EUR 171,056.06, with the BMKÖS [Federal Ministry of Arts and Culture, Civil Service and Sports] funding purchases from Austrian galleries with a total of EUR 54,000. In addition to the purchases, the MAK received donations worth over EUR 161,000. The following is a selection of the most significant acquisitions and donations in 2021.



Fons Hickmann M23, Poster for the Vienna State Opera (Using a photo by Christian Skrein), 2020
© Fons Hickmann M23



Shirō Tsujimura, *Iga Round Jar*, 2019
© Ginza Ippodo Gallery



Jakob Lena Knebl, *Coco & Hagenauer*, 2014
Courtesy of: Jakob Lena Knebl and Georg Kargl Fine Arts
© Ernst Herold



Carpet, Western Afghanistan, Baluch tribes, 1980/90
© MAK/Branislav Djordjevic

Roya Aghighi, >
Biogarmentry, 2019
© Stefan Lux/MAK



Izabella Petrut, Brooch
paperbrooch, 2014
© MAK/Kristina Wissik



Purchases

The MAK Asia Collection was able to purchase the ceramic object *Iga Round Jar* (2019) by the Japanese artist Shirō Tsujimura. The self-taught artist has been making pottery for forty years. He works with ash glazes, which are fired in simple anagama kilns which he built himself. His keen sense of form, which aims precisely at the tension between the natural and the artificial, is combined with the coincidences which occur in the firing process. The result is objects with a strong expression of simplicity and originality.

The MAK Library and Works on Paper Collection acquired nine prints (2018) by architectural photographer Stefan Oláh with motifs of the interiors of the Postal Savings Bank building based on Otto Wagner's designs. In 2018, the MAK received the design drawings as well as the complete Otto Wagner plan archive of the Austrian Postal Savings Bank as a donation. For the photographic documentation of this architectural jewel, Oláh photographed important spaces in the Savings Bank with a large format camera, these images were purchased in the form of high-quality prints under the former MAK General Director Christoph Thun-Hohenstein. As every year, the MAK acquired the award-winning posters from the exhibition cycle *100 BEST POSTERS: Germany Austria Switzerland* for the poster collection, in order to supplement the historically outstanding stock of artist posters with contemporary specimens. In addition, 1 057 publications could be purchased for the collection.

An important new addition to the MAK Design Collection was the *ZUV: Zero Emission Utility Vehicle* (2021) electric cargo bike by E00S NEXT in collaboration with the Dutch studio The New Raw. The tricycle's frame comes from a 3-D printer and is made of recycled plastic. Other additions included the film *First Encounters* (2021) by Sophie Falkeis, the concept

and tool *Pillow Talk* (2021) by Stephanie Kneissl, the vases *Rammkatzen* (2021) by Johanna Pichlbauer, and the prototype for living and photosynthetic garments *Biogarmentry* (2019) by Roya Aghighi. Using synthetic biology and design, the *Biogarmentry* project aims to produce a 100 % natural and biodegradable fabric that lives through photosynthesis while simultaneously purifying the air.

As part of the exhibition *SHEILA HICKS: Thread, Trees, River* (9 December 2020 – 18 April 2021), the work *Dialogue and Divergence* (1980) by Sheila Hicks was purchased for the MAK Contemporary Art Collection with additional funding from the MAK ART SOCIETY (MARS). The Paris-based American artist, who studied with Josef Albers and maintained close contact with Anni Albers, is one of the world's most important artists when it comes to an understanding for using textiles as a medium of visual arts. Gallery funding allowed for the purchase of the sculpture *Coco & Hagenauer* (2014) by the artist Jakob Lena Knebl. Furthermore, works shown in the *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age* (28 May – 3 October 2021) could be purchased: The photograph by Thomas Wrede, *Rhonegletscher-Panorama II* (2018), the ephemeral sculpture *Untitled (Foster)* (2021) by Angelika Loderer, and the works *Dissecting Table #2* (2021), *Jaw Bone (Hippo) #2* (2021), *Model (Showcase)* (2021), *Shelter For Beats (Studs)* (2021), and *Shelter For Beats (Spikes)* (2021) by Kerstin von Gabain.

The two vases *CSCL Shipping Universe* (2018) and *Ever Given* (2019) by the designer Sem Leutscher were purchased for the MAK Glass and Ceramics Collection. The vases represent a modern, critical approach to ceramics, which were traditionally used as vessels in overseas trade. The drawings of the super container ships on the vases were made with diesel soot that the ships emit. Thanks to the support of the MAK

ART SOCIETY (MARS), another significant purchase was made possible, namely Franz Josef Altenburg's object *Tower* (2019). Until then, the MAK had owned objects by Altenburg which were exclusively from the 1980s.

Significant acquisitions of the MAK Furniture and Woodwork Collection include a buffet from the so-called *Nuremberg Room* (1900) designed by Richard Riemerschmid, a Frankfurt kitchen from the Römerstadt housing estate designed by Margarete Schütte-Lihotzky in 1926, and an armchair (ca. 1925) by Hugo Gorge.

The collection area of "Contemporary Jewelry" within the MAK Metal Collection and Wiener Werkstätte Archive could be expanded with important pieces in 2021 via the Galerieförderung [Gallery Funding]. These works come from young female artists who experiment with unusual materials and thus achieve surprising effects. Ultralight balsa wood looks like heavy rock, a paper treated with epoxy resin like enamel. In terms of content, the pieces of jewelry also go far beyond the purely decorative and illustrate the preoccupation with natural phenomena and past epochs. The purchased works include the brooch *paperbrooch* (2014) by Izabella Petrut, the ring *Cosmic Existence* (2014) from the *Nebula* series by Michelle Kraemer, and the necklace/collar *Was bleibt* [What remains] (2019) by Elisabeth Habig.

The MAK Textiles and Carpets Collection was able to close a gap in its collection with the purchase of two so-called "war carpets" from the 1980s. The disturbing and characteristic imagery of these textiles can be seen in the two objects which depict maps, airplanes, and weapons and were knotted by members of Baluch tribes. As contemporary witnesses, the rugs document the political conflicts in Afghanistan in the 1980s.

Donations

The MAK Asia Collection was given a hyperrealistic mask made of plastic (reworked) *That face No. 0* [あの顔 No. 0] (2021) by the Tokyo-based art production company Usono Inc. The mask, made using 3-D printing technology, is based on the face of a real person. In this project, the digital data of the face is purchased, reproduced, and then sold as an anonymized mask. The 3-D mask is to be understood on the one hand as a contemporary response to Japan's mask tradition, and on the other hand as an artistic intervention to critically address problem areas such as identity/individuality, reproduction/purchasability.

The MAK Library and Works on Paper Collection received 54 catalogs, posters, and price lists (from the years 1905 to 1937) from the Thonet company and Thonet Mundus. With this donation, the stock of publications and documentary material on one of the most important firms of Viennese Modernism was incorporated into the collection. This is to be made accessible to the public and academia through a large-scale digitization project. On the occasion of Heinz Tramer's 100th birthday, a bundle of 42 original posters (1950s to 1960s) by the Austrian graphic artist was donated to the collection. The donation is intended to help pay due attention to the work of the man who brought the bank mascot Sparefroh-Mann to fame and to raise awareness of his importance as a graphic designer and poster artist. As a further donation, the collection received 74 designs for decorative furnishings items and furniture (from the years 1920 to 1940) by Richard Jaray. The works document the prolific creativity of the architect and interior designer, who was deported to Łódź in 1941 and was murdered there. Thanks to donations, the book holdings of the Library and Works on Paper Collection were expanded by 918 publications.

The MAK Design Collection received two objects from Wien Tourismus [Vienna Tourism]: The sign lettering *Tourist Info* (2000) adorned the tourist information center designed by Luigi Blau which was located

opposite the Albertina from 2000 to 2014. In addition, the light installation *City Shades* (2009) by Maxim Velčovský was handed over to the collection. The city silhouettes staged in aluminum cuboids were developed by the Czech designer with glasses from the archives of the traditional manufacturer J. & L. Lobmeyr. The collection was also enriched with the work *ELI000. How to go to IKEA® and build a device to grow food in your apartment* (2013–2014) by the designer Antonio Scarponi, an instruction manual on how to grow food cheaply, simply, and hydroponically at home. Five architectural models by the New York-based group Terreform ONE/ Terreform X that address biodiversity and urban farming, including *Monarch Sanctuary – Lepidoptera terrarium* (2019) and *Cricket Shelter – Modular Edible Insect Farm* (2019) were also donated to the MAK Design Collection.

The MAK Furniture and Woodwork Collection was given a rocking chair designed and executed by the Austrian design group B.R.A.N.D. (Rudolf Weber and Boris Broschardt) in 1990.

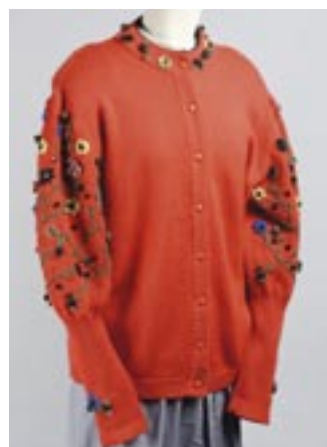
The Metal Collection and Wiener Werkstätte Archive received an extensive part of the estate of the enamel artist Nora Grill (1913–2006). She studied at the Vienna School of Arts and Crafts under Josef Hoffmann, who was the head of the enamel workshop as well as the architecture class. The donation consists of over 160 drawings primarily from Grill's student years (1930–1934), as well as enamel dishes, tools, and documents. In connection with the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, the collection also received valuable documentary material from the estates of WW artists Else Stübchen-Kirchner (1886–1971) and Marianne Leisching (1896–1971).

Among the numerous donations that the MAK Textiles and Carpets Collection received from generous donors in 2021 are pieces that were shown in the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and subsequently found their way into the museum collection. This group of objects includes, for example, an extensive convolute of batik works (1910) by the artist Else Stübchen-Kirchner, which provides an insight into the extensive oeuvre of the textile artist.

Another relevant donation is a convolute of garments which were the personal possessions of the Austrian artist Maria Lassnig and came to the MAK as a gift from the Maria Lassnig Stiftung [Maria Lassnig Foundation]. Not only did some of the pieces shape the characteristic and individual appearance of the artist, who died in 2014, but their color palette is also reflected in Lassnig's paintings and was sometimes directly staged in her artistic works. These include a knitted cardigan (ca. 1975) which Maria Lassnig wore in her last and best-known film *Kantate* (1992).



Usono Inc., *That face No. 0* [あの顔 No. 0], 2021
© Kamen'ya Omote, Tokyo



Terreform ONE/ Terreform X, *Monarch Sanctuary – Lepidoptera terrarium*, since 2019 © Stefan Lux/MAK

Red cardigan from Mamut Moden owned by Maria Lassnig, ca. 1980
© MAK/Branislav Djordjevic

Research Projects 2021

In 2021, the heads of the various MAK collections continued to focus on completing the museum database. In addition, they developed cross-collection and cross-disciplinary projects from the extensive MAK Collection in preparation for exhibitions.

The **MAK Asia Collection** focused on the Austro-Hungarian art trade with China in the age of European-American imperialism, on individual people, trade, and networks around 1900. At the center of the project was a Chinese globe that, according to historical documents, was acquired by Arthur von Rosthorn (chargé d'affaires of the Austro-Hungarian embassy in China at the time of the Boxer Rebellion between 1901 and 1906) in the critical period following the Boxer Rebellion in China and resold to what is now the MAK. The project "Colonial Acquisition Contexts at Federal Museums," funded by the Federal Ministry of Art, Culture, Civil Service and Sport, investigated Austro-Hungarian participation in the trade of "looted art" in China after 1900, as well as the hitherto unexplored concrete circumstances of Rosthorn's object acquisition and the surviving imperial provenance. In addition, the content-related conceptual design and preparation of an exhibition planned for the fall of 2023 to mark the 150th anniversary of the Vienna World's Fair in 1873 with a focus on Asia was started.

One of the main research projects of the **MAK Library and Works on Paper Collection** was the MAK building history. As part of the project, which began in 2020 and is still ongoing, all historical facts about the MAK—both analog and digital sources—from 1863 to 2021 will be networked and chronologically evaluated. The result should be a historiographic overview of all activities in the museum in the form of a digital platform. In 2021, all events from 1863 to 1950 could be recorded in the Axiell database. In another research project of this collection area, in connection with the celebration of the 150th anniversary of the completion of the museum building on the Stubenring, the process of shaping the intellectual location of the museum and its permanent search for new ways and forms was traced. In addition to the precise documentation of the building history, various program focuses were developed for the anniversary on 4 November 2021. Furthermore, on the occasion of the exhibition *TEACHING KLIMT: Studies at the School of Arts and Crafts* (3 November 2021 – 13 March 2022), numerous MAK holdings, including the 700-sheet estate of the Ringstrasse artist Ferdinand Laufberger and the holdings of Michael Rieser and Friedrich Sturm, were scientifically evaluated and digitized.

In 2021, the MAK Library and Works on Paper Collection also combined all the biennial catalogs in the MAK's holdings into one group in Alma, the digital library management system, thus making them visible in



Globe, China, Qing Dynasty, ca. 1800
© MAK/Georg Mayer

their entirety. Furthermore, approximately 250 large-format volumes from the Baroque library were digitized and will be made available online in 2022. In addition, 411 house catalogs and 2 689 objects from the Works on Paper Collection were digitized.

The **MAK Design Collection** dealt with the content conception and preparation of the MAK's themes, exhibition projects, and text contributions for the *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age* (28 May – 3 October 2021). The focal points were the climate crisis and reflection on the concept of "care" as a form of collective ecology. The focus was on finding ideas, tools, and design strategies that can contribute to planetary conservation and global systemic change. Furthermore, work was done on the content concept and preparation of Austria's contribution to the London Design Biennale 2021: Resonance: *TOKENS FOR CLIMATE CARE* (2 – 27 June 2021). Based on the concept of "resonance" between resources and data, Process – Studio for Art and Design's project developed the thesis that open-source design using machine learning can represent an essential design component with respect to agendas for addressing the climate crisis.

The **MAK Contemporary Art Collection** focused on the scientific preparation of the MAK exhibition *SIGN LANGUAGE: Antunes | Bayrle | Brătescu | Castoro | Pichler* (10 February – 25 April 2021), which was based on the recent conceptual history of the collection. The focus was on drawings, sculptures, and large-scale installations by the artists Leonor Antunes, Thomas Bayrle, Geta Brătescu, Rosemarie Castoro, and Walter Pichler. Starting out from modernism and the avant-garde, the ongoing research project *Textiles in the Visual Arts* examined the transmedial potential of textiles—both in the visual arts and as they interface with the applied arts, architecture, and design. The exhibition *I hear the ancient music of words and words, yes, that's it.* (16 October 2021 – 20 February 2022) was realized by Vincent Fecteau and Florian Pumhösl at the Schindler House in Los Angeles, center of



TOKENS FOR CLIMATE CARE, Screenshot of web archive
© Process – Studio for Art and Design/MAK



The Last Whole Earth Catalog, Cover
Photo: NASA/Scan: MAK CC-Lizenz

the MAK Center for Art and Architecture. The exhibition project *Schindler House Los Angeles: Space as a Medium of Art* (30 March – 31 July 2022) was prepared on the occasion of the 100th anniversary of the Schindler House on Kings Road in West Hollywood.

The research activities of the **MAK Glass and Ceramics Collection** included the preparation and implementation of the exhibition projects on *FRANZ JOSEF ALTENBURG: Block, House, Tower, Scaffold, Frame* at the MAK (16 March – 25 April 2021) and *Franz Josef Altenburg: Clay and Form* in Bad Ischl (21 July – 22 August 2021). The MAK created the exhibition in Bad Ischl as well as the extensive catalog in cooperation with the Oberösterreichische Landes-Kultur GmbH. Completely new, previously unshown works created up until 2019 as well as ceramics that are significant examples of the extensive work of Franz Josef Altenburg, which was created over six decades, were selected for the exhibition. In a very personal process with the artist, objects were chosen that were either part of a larger series from his *Houses, Staircases, Pedestals, and Stage Sets* to his *Blocks and Towers to Scaffolds, Containers, and Frames*, or they were special pieces that the artist had kept for himself. Another focus in 2021 was on the exhibition *JOSEF HOFFMANN: Progress Through Beauty* (15 December 2021 – 19 June 2022) and on the comprehensive publication that accompanied it. In more than three years of preparation, the team of curators put together the most comprehensive retrospective to date of the complete works of Josef Hoffmann (1870–1956), paying tribute to the impressive oeuvre of the architect, designer, teacher, and exhibition maker, who was one of the central figures of Viennese Modernism and the international *Lebensreform* [life-reform] movement around 1900.

The **MAK Furniture and Woodwork Collection** dealt with the Missing Link archive, which came to the MAK in 2014. Missing Link, an experimental architectural group formed by Adolf Krischanitz, Angela Hareiter, and Otto Kapfinger from 1970 to 1980, realized artistic objects, graphics, actions, performances, and experimental films. The research project served to prepare for the exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)*, which will open in May 2022 and will provide an overview of Missing Link's entire oeuvre.

The **MAK Metal Collection and Wiener Werkstätte Archive's** research project on the women artists of the Wiener Werkstätte (1903–1932) culminated in 2021 in the major exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* (5 May – 3 October 2021), which presented more than 800 objects, including many which had never been shown before.

HELMUT LANG
ARCHIVE: An
Intervention by
Helmut Lang
MAK DESIGN LAB
© MAK/Georg Mayer



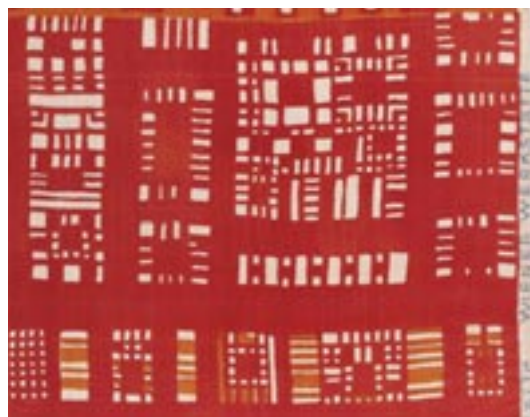
More than 180 designers were identified, and their biographies largely reconstructed. In addition to the exhibition, the symposium *GESTALTERINNEN: Women, Design, and Society in Vienna in the Interwar Period* (9 – 10 September 2021) examined the work of designers such as Jacqueline Groag, ceramist Vally Wieselthier, art historian Else Hofmann, and collector Bertha Pappenheim.

Another research project of the collection area dealt with the commercial art of the Wiener Werkstätte. WW was—or at least current research suggests—the first Austrian company to develop a sophisticated, artistically unrivaled, and yet extremely pragmatic corporate identity. Over the almost 30 years of its existence, WW continuously adapted its CI created by Josef Hoffmann and Koloman Moser, whereby mainly women artists (Mathilde Flögl, Hilda Jesser, Maria Likarz, Felice Rix etc.) were responsible for company graphics, catalogs, advertising brochures, posters, and wrapping paper.

In 2021, the **MAK Textiles and Carpets Collection** continued to focus on the scientific processing of the HELMUT LANG ARCHIVE. The main focus was on further developing the corporate segment. With over 9 000 records, the "Special Archive – HELMUT LANG," which came to the MAK in 2011 through a generous donation by Helmut Lang, is one of the most extensive segments of the Textiles and Carpets Collection. The inventory and further processing of this collection is being carried out successively in accordance with scientific criteria and will subsequently allow cross-connections to be made with objects in the collections of the 20 other international museums that hold objects by the designer. Furthermore, the digital processing of the 1 000-object collection segment of the Wiener Werkstätte press proofs was continued and the processing of the Wiener Werkstätte wall-paper pattern book was started.



Mathilde Flögl, Page from the catalog for the 25th anniversary of the Wiener Werkstätte, 1928 © MAK



Hilde Blumberger (later Jacqueline Groag), Fabric *Sinaia* for the Wiener Werkstätte, 1928 © MAK



Still image from the film *16. November, Eine Utopie in 9 wirklichen Bildern* [16 November, Utopia in 9 Real Images], 1972
Photograph by Gert Winkler © MAK



MAK Reading Room © MAK/Georg Mayer

MAK Library and Works on Paper Collection

The MAK Library and Works on Paper Collection includes a specialized library that is unique in Europe, with over 250 000 volumes on applied and fine arts, art theory, and architecture from the 16th century to the present day. In 2021, the collection was expanded by 2 287 publications, 1 057 of them through purchases, 918 through donations, 44 as file copies, and 234 through publication exchange. The Works on Paper Collection comprises approximately 400 000 exhibits, including 17 000 design drawings from the Wiener Werkstätte Archive.

All publications and approximately 164 000 works on paper can be accessed online. The reading room, which is accessible to the public with photo ID, was used by around 1 767 interested visitors in 2021.

Publications

SHEILA HICKS. *Thread, Trees, River*, edited by Christoph Thun-Hohenstein and Bärbel Vischer, with contributions by Christoph Thun-Hohenstein and Bärbel Vischer as well as an interview by Itai Margula with the artist. German/English, 72 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 45.30.



© 3007, Wien



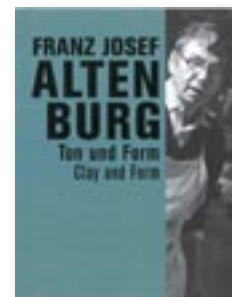
WOMEN ARTISTS OF THE WIENER WERKSTÄTTE, edited by Christoph Thun-Hohenstein, Anne-Katrin Rossberg, and Elisabeth Schmuttermeyer, with contributions by Megan Brandow-Faller, Elisabeth Kreuzhuber, Anne-Katrin Rossberg, Elisabeth Schmuttermeyer, Lara Steinhäuber, and Angelika Völker. German/English, 288 pages with numerous color illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2020. Available at the MAK Design Shop and online at MAKdesignshop.at for € 44.95.



JOSEF HOFFMANN 1870-1956: Progress Through Beauty. The Guide to His Oeuvre, edited by Christoph Thun-Hohenstein, Matthias Boeckl, Rainald Franz, and Christian Witt-Döring, with contributions by Matthias Boeckl, Elisabeth Boeckl-Klamper, Rainald Franz, Anette Freytag, Sebastian Hackenschmidt, Otto Kapfinger, Markus Kristan, Christopher Long, Klára Nêmečková, Andreas Nierhaus, Jan Norrman, Eva-Maria Orosz, Adrián Prieto Fernandez, Ursula Prokop, Lara Steinhäuber, Valerio Terraroli, Wolfgang Thillmann, Christoph Thun-Hohenstein, and Christian Witt-Döring. English, 456 pages with numerous color illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 69.95.



ERWIN WURM: Dissolution, edited by Christoph Thun-Hohenstein, Rainald Franz, and Bärbel Vischer, with contributions by Christoph Thun-Hohenstein, Rainald Franz, and Bärbel Vischer. German/English, 64 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 29.



FRANZ JOSEF ALTENBURG: Clay and Form, published on the occasion of the renowned Austrian ceramic artist's 80th birthday and the exhibition of the same name at the Kaiservilla, Bad Ischl, as well as a presentation at the MAK. Edited by Alfred Weidinger, Christoph Thun-Hohenstein, and Rainald Franz, with contributions by Christoph Thun-Hohenstein, Franz Josef Czernin, René Edenhofer, and Rainald Franz. German/English, 140 pages with numerous color illustrations. MAK, Vienna/OÖLKG, Linz/arnoldsche Art Publishers, Stuttgart 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 39.



VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age, edited by the MAK. German/English, 192 pages with numerous color illustrations. MAK, Vienna/Verlag für moderne Kunst, Vienna 2021. Available at the MAK Design Shop and online at MAKdesignshop.at for € 12.

EU INTERREG Projects 2021

ARTNOUVEAU2 – Art Nouveau Heritage in the Danube Region

The EU project *Strengthening the cultural identity of the Danube region by building on common heritage of ART NOUVEAU, ARTNOUVEAU2*, which started 1 July 2020 and runs until 31 December 2022, focuses on strengthening the cultural identity of the Danube region through the shared heritage of Art Nouveau.

In the course of the project, supra-regional networking is actively promoted, and the knowledge acquired is brought closer to a broad audience through close cooperation between art educators and experts from the tourism sector. The aim is both to promote the economic growth of the partner regions and

to strengthen the regional and transnational cultural identity of all participating countries. Numerous high-profile activities such as exhibitions, online lectures, short films, and an advertising campaign in cooperation with tourist guides are intended to contribute to this. In addition, an extensive educational program with workshops and a digital database are important parts of the project. To find out more about the project, visit: interreg-danube.eu

The project *ARTNOUVEAU2* (2020–2022) is co-funded by the European Union funds (ERDF, IPA II), INTERREG Danube Transnational Program.

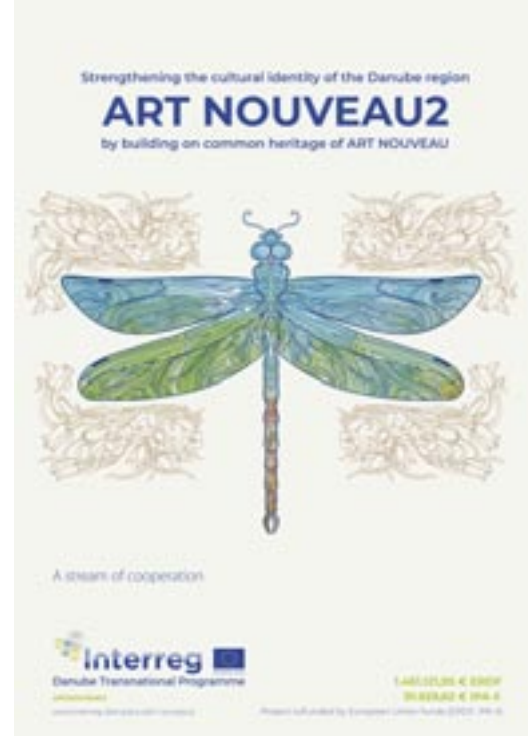


ATCZ264 – JH Neu digital/JH Nově digitální/JH New digital

The INTERREG project *Josef Hoffmann mediated anew. The Josef Hoffmann Museum as an interface of international collaboration, and the work of Josef Hoffmann as a testing ground for innovative museum work, in particular for the use of digital technology* is a reaction to the (post) pandemic situation of museums and presents Josef Hoffmann's legacy using digital technology. The focus of the three project partners MAK – Museum of Applied Arts, Moravian Gallery in Brno (Lead Partner), City of Brtnice as well as the New Design University St. Pölten (NDU) is to make Josef Hoffmann's extensive oeuvre available online worldwide. For the first time, this project presents the fully digital presentation of his work as well as the digital reconstruction of the first salesroom of the Wiener Werkstätte.

Starting in the summer of 2022, two exhibitions and a new permanent exhibition will be on display at the Josef Hoffmann Museum in Brtnice. The barn at the back of the property will be renovated under the patronage of the City of Brtnice and converted into a multifunctional room for temporary exhibitions and accompanying cultural and educational events based on Josef Hoffmann's heritage. The project will include developing workshops and lectures through a guest lecturer program throughout the museum building. For children and adults an adventure trail and cycle path will trace Josef Hoffmann's achievements and include a visit to the Hoffmann family's newly restored graves.

The project has a total budget of 1.09 million Euro and is 85 % financed by the European Union's European Regional Development Fund (INTERREG V-A Austria – Czech Republic) as well as by the state budget of the Czech Republic.



Josef Hoffmann, Wiener Werkstätte Postcard No. 75 (Cabaret Fledermaus), Vienna, 1907 © MAK



Portrait of Josef Hoffmann, Vienna, after 1945 Photograph: Yoichi R. Okamoto © MAK



f. l. t. r.

James Turrell, *Skyspace The Other Horizon*, 1998/2004
Exterior view, MAK Branch Geymüllerschloßel, Garden
© MAK/Rüdiger Andorfer

MAK Tower
Exterior view © Wolfgang Woessner/MAK

Josef Hoffmann: Inspirations
Permanent exhibition at the Josef Hoffmann Museum, Brtnice
© Moravian Gallery, Brno/MAK

MAK Branches

MAK Branch Geymüllerschloßel

Pötzleinsdorfer Straße 102, 1180 Vienna

After having to remain closed due to Covid in 2020, the MAK Branch Geymüllerschloßel started the 2021 season with the highly acclaimed exhibition *ERWIN WURM: Dissolution* which lasted from 8 May to 5 December. In addition, a new permanent documentation room with extensive text and image material on the history of the Biedermeier jewel opened at the start of the season. Every Saturday and Sunday the Geymüllerschloßel was open to the public from 11 a.m.–6 p.m. Regular guided tours, special tours, and a special program for MAK DAY – Open House Day on 26 October 2021 were also offered.

The Geymüllerschloßel in Pötzleinsdorf has been run by the MAK as a branch location



MAK Branch Geymüllerschloßel,
New Documentation Room © Kathrin Pokorny-Nagel/MAK

since 1965. Built in 1808 for the merchant and banker Johann Jakob Geymüller (1760–1834) as a “summer residence,” it is now one of the few places in Austria that offers an authentically original look at the diversity of Biedermeier decorative art. In addition to the 160 exquisite old Viennese clocks from the Franz Sobek Collection, which are permanently on display, Empire and Biedermeier furniture from the MAK’s furniture collection complement the valuable overall appearance of the Geymüllerschloßel, which regularly hosts temporary exhibitions. In the park surrounding the summer residence, both the sculptural ensemble *Der Vater weist dem Kind den Weg* [The Father Shows the Way to His Child] by Hubert Schmalix (1996/1997) and James

Turrell’s *Skyspace The other Horizon* (1998/2004) represent a contemporary dialogue with the past.

Exhibition

ERWIN WURM: Dissolution

MAK Branch Geymüllerschloßel,
8 May – 5 December 2021

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection; Bärbel Vischer, Curator, MAK Contemporary Art Collection

With Erwin Wurm (* 1954), the MAK invited one of the internationally most significant artists of the present age into the MAK Branch Geymüllerschloßel. Under the title *Dissolution*, Wurm presented, for the first time in a dramaturgical arrangement, sculptures from his series of the same name (2018–2020) in a museum context. Wurm formed plastic masses of clay into gesturing hands, mouths, ears, or other fragments of body parts associated with the senses of touch, hearing, smell, and taste. Erwin Wurm’s sculptural body segments invaded the individual rooms and salons of the Geymüllerschloßel—the entrance hall, the library, the music room, the cupola room, the bedroom, the oriental room—creating tableaux vivants. In the garden of the Schloßel, Erwin Wurm’s massive sculptures of Carrara marble seemed like divans. The staved in and squashed sculptures *Sitting on Freud’s House* (2020) and *Sitting on Friedrich Nietzsche* (2020) in the villa garden represented the broad spectrum of the artist’s role in critically illuminating and distorting our world.

DOROTHEUM SEIT 1707



Exhibition View, 2021
ERWIN WURM: Dissolution © Aslan Kudrnofsky/MAK

MAK Tower

Gefechtsturm Arenbergpark/Dannebergplatz 6,
corner Barmherzigengasse, 1030 Vienna

The MAK Tower, formerly the MAK Contemporary Art Depot at the Arenbergpark, has been a branch of the museum since 1995. Due to a lack of official approval, the MAK Tower is currently closed to the public. Until 2011, it was used as a partially publicly accessible depot for the MAK Collection of Contemporary Art as well as for events in the fields of fine arts and architecture. Spacious installations by Brigitte Kowanz, Atelier Van Lieshout, and Ilya & Emilia Kabakov are associated with memories of this place.

Josef Hoffmann Museum, Brtnice

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

Since 2006, Josef Hoffmann’s birthplace in Brtnice has been run as the Josef Hoffmann Museum by the Moravian Gallery in Brno and the MAK in Vienna as a joint branch. The MAK was present there already in 1992 with the exhibition *Der barocke Hoffmann* [Hoffmann as a Baroque Artist], which was dedicated to the roots of his work as an architect and designer. Since 2005, the Josef Hoffmann Museum has been staging temporary exhibitions on topics related to Hoffmann, with the aim of keeping the life and work of a pioneering Austrian architect alive in the public consciousness. In 2021, due to the Covid-19 pandemic, the decision was made to extend the exhibition *JOSEF HOFFMANN – OTTO PRUTSCHER*, which opened on 1 July 2019, until 31 March 2022, instead of hosting a new exhibition. Since 2009, the permanent exhibition *JOSEF HOFFMANN: Inspirations* has traced Hoffmann’s artistic inspirations with objects and designs at his birthplace.

JOSEF HOFFMANN
MORAVSKÁ GALERIE

Interreg
Österreich-Tschechische Republik
Europäischer Fonds für regionale Entwicklung



MAK Center for Art and Architecture, Los Angeles

Director's Review 2021

In 2021, notwithstanding the unprecedented challenges institutions faced as a result of the global pandemic, the MAK Center was able to successfully maintain its commitment to a robust calendar of five exhibitions across three locations, while focusing on strengthening digital engagement with audiences during an unprecedented year, expanding the institution's support base, and raising funds through innovative new initiatives. This year we accomplished two exhibitions at the Schindler House, two *GARAGE EXCHANGE VIENNA – LOS ANGELES* projects, the return of our Artists and Architects-in-Residence program, as well as several well-attended public programs. We expanded our membership base and secured a major, prestigious grant from the Getty Foundation *Paper Project*. With the introduction of the new director Jia Yi Gu, the institution's efforts have been directed toward planning for the Schindler House Centennial Celebration in May 2022, initiating new partnerships with Los Angeles-based architectural institutions, developing new leadership and curatorial councils, and launching a new residency program at the Fitzpatrick Leland House.

Jia Yi Gu, Director, MAK Center, Los Angeles

Exhibitions

Autonomous Design

Schindler House

1 May – 12 September 2021

Curator: Priscilla Fraser

Autonomous Design presented the work of seven contemporary Danish artists, designers, and architects at the Schindler House on Kings Road. Functional, practical, commercial: terms long-associated with the applied arts are too often misperceived as a hindrance to the creative process. The recent work of Denmark's designers has rendered these "restrictions" as vehicles for innovation. Curated by Priscilla Fraser and working in collaboration with the Danish Arts Foundation, this exhibition focused on contemporary applications of craft and design in Denmark, exploring this concept of motivation to interrogate design's agency in a post-functional world. Participating designers and artists included



Exhibition View, *Autonomous Design*
© Esteban Schimpf

benandsebastian, Cecilie Bendixen and Sophus Ejler Jepsen, Chris Liljenberg Halstrøm, Kasper Kjeldgaard, Margrethe Odgaard, MBADV, and Eske Rex. These designers explored ever-evolving questions of authorship, autonomy, and intention in their multifarious practices.

GARAGE EXCHANGE: Antwerp

Mackey Garage Top

26 August – 3 October 2021

Curator: Jia Yi Gu

For *Antwerp*, Benjamin Hirte and Nancy Lupo drew from the mundane world of both designed and happenstance objects as they are encountered on the street. Public or semi-public spaces were formative sites, as plazas, parking lots, and transit centers became starting points for Lupo and Hirte to navigate the unnoticed effects of the built environment. Benjamin Hirte's recent works probe everyday forms through the processes of 3-D scanning, turning a passive act of imaging into an active mode of perceiving. While ubiquity is a key condition of their sources, Hirte



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

© Gerald Zugmann/MAK

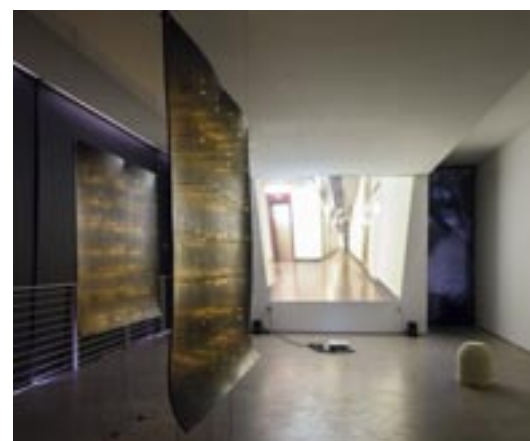
Fitzpatrick Leland House (R. M. Schindler, 1936)

© Patricia Parinejad/MAK Center

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

© Gerald Zugmann/MAK

and Lupo's sculpture and video works insist on a closer reading of the everyday objects that arise from civic and municipal systems and decision-making. By excavating specific qualities of mundane objects—color, weight, texture, shape, and mood—both artists ask questions about their effect on both political and urban bodies.



Exhibition View, *GARAGE EXCHANGE: Antwerp*
© Tag Christof

I hear the ancient music of words and words, yes, that's it.

Schindler House
16 October 2021 – 20 February 2022
Curator: Bärbel Vischer

Set against the context of modernity, the exhibition examined the relationship of images, objects, and abstraction. The title of the exhibition, *I hear the ancient music of words and words, yes, that's it.* quoted the Brazilian writer Clarice Lispector, echoing the intimate sense she generated in her writing and corresponding to space, moods, and history. Together, the artists Vincent Fecteau and Florian Pumhösl orchestrated a dialogue between pictorial and three-dimensional work, studio production, and the architectural setting of the Schindler House. The exhibition included collected items and study work by both artists. The sculptures of Fecteau are often made of papier-mâché, cardboard, clay, and various materials. Though they are frequently described as abstract, their forms and colors, symbolic fragments of architecture, and found objects engage with representation, specifically photography and its depiction of space. Florian Pumhösl contextualizes the abstraction of images, materials, and forms by mediating contemporaneity in the history of crafts and objecthood. His matrix of works combines the quality of the graphic picture and the presence of paintings, expanding the boundaries of their medium and material—sheets of aluminum and lead—as well as the ephemerality of color and light. This exhibition was made possible with the generous support of The City of West Hollywood.



Exhibition View, *Resynthesizers*
© Fredrik Nilsen Studio

GARAGE EXCHANGE: Aleksandra Domanović & Jen Liu

Mackey Garage Top
21 October 2021 – 9 January 2022
Curator: Jia Yi Gu

For the 18th iteration of the *GARAGE EXCHANGE*, the MAK Center for Art and Architecture in collaboration with the Art + Technology Lab at LACMA presented new work from Aleksandra Domanović and Jen Liu. As the world is still confronted with the Covid-19 pandemic and recent political and environmental upheavals, Domanović and Liu examined the lines between viral transmission and closed systems of information. This exhibition was the culmination of an ongoing conversation and convergence of ideas in their practices, on circularity in material forms. In the case of Aleksandra Domanović, wood bases have been hand-turned to deduce shape, supporting rotating LED fan displays videos: data and lines of research float on the surface of movement. Within the same body of work, Domanović's recent *Worldometers* were named after a website that aggregates live tickers for various real-time statistics, exploring the tension between data input and perception when grappling with the vast scale of human mortality represented in recent Covid-19 statistics. In *Pink Slime Caesar Shift*:

Electropore (2021), Jen Liu continued to explore how insurrectionist ideas might be transmitted and received, using genetic engineering as a narrative vehicle to look at how industrial labor, global environmental racism, and myths of techno-optimism work in tandem. In this piece, Black and Asian women form an electrical closed loop: their bodies are used as electricity generators, while they are also consumers.

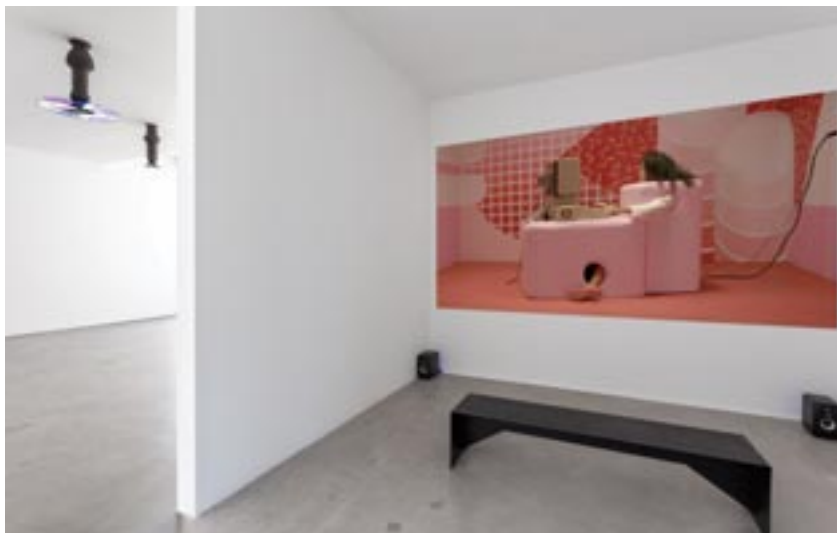
Florian Hecker – Resynthesizers

Fitzpatrick Leland House
21 November 2021 – 13 March 2022
Curators: Equitable Vitrines

Florian Hecker's installation was structured into several zones throughout Rudolph Schindler's Fitzpatrick Leland House. The central element of the project was a computer-generated sound piece divided into temporal episodes using a loudspeaker display system. Core to this project was the intersection of two conceptual trajectories dramatizing the idea of the unnamable. The first stems from considerations which led the philosopher Jean-François Lyotard to his concept of immaterials. Crucially, Lyotard pointed to time spent in Southern California and the "architecture that Frank Lloyd Wright and his school implanted in the region" as having guided the development of his theory, which rests broadly on a complication of the idea of interiority. Second is the notion of musical timbre, described by psychologist Albert Bregman as a "multidimensional waste-basket category" for everything intractable to sonic analysis. Timbre remains a challenging yet experientially rich concept. This project was curated by Equitable Vitrines and was funded by Mike Kelley Foundation for the Arts, Graham Foundation, and Wilhelm Family Foundation.



Exhibition View, *I hear the ancient music of words and words, yes, that's it.* © FP



Exhibition View, *GARAGE EXCHANGE: Aleksandra Domanović and Jen Liu*
© Joshua White

Events and Collaborations



Publication Launch, *(self-portraits as) neither donkey nor horse*, 19 July 2021 © Stephanie Mei Huang

(self-portraits as) neither donkey nor horse

Publication Launch and Performance
Schindler House, 19 July 2021, 7–9 p.m.

The MAK Center for Art and Architecture presented the publication launch of *(self-portraits as) neither donkey nor horse*, a collection of recent work by Stephanie Mei Huang, curated by Hauser & Wirth summer resident Allison C Smith. The publication complemented Huang's exhibition at Hauser & Wirth, which presented Huang's recent works regarding racial melancholia and grief as explored through a cowboy drag avatarism of the (Asian) American West. In the wake of the 2021 Atlanta Spa Shootings, Huang's work addresses biopolitical and xenophobic rhetoric that finds its roots in 19th century "yellow peril" and then becomes expanded upon in a 21st century anti-Chinese discourse surrounding Covid-19. The publication includes a curator's note by curator Allison C Smith, an artist's essay by Huang that follows the tradition of autotheory as a modality of queer theory, and three letters to the artist by Lucas Baisch, Michael Ned Holte, and Ling Tiong. For the publication release, Huang collaborated with artist Julie Tolentino and sound artist Amma Atertia. Huang read from their personal artist's essay, a self-theory, followed by a collaborative work engaging with Tolentino's multi-decade study and practice with Chinese herbs and Eastern bodywork through a moxibustion.

TENTATIVE CONCRETE with Full Service Creative

Artist Talk
Zoom Webinar, 21 August 2021, 10–11:30 a.m.

This transatlantic conversation explored Cecilie Bendixen and Sophus Ejler Jepsen's project *TENTATIVE CONCRETE*, an experimental sculptural work in concrete and textile form-work turned to durational performance of

translation on view in *Autonomous Design*. The Copenhagen-based duo and their Los Angeles based counterparts Casey Baden and Kenneth Yuen joined in a conversation moderated by Jia Yi Gu.

Autonomous Design

Closing and Catalog Launch with PIN-UP
Schindler House, 12 September 2021, 4–6 p.m.

On the occasion of the closing of *Autonomous Design*, the MAK Center presented the exhibition catalog launch, published in collaboration with *PIN-UP* magazine. The publication included a curator's note by Priscilla Fraser, a series of haikus by artist Erik Benjamin, and an epilogue by Jia Yi Gu. For the catalog release, Fraser conducted a walkthrough of the exhibition. Due to Covid travel limitations, the event presented a screening of digital artist talks by Copenhagen-based artists Eske Rex, MBADV, Chris Liljenberg Halstrøm, and Margrethe Odgaard in conversation with Los Angeles curators and designers.

Building Sanctuaries

Publication Launch
Mackey Apartments Courtyard
23 September 2021, 7–9 p.m.

As a capstone project to the Getty Marrow Undergraduate Internship Program, MAK Center Public Programs intern Senna Hanner-Zhang in collaboration with Materials & Applications Getty Marrow intern Shoop Rozario presented *Building Sanctuaries*, a zine project and release event. The zine compiled work from ten different artists, centering BIPOC, intersectional, queer creators and caretakers and their care work.

The Illicit Gin Institute Assemblies

Lecture, Performance, and Tasting
Schindler House, 25 September, 30 October,
20 November 2021, 4–7 p.m.

In collaboration with Active Cultures, the MAK Center hosted three Assemblies of the *Illicit Gin Institute* with Zina Saro-Wiwa. The project is an extension of the artist's practice, which centers the environment, land use, and indigenous African botanicals, and serves as both a reclamation and celebration of the Niger Delta. The first evening on September 25th hosted more than 40 people for a silent tasting of Saro-Wiwa's gin and chocolates, a conversation with food historian Judith Carney, and a dance party DJ'ed by the artist herself. The following two evenings similarly hosted the tasting of Saro-Wiwa's gin, and served as an opportunity for members and patrons of the MAK Center to engage in a participatory program of the Center.



Exhibition View, *Autonomous Design*
© Esteban Schimpf

Workshop 1 Orientations: Exhibition Making in the Modern House

Workshop and Symposium
Schindler House, 2 October 2021, 2–6 p.m.

The first workshop *Orientations* brought together curators and artists who have produced exhibitions in the modern house, in order to open up dialogue for opportunities, tensions, and contradictions that attend the exhibition of contemporary art and architecture in historic houses. Speakers included Kimberli Meyer (former director of the MAK Center from 2001 to 2016, curator of *A Little Joy of a Bungalow*), Elizabeth Cline (curator of *Machine Project Field Guide to the Gamble House*), and Chloë Flores (artistic director, *HomeLA*). Additional outside guests invited to join the discussion following the presentation included Cole Akers (curator, The Glass House), Anthony Carfello (deputy director, Wende Museum), Christopher Hawthorne (City Designer, Mayor's Office), Michael Ned Holte (Director, CalArts), Ellie Lee (Equitable Vittrines), and Aurora Tang (independent curator).



Lecture, Performance, and Tasting, *Illicit Gin Institute Assemblies* © Roadwork Studio



Publication Launch, *Building Sanctuaries*,
23 September 2021 © MAK Center



150 Years of the MAK – Keystone and portrait bust of Heinrich von Ferstel © MAK



Educational Program 2021

With a total of 362 guided tours, 80 of which were for children and youths, many of them in combination with workshops, the MAK's educational team once again put together a dense mediation program in 2021. Due to the pandemic, educational activities focused on the period from mid-June to the end of November 2021. In spite of the stricter framework conditions, such as limited numbers of participants and contact tracing, interest in the mediation offers was high—in line with the basic attitude of the participants that a museum visit which includes discourse in front of the original objects is a unique experience which cannot be replaced by anything else. A total of 2 809 interested visitors made use of the diverse mediation formats. The large-scale exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* proved to be a magnet for visitors, also in regard to the educational formats, and played a key role in ensuring that guided tours were in demand even in the hot season.

Many concepts were developed especially for the young target group: *Künstlerinnen an die Macht!* [Female artists take over!] was the motto of the popular MINI MAK workshop format. Here the focus was on the women of the Wiener Werkstätte as pioneers. These artists' designs and objects served as inspiration for the creation of their personal favorite design in the MINI MAK workshop. In order to give families the opportunity to experience the museum together in summer, MAK4FAMILY guided tours took place twice a month, with alternating tours on the VIENNA BIENNALE FOR CHANGE 2021 and *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*.

With the MAK.digiSTORIES, a completely new digital tool for smartphones, tablets, and desktops was developed in 2021. The new format makes it possible to experience exhibition content digitally in a visually appealing way. Easily accessible, it combines exciting background information with digital storytelling. Visitors can use it to prepare for their visit to the exhibition or to read up on exciting details.

MINI MAK Workshop "Papier im großen Format" ["Large Format Paper"] © MAK



WILDE WERKSTÄTTEN [Wild Workshops] © MAK

As part of the INTERREG project *ARTNOUVEAU2* which will run until 2022, the MAK, together with four partner institutions from Croatia, Romania, Hungary, and Slovakia, launched a transnational educational program for children, youths, and schools on the topic of *Art Nouveau and Central European Modernism* in the fall of 2020. The goal of the project is the creation of a roadmap for a digital mediation strategy for this important art epoch. The concept for the digital communication of the Art Nouveau heritage is being developed by the MAK in cooperation with Viennese partner schools of all school levels and is to be implemented starting in spring of 2022. The project is also characterized by close cooperation with Viennese tourist guides, who were intensively trained in 2021.



WILDE WERKSTÄTTEN [Wild Workshops]

This workshop set was designed for school classes together with the renowned design studio mischer'traxler and deals with the climate-friendly design of our living space. In the WILDE WERKSTÄTTEN [Wild Workshops] everything revolves around the question of how we can design our living space in a way

which is more mindful of common human needs while simultaneously ensuring the preservation of our living space. Design is conveyed as an approach for solving current challenges. Multimedia access to visionary design projects and creative approaches to understanding current issues are offered.



Active cooperation in front of the Chinese wallpaper © MAK Education

<p>FREE 3.0 FLYKNIT Die Sportschuhindustrie sucht nach Materialien, die das Körpergewicht der Schuhe senken können. Dabei sind die Möglichkeiten unendlich. Wie kann man das?</p>	<p>PUBLIC TRAILER Public Trailer ist eine für öffentliche Straßen und Wege geeignete Lösung für den Transport von Kindern und Kleintieren. Wie kann man das?</p>	<p>DROHNEN Drohnen sind kleine, unbemannte Fluggeräte, die durch Fernsteuerung oder autonomes Verhalten steuert werden können. Wie kann man das?</p>	<p>Was passt in einer Neulandstraße? Wie könnte ihr euch gegenüber unterhalten?</p>	<p>Welche Flächen des Hauses können für eine Nutzung? Dach, Außenwand, Fassade... Was passt im Keller, was ist im dem Dachstuhl, oder der Straße darüber?</p>
<p>KINDERREITVELT Wie kann man einen Reiterwagen für Kinder bauen? Wie kann man ihn so gestalten, dass er auch für Kinder geeignet ist? Die Einbildung begleitet auch die Entwicklung.</p>	<p>TETRAKAIDÉCAHEDRON Tetrahedron ist ein dreidimensionales Objekt, das aus vier gleichseitigen Dreiecken besteht. Wie kann man es bauen?</p>	<p>KLOSTERGÄNGE Klostergänge sind ein typisches Merkmal von Klöstern. Wie kann man sie gestalten?</p>	<p>PAPAGEEFISCH Der Papageiefisch ist ein fiktives Wesen, das aus einem Papagei und einem Fisch besteht. Wie kann man ihn bauen?</p>	<p>GEIER Der Geier ist ein fiktives Wesen, das aus einem Geier und einem Vogel besteht. Wie kann man ihn bauen?</p>
			<p>GROWING PAVILION Der Growing Pavilion ist ein fiktives Gebäude, das aus einem Pavillon und einem Garten besteht. Wie kann man ihn bauen?</p>	

WILDE WERKSTÄTTEN [Wild Workshops] © MAK



The MAK Columned Main Hall is "occupied" © MAK Education

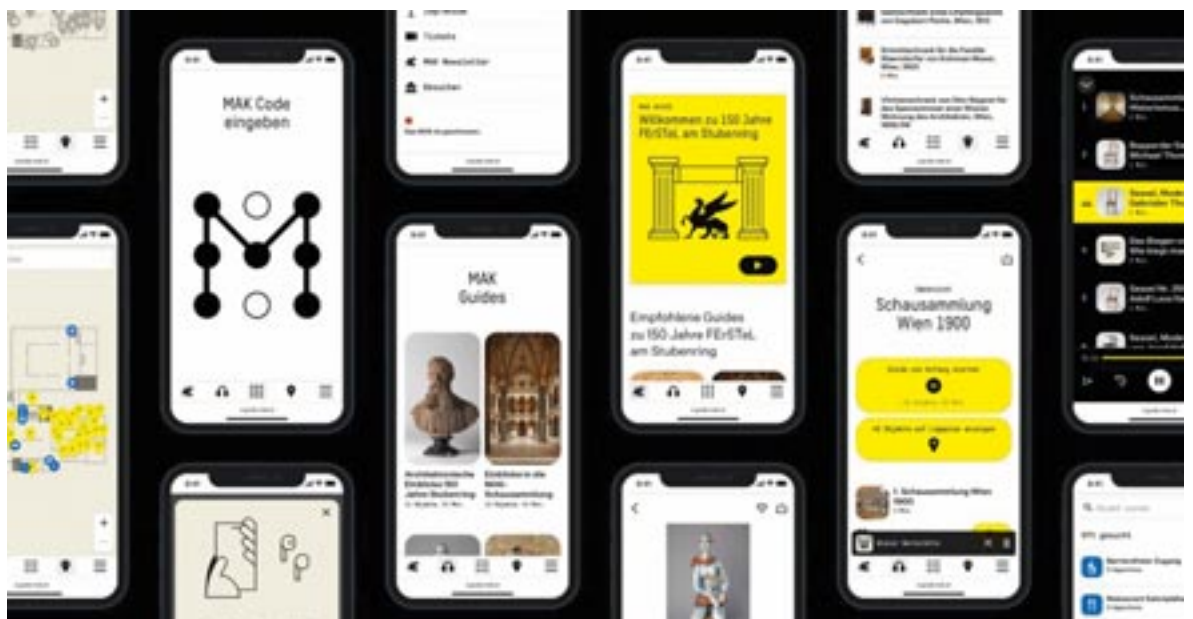
The New MAK Guide

As one of the most important projects of the education department, a new digital MAK Guide was launched in 2021. This educational tool, which sets new standards, brings the fascinating MAK Collection directly to visitors' smartphones free of charge. In audio tracks read by actors, stories are told about 100 selected objects. In the process, visitors learn interesting facts about backgrounds, historical and sociopolitical contexts, questions of

typology, materials and collecting passions, artistic intervention, and concepts. Special themed tours, such as one on the architecture of the Ferstel Building, complement the regular tours and offer special perspectives on the museum building on the Stubenring, which celebrated its 150th anniversary in 2021. The texts, written by MAK curators and art educators, are read by actors Eva Mayer and Till Firit in German and by Sona MacDonald

and Vincent Lyssewski in English. High-resolution images of the collections' objects round off the audio dimension with fascinating visual approaches.

The new MAK Guide was designed and programmed by Studio LWZ and Huangart, who, as digital partners of the MAK, already implemented the multiple award-winning MAK LAB APP.



Subject digital MAK Guide © MAK

Marketing 2021

Intensive use of online communication dominated marketing for the MAK and its diverse content in 2021. In addition to a multifaceted use of the MAK's social media channels and those of the VIENNA BIENNALE (including the Biennale website), the MAK website was the center of online activities. In addition, digital advertising measures for MAK exhibitions were extended into real space through out-of-home campaigns.

A special highlight of the online program was the virtual 3-D tour of the exhibition *SHEILA HICKS: Thread, Trees, River*. After a lockdown made it impossible to visit the exhibition in person less than a month after it had opened on 9 December 2020, the exhibition was transferred to virtual space. Precise scans made it possible to capture the formal language of the textiles in Hicks' works in great detail and thus to virtually immerse the viewers in her extraordinary artistic works. The online visitors' interest was so great that virtual access to the exhibition was extended beyond the "physical" end of the exhibition.

Even after the museum reopened on 9 February 2021, the marketing department maintained its focus on online communication in the face of ongoing pandemic-related restrictions and concentrated on the conception and implementation of the new Zoom Talk series *MAK Dialogues* as well as the production and distribution of content-related videos and online tours of current exhibitions. Complex topic areas, such as those of the *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age* were communicated complementarily and compactly online and met with great interest.



TikTok with Captain Planet in the VIENNA BIENNALE FOR CHANGE 2021 © MAK



(young)MAK © Sabine Hauswirth

The MAK countered restrictions on on-site events with an expanded range of hybrid events and live broadcasts. This resulted in a larger (digital) audience being able to participate in museum events.

The advertising campaigns for the exhibitions *SHEILA HICKS: Thread, Trees, River* and *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, as well as for the VIENNA BIENNALE FOR CHANGE 2021 and towards the end of the year, the exhibition *JOSEF HOFFMANN: Progress Through Beauty* ensured lively interest in the MAK and its diverse topics.

Thanks to travel facilitation measures the MAK was able to welcome an increasing number of tourist visitors during the summer months. In general, the activation of local markets and domestic tourism became the focus of tourism activities in 2021. Still, a significant decline in the number of tourist visitors had to be accepted for the year 2021 as well, since important source markets such as the USA, Great Britain, Russia, and various Asian countries for the most part disappeared.

For long periods of time, the aim to welcome visitors back to the MAK and to enable them to visit safely determined everyday life at the museum. In the second half of the year, numerous events were finally once again able to take place on site. One highlight was the celebration of the 150th anniversary of the "Ferstel Wing," the museum building on the Stubenring, on 4 November. A specially developed visual identity and the use of special slogans allowed for the playful promotion of



MAK Dialogues, Zoom Talk on the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, watch on: [youtube.com/MAKwien](https://www.youtube.com/MAKwien) © MAK



Instagram campaign for the 150 Year "Ferstelval" on the Stubenring © MAK

the celebration and targeted a broad audience. The launch of the new digital MAK Guide directly at the celebration was supported by a gift campaign, which took place digitally and on site, and led to very enthusiastic use of the online guide.

In order to sweeten the experience at the MAK Branch Geymüllerschloß, a pop-up café was set up in the palace garden—and was very well received by the visitors.

The project *Bewegt Museum*, which was initiated at the end of 2020, was further established in 2021 under the name (young)MAK: This is a group of young adults (16 to 26 years old) who are interested in the MAK and its content on design, art, architecture, and innovation and want to make a difference. (young)MAK gives the young adults a voice, accompanies them in their search for new ideas and perspectives, and lets them actively shape the future of the museum.



Virtual 3-D tour of the exhibition *SHEILA HICKS: Thread, Trees, River* © MAK

Press and Public Relations

In 2021 there were three occasions—on 9 February, 4 May, and 12 December—when the MAK's Press and Public Relations department used all its available channels to publicize as widely as possible that the MAK had reopened after a lockdown lasting several weeks. At the same time, 2021 was a varied and successful year in terms of the MAK's media communication.

Each lockdown was followed by a dense program of newly opening exhibitions, which were extremely well received by the media. After *SIGN LANGUAGE: Antunes | Bayrle | Brătescu | Castoro | Pichler* and *ANDREAS DUSCHA: SKY GLOW* in the spring, communications work in the early summer of 2021 was mainly concentrated on the major exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*. Due to Covid-19, the exhibition, which was originally planned for 2020, was postponed by one year, and then in 2021 the opening date had to be re-communicated once again due to corona. Paradoxically, this led to the exhibition being pre-announced more often than any exhibition ever had been before. Especially among the Austrian media, the re-appraisal of the significant participation of female designers in the spectrum and success of the Wiener Werkstätte attracted the kind of interest that every press department dreams of. The international media response was synchronous with the easing of the corona-related (travel) restrictions in the summer in the second half of the exhibition's runtime and contributed to highly extensive media resonance.

For the fourth time, the MAK Press and Public Relations department was entrusted with the overarching communication of the VIENNA BIENNALE. The framework conditions were initially difficult—a large-scale Zoom press conference was organized for the announcement on 16 March, and the opening press conference could take place in the MAK Columned Main Hall only under the strictest Covid-19 conditions. Regardless of these conditions, the *VIENNA BIENNALE FOR CHANGE 2021: PLANET LOVE. Climate Care in the Digital Age*—thanks in part to spectacular contributions such as Superflux's immersive installation *INVOCATION FOR HOPE*, which unveiled a newly blossoming forest born from the ashes of human hubris in the center of the MAK Exhibition Hall—generated nearly 1 000 pages of press coverage.

The program's "media darlings" in the first half of the year also included an exhibition at the MAK Branch Geymüllerschloß, where the Erwin Wurm exhibition entitled *Dissolution* for the first time presented sculptures from the series of the same name (2018–2020) in a museum context.

In the second half of 2021, the MAK press team focused on Lilli Hollein taking office as the MAK's new General Director and Artistic Director. An inaugural press conference originally planned for the end of November was postponed to 2022 in the hope that it would then be possible to invite more people to physically attend a larger live press conference. However, in the end, the event had to be held online after all; and was luckily a great success.

In the second half of 2021, *TEACHING KLIMT: Studies at the School of Arts and Crafts* and also the exhibition *100 BEST POSTERS 20: Germany Austria Switzerland* received a lot of media attention. The final highlight of the press activities in 2021 was the major exhibition *JOSEF HOFFMANN: Progress Through Beauty*, which offered the most comprehensive retrospective of Hoffmann's complete works to date, with more than 1 000 exhibits.

By the end of 2021, the exhibition had already racked up 500 pages worth of press coverage.

The MAK blog, which has been continuously expanded since the beginning of the Covid-19 crisis, definitively established itself as an essential tool in the communication spectrum. More than 40 blog posts, written by and together with many colleagues at the MAK and scholars involved in projects, provided new insights into the museum, its projects, and the work of the artists involved. The series on the occasion of the restoration of David Roentgen's art cabinet and the 150th anniversary of the MAK on the Stubenring leave lasting knowledge in virtual space.

The bottom line is: Like all other museums and cultural institutions, the MAK experienced huge restrictions, but there were few limits to communication in 2021.



Facts 2021

As in 2020, the 2021 financial year was strongly impacted by the Covid-19 pandemic. The MAK was closed to visitors on a total of 90 days (compared to 123 days in 2020). The closures affected periods with traditionally high visitor frequency, namely the weeks at the beginning of the year as well as the second half of November and the first two weeks of December, which are important for the MAK Design Shop's Christmas business.

Still, in the area of income from museum operations (income from admissions, from catalog and other merchandise sales, etc.), the MAK exceeded its targets by almost 25 %. This is due not only to the positive development in visitor numbers (see the following chapter on MAK visitors), but also to the more intensive exchange of loans between museums, also at the international level. For example, the MAK loaned 67 objects to the Zürcher Kunstgesellschaft for the exhibition *Hodler, Klimt, and the Wiener Werkstätte*.

Income from sponsorship and donations exceeded the previous year's figure by 32 %. The projects of the VIENNA BIENNALE FOR CHANGE 2021 and the exhibitions *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and *ERWIN WURM: Dissolution* in particular were supported by third-party funds.

In 2021, the MAK implemented numerous refurbishment projects, many of which were supported by the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport with financial contributions in accordance with Section 5 BM-G. This applies to the barrier-free access for visitors, the renovation of the parquet floors in the Lecture Hall and in the foyer on Weiskirchnerstrasse, as well as the preparation for the connection to the district cooling system and many other projects. Therewith, income from grants and research projects amounted to almost EUR 1.5 million in 2021. This income was offset by corresponding expenses in the area of other operating expenses.

Personnel costs increased by EUR 834 thousand or by 14 % compared with 2020. This was related to the different use of short-time work: While in spring 2020 a large portion of the staff was registered for short-time work, in 2021 it was "only" the staff working in visitor services (supervision, cash desk, art education, and store) who were registered in this manner, and this only for the 1st half of the year and in November and December 2021.

Expenses for exhibitions and publications reflected on the one hand, the intensive publication activities in 2021: In addition to the catalogs for the exhibitions *SHEILA HICKS: Thread, Trees, River*, *ERWIN WURM: Dissolution* and *JOSEF HOFFMANN: Progress Through Beauty* as well as

Financial Figures

MAK Annual Results 2021	2021/in TEUR	2020/in TEUR
Basic Remuneration	9,661	9,661
Revenues and other Operating Income, unless listed separately	2,482	1,699
From Ticket Sales	656	489
From Rentals & Leasing	416	330
Sponsoring & Donations	361	272
Funding & Research Projects	1,443	347
Total Revenue	13,947	11,978
Material Costs	226	265
External Staff	680	457
Personnel Costs	6,675	5,841
Purchases for the Collections and the Library	253	249
Exhibitions & Publications	1,508	830
Operating Costs	1,195	1,185
Other Operating Costs	3,014	2,441
Deprecation of Fixed Assets	950	898
Reversal of Investment Grants	-510	-504
Total Costs	13,992	11,663
Ordinary Operating Results (EBIT)	-45	316
Financial Result	45	18
Annual Net Profit (Allocation of Financial Security)	0	334

the guide which accompanied the VIENNA BIENNALE 2021, the publication *FRANZ JOSEF ALTENBURG: Clay and Form* was published on the occasion of Franz Josef Altenburg's 80th birthday. Furthermore the catalog for the exhibition *JOSEF FRANK: Against Design* was reissued in 2021. While on the other hand, they represented the intensive exhibition program: Due to the long lockdown in spring 2020, the exhibitions *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and *ERWIN WURM: Dissolution* were postponed to 2021.

The MAK was able to close the financial year 2021 with a balanced result and once again coped well with the difficult economic conditions caused by the pandemic. The MAK therefore did not require any additional support from the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport in the 2021 financial year. The general conditions are not expected to improve in 2022—especially when considering the current Ukraine crisis. On the one hand, because a recovery of international tourism to the pre-crisis level cannot be expected under any circumstances, while on the other hand, price increases are to be expected, particularly in the energy sector, which will in turn lead to increases in other areas (particularly transport costs). The MAK will therefore use the funds provided by the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport from the COVID-19 crisis management fund to cover revenue shortfalls in 2022.

MAK Visitors

With a total of 108 175 visitors (MAK Stubenring and MAK branches Geymüllerschloß, MAK Center Los Angeles, and Josef Hoffmann Museum, Brtnice), the MAK can look back on a successful 2021 despite the difficult situation (a total of 13 weeks of official closures) and was able to increase its visitor numbers by 26 % compared to the previous year. A total of 101 666 (2020: 80 758) came to the MAK in Vienna (MAK Stubenring location and Geymüllerschloß branch), with the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and the VIENNA BIENNALE FOR CHANGE 2021 in particular attracting many interested

visitors to the MAK. With almost 16 000 visitors to the MAK Stubenring location, it was the strongest August since records began. In 2021, the MAK was particularly popular with the local audience. 59 797 Viennese visitors came to the museum, which means an increase of 39 % compared to the previous year. Thanks to a summer campaign, sales of the BundesMuseenCard were doubled compared to 2020. With the extended opening hours on Saturday and Sunday, the Geymüllerschloß almost doubled its number of visitors compared to previous years.

Visitors according to location	2021	2020
MAK on the Stubenring	96 719	80 758
MAK Branch Geymüllerschloß	4 947	0
MAK Center for Art and Architecture, Los Angeles	4 311	1 790
Josef Hoffmann Museum, Brtnice	2 198	1 610
Visitors in total	108 175	84 158

Sponsors and Associations of the MAK

MAK ART SOCIETY (MARS)

In 2021, the MAK ART SOCIETY (MARS) once again endeavored to support the MAK's activities. The MARS has been supporting the MAK through the acquisition of art works, in the implementation of exhibition projects and research work, and in the financing of publications for over 30 years.

Once again, the MARS' diverse events were severely limited due to Covid-19. As was already the case in 2020, the already traditional MARS PORTRAIT SESSION "Catch a new image – Künstlerporträts der MARS-Mitglieder" ["Catch a new image—Artist Portraits of MARS Members"], the net profit of which is used for a MARS purchase, had to be suspended once more. The event planned for 27 November with artist photographers Elodie Grethen, Rosa Rendl-Wittmann, and Valerie Habsburg-Lothringen fell victim to the lockdown at short notice.

The few events that could be held as usual included a talk and guided tour as part of the popular LADIES' GUIDE format with curator Anne-Katrin Rossberg through the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, as well as a guided tour planned exclusively for the International MAK Advisory Board and the MARS Board of Directors through the exhibition *JOSEF HOFFMANN: Progress Through Beauty*, which included a subsequent talk with guest curator Christian Witt-Döring.

The contact and flow of information to the members was maintained using increased digital mailings: Members were regularly informed about digital offerings, including the *MAK Dialogues* series, the offerings on the MAK video channel, and the regular posts on the MAK blog.

MARS bid farewell to longtime MAK General Director and Artistic Director Christoph Thun-Hohenstein with a member-funded dinner on 30 August 2021.

Lilli Hollein, the first female General Director at the helm of the MAK, was warmly welcomed by MARS on 6 October 2021 with a reception in the Former Director's Offices. In the course of the general assembly, Lilli Hollein was also summoned to the MARS board as deputy president. At her suggestion, the first steps were also taken to once again enrich the board with more artists.



© Johanna Hartig

MARS will continue to push its role as a supporter of the expansion of the MAK collection in close coordination with Lilli Hollein and her focus on an examination of the collection from new perspectives. In 2021, the MARS facilitated two additional acquisitions for the MAK: The works *Dialogue and Divergence* (1980) by artist Sheila Hicks and *Tower* (2019) by ceramic artist Franz Josef Altenburg.

In addition, the MARS presented the MAK with the tubular steel cantilever chair *Franz bezirzt Mart* [Franz charms Mart] (Rome, 2019) by artist Rolf Sachs and the bentwood walker *Mein letzter Thonet* [My last Thonet] (Berlin, 2019) by the designer team Friedrich von Borries and Frieder Bohaumilitzky. Both objects were part of the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* and were created for the MAK on the initiative of the MARS and were originally meant to be auctioned off at a design auction at the Dorotheum for the benefit of the MAK.

The MARS would like to thank its members for their loyalty and their unwavering support of the established board, even during the difficult times caused by the pandemic.

MAK Directors' Circle and MAK Directors' Forum

In addition to the MARS, the MAK's circle of supporters includes the MAK Directors' Circle and the MAK Directors' Forum. The members of these groups are invited to previews, regular art trips, and other events (e.g., briefings and exchange of opinions).

International Friends of the MAK Vienna (IFMAK)

Since 2 October 2014, the International Friends of the MAK Vienna has existed as a tax-exempt organization in accordance with Section 501(c)(3) Internal Revenue Code. IFMAK supports the objectives and activities of the MAK and provides financial means, particularly through donations. All donations are tax deductible to the full extent required by US law.

Guided tour of the exhibition *JOSEF HOFFMANN: Progress Through Beauty* with guest curator Christian Witt-Döring © Johanna Hartig



Preview Exhibitions 2022



Christoph Meier, Ute Müller, Robert Schwarz, Lukas Stopczynski, *RELAX*, 2022
MAK Columned Main Hall © Gregor Titzel/MAK



SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art
Candida Höfer, *Schindler House Los Angeles II*, 2000
© Candida Höfer



LA TURBO AVEDON
Overwatch, Play of the Game DVA
© LaTurbo Avedon

>
MAK Exhibition View, 2019
ELIGIUS AWARD 2019: Jewelry Art in Austria
In the front: Paul Iby, *Steelettos III*, 2019
MAK FORUM © MAK/Georg Mayer

MAK on the Stubenring

RELAX
Christoph Meier, Ute Müller, Robert Schwarz,
Lukas Stopczynski
MAK DIREKTION
19 January – 6 March 2022

ANNA JERMOLAEWA: *Chernobyl Safari*
MAK GALLERY
9 March – 5 June 2022

SCHINDLER HOUSE LOS ANGELES:
Space as a Medium of Art
MAK DIREKTION and MAK Works on Paper Room
30 March – 31 July 2022

TIN GLAZING AND IMAGE CULTURE:
The MAK's Majolica Collection in Historical Context
Central Space MAK DESIGN LAB
6 April – 7 August 2022

MISSING LINK:
Strategies of a Viennese Architecture Group (1970–1980)
MAK Exhibition Hall
11 May – 2 October 2022

LA TURBO AVEDON
MAK GALLERY
22 June – 25 September 2022

ELIGIUS AWARD 2022:
Jewelry Art in Austria
MAK FORUM
31 August – 25 September 2022

FALTEN
Central Space MAK DESIGN LAB
14 September 2022 – 15 January 2023



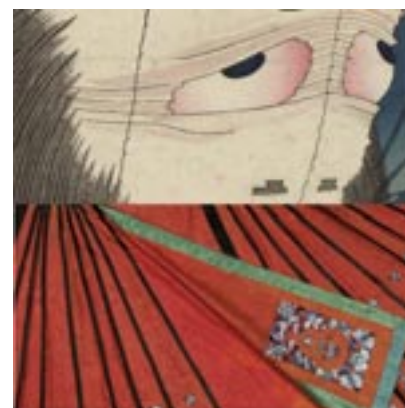
ANNA JERMOLAEWA: *Chernobyl Safari*
Anna Jermolaewa, *Chernobyl Safari*, 2014/21
Photograph (wildlife camera shot)
© Anna Jermolaewa / Bildrecht, Vienna



TIN GLAZING AND IMAGE CULTURE: *The MAK's Majolica Collection in Historical Context*
Majolica plate, Deucalion and Pyrrha, Francesco Xanto Avelli, Urbino, 1534 © MAK/Georg Mayer



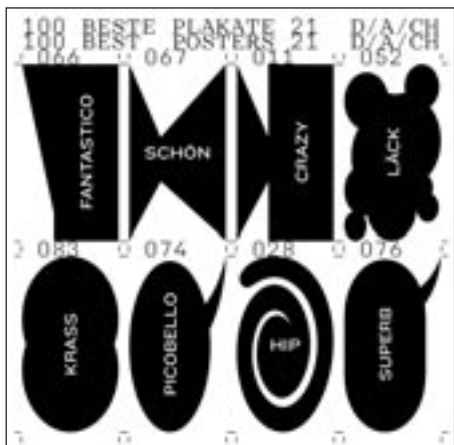
MISSING LINK: *Strategies of a Viennese Architecture Group (1970–1980)*
Missing Link, *Luftschiff [Airship]*, 1974 © MAK



FALTEN, Key Visual
© MAK



PICTURE BOOK ART: *The Book as Artistic Medium*
 Marie Colmont, *Panorama de la Côte*, 1938
 Illustrations: Alexandra Exter © MAK



100 BEST POSTERS 21: *Germany Austria Switzerland*
 Claudiabasel, key visual for the competition 2021
 © Claudiabasel

PICTURE BOOK ART: The Book as Artistic Medium

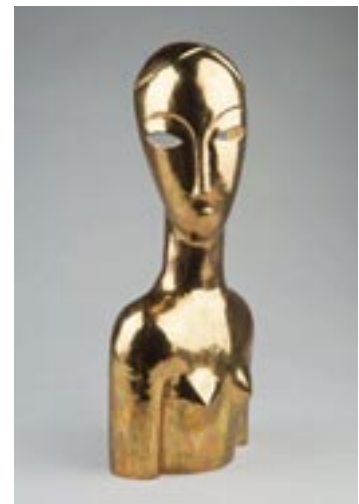
MAK Works on Paper Room
 12 October 2022 – 29 January 2023

BIRKE GORM
 MAK GALLERY
 12 October 2022 – 8 January 2023

100 BEST POSTERS 21:
 Germany Austria Switzerland
 A cooperation between the MAK and the
 association 100 Beste Plakate e. V.
 MAK FORUM
 19 October 2022 – 5 February 2023

WERKSTÄTTE HAGENAUER:
 Viennese Metal Art 1898–1987
 WIENER WERKSTÄTTE ROOM
 26 October 2022 – 3 September 2023

THE FEST:
 Between Representation and Revolt
 MAK Exhibition Hall
 14 December 2022 – 23 April 2023



WERKSTÄTTE HAGENAUER:
Viennese Metal Art 1898–1987
 Franz Hagenauer, *Female bust*, 1928
 © MAK/Georg Mayer



BIRKE GORM
 Exhibition view, *full stop*, Politikens Forhal,
 Copenhagen, 2021
 © Malle Madsen



THE FEST: Between Representation and Revolt
 Herwig Weiser, untitled (MAK Vienna), 2021
 The artist stages James Turrell's permanent light installation
 MAKlite (2004/2018) in all its festivity.
 © Herwig Weiser



GARAGE EXCHANGE
 Maruša Sagadin, installation view of *Summer*, 2020
 © Maruša Sagadin



ECOLOGIES OF CARE
 TAKK, *Solstice*, 2019
 © TAKK



MAK Branch Geymüllerschloßel
Exterior view © Peter Kainz/MAK



Josef Hoffmann Museum, Brtnice
Exterior view
© Wolfgang Woessner/MAK



Kristin Posehn, Study for *Inverted Dome*, 2021 © Kristin Posehn



GARAGE EXCHANGE
Markus Hanakam & Roswitha Schuller, *TOUR*, 2012
© Markus Hanakam & Roswitha Schuller



MAK Branches

Geymüllerschloßel

(CON)TEMPORARY FASHION SHOWCASE
7 May – 4 December 2022

Josef Hoffmann Museum, Brtnice

15 YEARS OF THE JOSEF HOFFMANN MUSEUM
14 June – 30 October 2022

MAK DESIGN CAMP

The results of the MAK Design Camp held in Brtnice in 2018/19 will be shown in a separate presentation in autumn 2022. The MAK Design Camps were carried out within the framework of the INTERREG project *Bilateral Design Networks. Design Innovation from Early 20th Century Modernity to Digital Modernity*.

MAK Center for Art and Architecture, Los Angeles

INVERTED DOME

Mackey Apartments and Garage Top
28 January – 6 March 2022

FINAL PROJECTS: Group L

Mackey Apartments and Garage Top
17 – 20 March 2022

GARAGE EXCHANGE:

Markus Hanakam, Roswitha Schuller,
Mira Henry, and Matthew Au
Mackey Garage Top
14 April – 24 July 2022

SCHINDLER HOUSE:

100 Years in the Making
Schindler House
28 May – 24 September 2022

FINAL PROJECTS: Group LI

Mackey Apartments and Garage Top
8 – 11 September 2022

ECOLOGIES OF CARE

Schindler House
15 October 2022 – 12 February 2023

GARAGE EXCHANGE:

Maruša Sagadin and Jacqueline Kiyomi Gork
Mackey Garage Top
17 November 2022 – 5 February 2023

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SCHINDLER HOUSE: 100 Years in the Making
Rudolph M. Schindler House, 1922

© R. M. Schindler Collection, Architecture and Design Collection, Art, Design & Architecture Museum, University of California, Santa Barbara



15 YEARS OF THE JOSEF HOFFMANN MUSEUM
Poster for the exhibition *JOSEF HOFFMANN: Design in Progress*,
Josef Hoffmann Museum, Brtnice, 2005
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International Exhibitions

ENTANGLED RELATIONS – ANIMATED BODIES

Official Austrian contribution to the
XXIII Triennale di Milano 2022
Unknown Unknowns. An Introduction
to Mysterics
Milan, 20 May – 20 November 2022

SAGMEISTER & WALSH: *Beauty*
vorarlberg museum, Bregenz
9 April – 16 October 2022



Sagmeister & Walsh, Logo *SAGMEISTER & WALSH: Beauty*, 2018
© Sagmeister & Walsh, New York

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Los Angeles at the Schindler House**

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Mackey Apartments

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Exhibition View, *JOSEF HOFFMANN: Progress Through Beauty*, 2021
Reconstruction of the *Boudoir d'une grande vedette* [Boudoir
for a Big Star], Paris World's Fair, 1937 © MAK/Georg Mayer

The sun is our factory.

Hito Steyerl

