

MAK 2020 ANNUAL REVIEW



MAK

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© Ditz Fejer/MAK

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CREATIVE CLIMATE CARE
CREATIVE CLIMATE CARE GALERIE
© MAK/Georg Mayer

Imprint

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MAK 2020: Creativity in the Crisis

Christoph Thun-Hohenstein, General Director and Artistic Director

Teresa Mitterlehner-Marchesani, Managing Director

As for the entire international art and culture scene, 2020 was a highly unusual year for the MAK. In mid-February, when the museum halls were buzzing with the opening of the first major comprehensive exhibition on contemporary Austrian fashion design, *SHOW OFF: Austrian Fashion Design*, it was unimaginable what turning point the museum would be facing. The MAK was completely closed to visitors a total of three times. Despite drastic financial losses, we managed to close the year 2020 on a sound economic footing thanks to consistent savings and the use of short-time working. A noticeable “creativity in the crisis” in the artistic and scientific fields also gave rise to new exciting initiatives out of the permanent state of emergency.

The repeated closures of the museum called for considerable flexibility in the exhibition program. Two major exhibitions—*WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and *JOSEF HOFFMANN: Progress Through Beauty*—had to be postponed until 2021. The difficult production conditions and the fact that no adequately broad impact could be expected left no alternative. This was “compensated,” among other things, by the spontaneous decision to move the originally smaller exhibition *SHEILA HICKS: Thread, Trees, River* to the large exhibition hall. The MAK thus unexpectedly presented not only the first solo exhibition of the internationally renowned virtuoso of textile techniques in Austria, but also one of the larger exhibitions of her work. A special exhibition series was newly developed as a reaction to the massively restricted production conditions in the art and culture sector during the corona crisis. With the exhibition cooperation *CREATIVE CLIMATE CARE*, the MAK and the University of Applied Arts Vienna gave graduates of the University the opportunity to network and present their work in a total of five pop-up exhibitions.

The ongoing state of emergency also inspired the MAK to launch the unconventional project *BOLD AND FREE! The Invasion of Hidden Objects*. More than 100 highlights and special exhibits, some of which had never or only rarely been shown before, left the depot for a short time and crowded into the permanent showrooms and the MAK DESIGN LAB in surprising scenarios. In addition to the long-planned exhibition highlights in 2020—including *RAIMUND ABRAHAM: Angles and Angels. Drawings Models Prototypes*, *BAKELITE: The Georg Kargl Collection* and *ADOLF LOOS: Private Houses*—this also gave rise to ideas that would not have been thought of in crisis-proof times.

In the virtual communication with the audience, the extraordinary framework conditions functioned as a kind of catalyst. The social media activities as well as the digital offers were massively expanded in a short period of time. Virtual tours and audio tours were developed for almost all exhibitions, and for the exhibition *SHEILA HICKS: Thread, Trees, River* there was also a virtual 3D tour. The frequency of posts on the MAK blog was significantly increased and informative podcasts were created on the topic of *CREATIVE CLIMATE CARE*. With the audio series *Reflections*, the MAK developed a content-wise new kind of



© Sabine Hauswirth/MAK

educational tool: actors from the Burgtheater lend their voices to unusual essays by MAK art educators and curators on the MAK Permanent Collection. Using selected exhibits as an example, we think imaginatively about everyday design, design principles, product aesthetics, social systems, and much more.

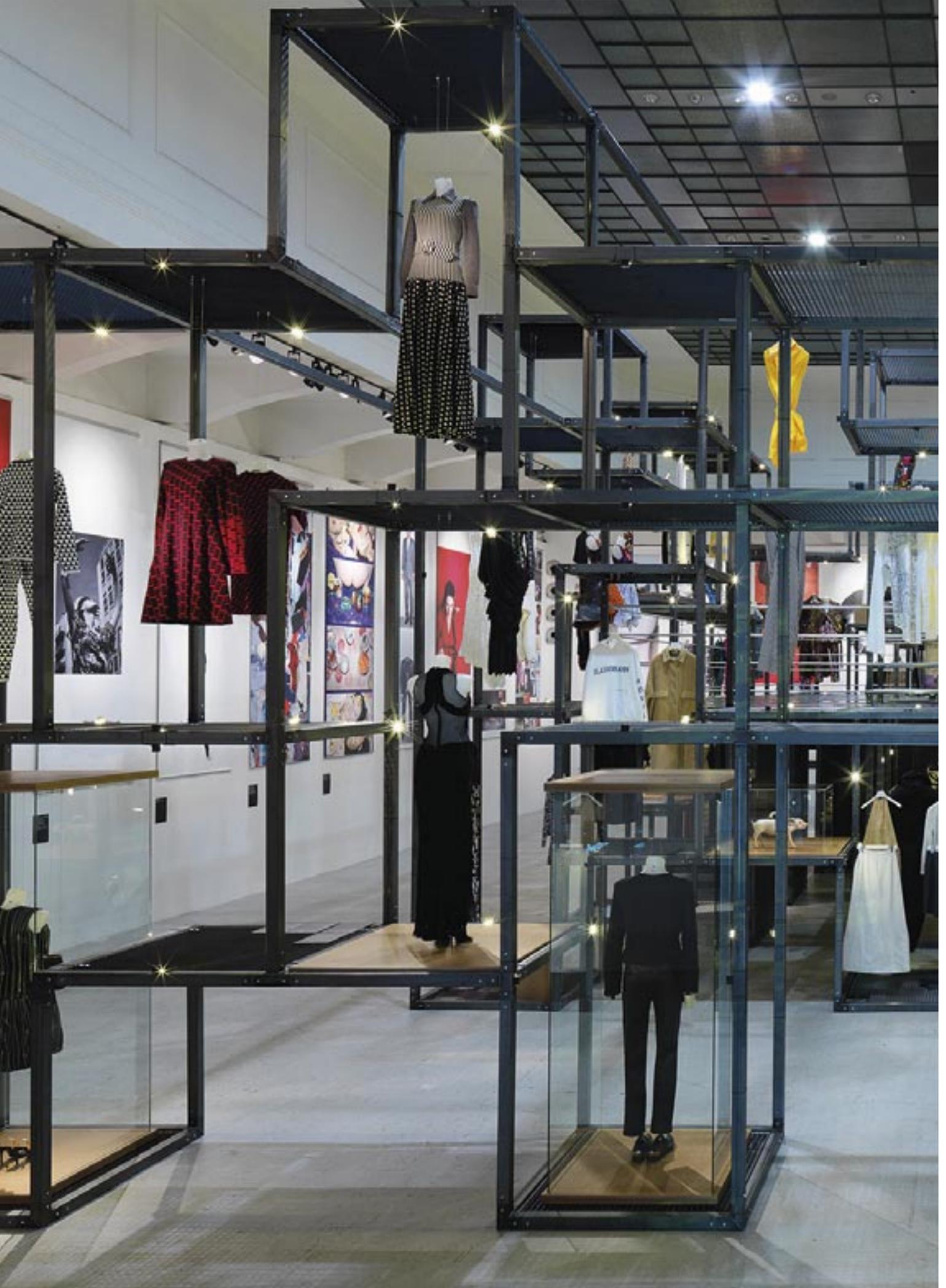
Even before the first lockdown, the MAK launched one of the most important tools in its digital mediation offering: the MAK LAB APP (lab.mak.at). Developed in cooperation with the Federal Ministry of Education, Science and Research as part of the MAK FUTURE LAB, this globally unique museum app presents essential topics for shaping the future in times of Digital Modernity and climate change in an exciting way. For the outstanding implementation by LWZ and Huangart, the MAK LAB APP was awarded gold in the screen design category at the 2020 Joseph Binder Awards.

Perhaps one of the biggest challenges in 2020 was to be crisis-proof in the economic sector. Due to the multiple closures of the museum, the MAK's income declined by € 3.3 million compared to the 2019 financial year—which was the most successful since the MAK's removal from state administration. Nevertheless, the MAK was able to close the year 2020 with an allocation of financial security in the amount of TEUR 334. In addition to the aforementioned short-time work for parts of the staff, this compensation was mastered by postponing major exhibitions and by massive savings in operating costs.

For years, the MAK has been one of the world's top art museums dealing with the great ecological and social challenges of our time. The future normality of the economy and society will be fundamentally different than before corona. The year 2021 will mark a new high point in the MAK's engagement with these future-oriented issues: both in terms of efforts to sustainably reduce the museum's ecological footprint and in terms of content with a focus on Wiener Werkstätte and climate care. The fourth edition of the VIENNA BIENNALE FOR CHANGE initiated by the MAK, which this year is dedicated to the stimulating motto *PLANET LOVE: Climate Care in the Digital Age*, will offer a broad spectrum of discussion about the future of our planet. The main contribution to the Biennale shown at the MAK, *CLIMATE CARE: Reimagining Shared Planetary Futures*, will show promising approaches to radical civilizational change.

We can all hardly wait for our everyday life to return to normal. This also includes personal exchange in the museum. We very much hope that we will be able to accompany and inspire many visitors with our offers—real or digital—on the way there.

MAK Exhibitions 2020





Exhibition View, 2020 © Ditz Fejer/MAK

SHOW OFF Austrian Fashion Design

MAK Exhibition Hall, 14 February – 30 August 2020

Guest Curator: Ulrike Tschabitzer-Handler

Guest Co-Curator: Andreas Bergbauer

From 14 February to 30 August 2020, the MAK became the stage for the most outstanding contemporary fashion designed/made in Austria. As the first comprehensive major exhibition of its kind, *SHOW OFF: Austrian Fashion Design* invited visitors to engage with Austrian fashion in an international context on multiple levels. Guest curator Ulrike Tschabitzer-Handler, together with guest co-curator Andreas Bergbauer and Brigitte Winkler as scientific advisor, orchestrated an extraordinary time travel through fashion in a spectacular setting: spatial installations by architect Gregor Eichinger were set the scene for a course through Austrian fashion avant-garde from the 1980s until today.

Main Sponsor:



Cooperation partner:

di:angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna



Schella Kann, leather outfit, FW 92 © Rudi Molacek



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



HELMUT LANG ARCHIVE

An Intervention by Helmut Lang

MAK DESIGN LAB, 14 February 2020 – 9 January 2022

The MAK was showing a temporary intervention by Helmut Lang in the HELMUT LANG ARCHIVE, questioning the archive as a simultaneous collection, storage, and exhibition place, as a store of memories, and the potential of its use. Since retiring from the fashion industry in 2005, the 1956-born Austrian has concentrated on his artistic work, and 20 international museums have received his donations. The MAK is the only institution worldwide where the history of Helmut Lang's brand development and identity can be traced. Since 2014 a thematic area in the MAK DESIGN LAB is permanently dedicated to Helmut Lang.



Helmut Lang, Excerpts from the *Selective Memory Series, Special Edit*, 2020

© HL-ART

HUMAN BY DESIGN

Probing Social and Methodological Innovation in Design

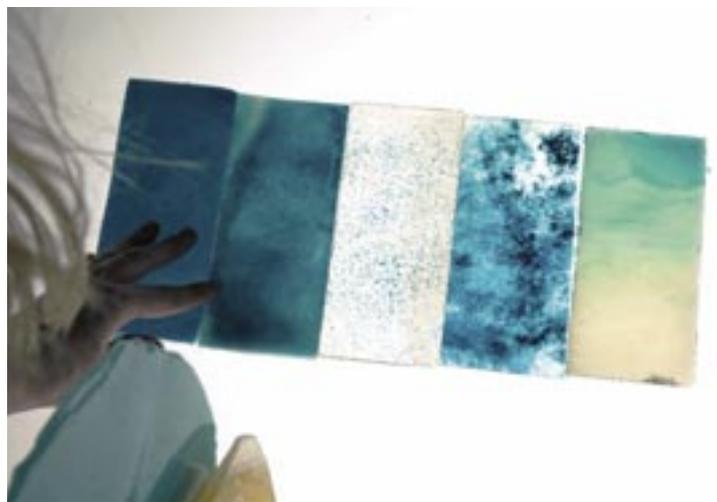
Central Space MAK DESIGN LAB, 4 March – 7 June 2020
 Curator: Mária Rišková, Director, Slovak Design Center

The exhibition *HUMAN BY DESIGN* presented innovative strategies with which design responds to the challenges of contemporary society, to include dealing with social problems, implementing sustainable solutions, and using innovative materials. The exhibition by the Slovak Design Center Bratislava (SCD – Slovenské centrum dizajnu) in cooperation with the MAK Vienna was realized as part of the project "Design & Innovation" within the framework of the EU program INTERREG V-A Slovakia–Austria, 2014–2020.

Parallel to the exhibition *HUMAN BY DESIGN*, within the framework of INTERREG V-A Slovakia–Austria 2014–2020 (Project "Design & Innovation") the presentation *In Machine We Trust* was taking place in the MAK FORUM, featuring projects by students of the University of Applied Arts Vienna and the AFAD – Academy of Fine Arts and Design, Bratislava.



Exhibition View Slovak Design Center, Bratislava, 2019
 Repairably © Petra Rjabinin



crafting plastics! studio (Vlasta Kubušová, Miroslav Král),
Nuatan, 2018 © crafting plastics! studio



The Ornamental Box Created for Nikolaus Dumba

MAK GALLERY, 3 March – 7 June 2020

The MAK presented an ornamental box, now part of the MAK Library and Works on Paper Collection, that was elaborately produced in 1890 to protect and frame the certificate of honorary citizenship presented to the Viennese industrialist, collector, arts patron, and philanthropist Nikolaus Dumba (1830–1900). This 130-year-old ornamental document's presentation marked the completion of a diploma project in the field of object restoration at the University of Applied Arts Vienna. Restorer Maria Holzleitner analyzed the certificate, conducted examinations of the materials, and replaced and reconstructed elements that were damaged or missing.

Interior view of the ornamental box
 © Maria Holzleitner/University of Applied Arts Vienna



Exhibition View, 2020 © Aslan Kudrnofsky/MAK

RAIMUND ABRAHAM

Angles and Angels

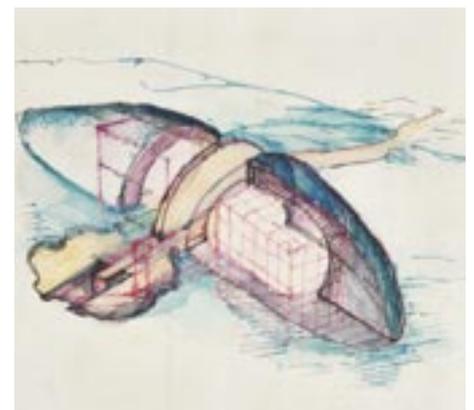
Drawings Models Prototypes

MAK Works on Paper Room, 17 June – 18 October 2020
 Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

In the solo exhibition *RAIMUND ABRAHAM: Angles and Angels. Drawings Models Prototypes*, the MAK presented works by the Austrian-American architect Raimund Abraham (1933–2010). Abraham developed his oeuvre through a close interweaving of art, philosophy, literature, and film. Starting out from the drawing as paradigmatic of his creative vision, the exhibition presented some 50 sketches, collages, models, furniture prototypes, and designs—for both realized and unrealized projects—that explore the dynamics of individual and sociopolitical challenges faced by his age. The exhibits originated for the most part from the archive of Una Abraham, as well as from the collection of the Architekturzentrum Wien, the MAK Contemporary Art Collection, and a Viennese private collection.



Exhibition View, 2020 © Aslan Kudrnofsky/MAK



Raimund Abraham, *House with Flower Walls. 10 Houses, 1972*
 © MAK/Georg Mayer



Exhibition View, 2020 © Aslan Kudrnofsky/MAK

BAKELITE

The Georg Kargl Collection

Central Space MAK DESIGN LAB, 15 July – 13 December 2020
 Curatorial Team: Rainald Franz, Curator, MAK Glass and Ceramics Collection, Gerson Lessa

As the first genuine plastic, Bakelite revolutionized the everyday culture from the 1920s to the 1950s. With *BAKELITE: The Georg Kargl Collection*, the MAK was devoting a special exhibition to this extraordinary raw material for the first time. 300 objects from the private collection of the Viennese gallery owner Georg Kargl (1955–2018) provided an insight into the material’s versatile possibilities of use and its aesthetic legacy. Bakelite, the first industrially manufactured, fully synthetic raw material based on resins, enabled the cheap mass production of everyday objects in an almost unlimited variety of forms—from telephones to picnic boxes and radios. The MAK exhibition traced the history of Bakelite from its meteoric rise to an icon of modern product culture to its displacement by other plastics on account of ecological considerations.



Exhibition View, 2020 © Aslan Kudrnofsky/MAK



CREATIVE CLIMATE CARE

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

CREATIVE CLIMATE CARE GALLERY, 16 June 2020 – 10 January 2021
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

With their new exhibition cooperation CREATIVE CLIMATE CARE, the MAK and the University of Applied Arts Vienna were reacting to the extremely aggravated conditions of production in the world of art and culture as a result of the coronavirus crisis. Young artists and creatives who have only recently graduated from university find themselves under particular pressure at present. In pop-up exhibitions at the MAK, five graduates of the University of Applied Arts were given a platform to present themselves and the opportunity to network with collectors, companies, and potential customers.

CREATIVE CLIMATE CARE, Key Visual
© Theresa Hattinger

Florian Semlitsch

Subscribe Climate Care

CREATIVE CLIMATE CARE GALLERY, 16 June – 5 July 2020
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

In his exhibition entitled *Subscribe Climate Care*, which kicked off CREATIVE CLIMATE CARE, Designer Florian Semlitsch focused on the smartphone as the pivotal element of a increasingly digitalized society. This ubiquitous tool has long distanced itself from its initial communicative function and now serves all aspects of individual and collective entertainment, as well as marketing content and products. Semlitsch called our attention to the internet platforms that produce content about climate care. In the form of Instagram accounts, videos, and tutorials by YouTubers or audio streams of podcasts, the content selected was presented in an immersive multimedia installation.



Exhibition View, 2020
© MAK/Georg Mayer

Sophie Gogl

Storno

CREATIVE CLIMATE CARE GALLERY, 14 July – 23 August 2020
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

With the onset of modern travel culture, the demand for large steamer trunks declined. Trains, cars, and finally airplanes required smaller items of luggage. Today, luggage in carry-on size and trolleys are everyday objects. The outbreak of the coronavirus pandemic put a sudden end to traveling. During the shutdown, the practical companions turned into relics of a carefree time and even more. Based on these compact small suitcases, artist Sophie Gogl critically viewed the topic of travel in times of corona and climate change in her pop-up exhibition *Storno* [Cancellation], the second show in the context of the series CREATIVE CLIMATE CARE.

Exhibition View, 2020 © Astian Kudrnofsky/MAK





Exhibition View, 2020 © MAK/Georg Mayer

Chien-hua Huang Reform Standard

CREATIVE CLIMATE CARE GALLERY, 8 September – 4 October 2020
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

With *Reform Standard*, architect and designer Chien-hua Huang presented a possible contribution artificial intelligence could have towards realizing a circular waste economy. Based on drawings, actual models, and videos, he introduced an innovative search process driven by machine learning in the context of the third position of the series CREATIVE CLIMATE CARE: Based on a material-informed design cycle, waste could be transformed into potential resources.

Martina Menegon when you are close to me I shiver

CREATIVE CLIMATE CARE GALLERY, 20 October – 8 November 2020
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

With *when you are close to me I shiver*, Martina Menegon gave space to worries about the climate and anxiety about the future. She turned the CREATIVE CLIMATE CARE GALLERY into a dystopian, disturbing "climate fiction." The titling work is an algorithmically controlled live simulation, a real-time generated virtual reality that outlined a depressing version of the future: Out of desperation humans gather in masses on the last remaining piece of land. Some try to escape up onto the cliffs where hundreds of humans fall from heights they should never have scaled. The artist, using apocalyptic imagery, drew a pessimistic, fictional scenario regarding the ecological and sociocultural consequences of the virulent climate crisis.



Martina Menegon, *when you are close to me I shiver*, 2020
© Martina Menegon

Antonia Rippel-Stefanska Einer glänzt weniger

CREATIVE CLIMATE CARE GALLERY, 8 December 2020 – 10 January 2021
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

In her pop-up exhibition *Einer glänzt weniger* [One Shines Less], artist Antonia Rippel-Stefanska addressed substantial human emotions, such as separation anxiety, dependency, and helplessness with regard to the coronavirus pandemic and the climate crisis. Her analogy was a game in which the actions of a few individuals have lasting impact on the collective society. In a spacious installation composed of new sculptural works and animation videos, the artist discussed the role of each individual figure with regard to the course of the game. This was the fifth pop-up exhibition of CREATIVE CLIMATE CARE.



Exhibition View, 2020 © MAK/Georg Mayer



Exhibition View, 2020 © MAK/Georg Mayer

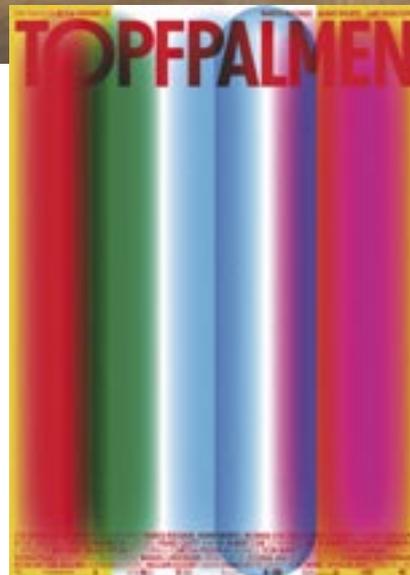
100 BEST POSTERS 19

Germany Austria Switzerland

A cooperation between the MAK and the association 100 Beste Plakate e. V.
 MAK Works on Paper Room, 8 December 2020 – 2 May 2021
 Curator: Peter Klingner, Deputy Head, MAK Library and Works on Paper Collection

Once again, creative ideas in a wide range of stylistic idioms from the world of graphic art—from students' poster projects to commissioned work by established graphic designers—came together to form a feast for the eyes in a MAK Works on Paper Room exhibition accompanying the competition *100 Best Posters 19: Germany Austria Switzerland*. The appeal of the winning projects, three of which are from Austria, lies in their use of typography as an integrative component of the design process. A total of 2 247 posters from 684 entrants were put forward for this year's competition, whose results have already been presented in the MAK for the 15th time.

Publication:
100 Beste Plakate 19. Deutschland Österreich Schweiz/100 Best Posters. Germany Austria Switzerland, 332 pages, Verlag Kettler, Dortmund 2020, which is available in the MAK Design Shop and online at MAKdesignshop.at for € 30,80.



Exhibition View, 2020
 © MAK/Georg Mayer

Studio Es
 © Studio Es/100 Beste Plakate e. V.



Exhibition View, 2020 © MAK/Georg Mayer

ADOLF LOOS

Private Houses

MAK Permanent Collection Contemporary Art,
8 December 2020 – 14 March 2021

Guest Curator: Markus Kristan

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

The MAK was mounting an exhibition to mark the 150th birthday of Adolf Loos (1870–1933), one of the most important pioneers of modernism in architecture. *ADOLF LOOS: Private Houses* focused on his revolutionary private residential buildings, the lion's share of which were luxuriously appointed single-family homes, villas, and country residences for a bourgeois, frequently Jewish clientele, for artists and literary figures. As a contrast to such structures, the present selection of 100 design sketches, plans, photographs, and models from the Albertina Museum's Adolf Loos Archive also included important social projects designed by this exceptional architect, including structures for the housing cooperative Wiener Siedlungswerk, for the municipality of Vienna, and for the Austrian Werkbund.

> Adolf Loos, House with One Wall, Vienna (project for the development on the Heuberg in Vienna's 17th district, Röntgengasse 138), 1921

© ALBERTINA, Vienna



Exhibition View, 2020 © MAK/Georg Mayer





Exhibition View, 2020 © MAK/Georg Mayer

BOLD AND FREE! The Invasion of Hidden Objects

MAK, 8 December 2020 – 6 June 2021

Guest Curators: mischer'traxler studio (Katharina Mischer, Thomas Traxler)

Curator: Janina Falkner, New Concepts for Learning, MAK

At the end of this exceptionally difficult year 2020, the MAK's impromptu exhibition *BOLD AND FREE! The Invasion of Hidden Objects* invited visitors to embark on an unusual voyage of discovery through the MAK Collection. Museum highlights and other special items—some of which have never or seldom been shown in public before—were leaving our depot for a short time to invade the Permanent Collection Rooms and the MAK DESIGN LAB, resulting in some surprising scenarios. In this exhibition staged by design studio mischer'traxler and Janina Falkner, more than 100 hidden masterpieces temporarily hijacked locations previously reserved for other works, giving rise to some unexpected associations, playful constellations, and paradoxical situations.



Exhibition View, 2020 © MAK/Georg Mayer



Exhibition View, 2020
© MAK/Georg Mayer



Portrait of Sheila Hicks, 2018
Musée Carnavalet, Paris
Photo: Cristobal Zanartu
© VG Bild-Kunst

Exhibition View, 2020 © MAK/Georg Mayer

SHEILA HICKS

Thread, Trees, River

MAK Exhibition Hall, 10 December 2020 – 18 April 2021
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

Dynamic, sensually enticing, infinitely colorful, delicately intimate, and often monumental and space-defining: the fabrics, sculptures, and installations of artist Sheila Hicks (born 1934 in Nebraska) challenge traditional notions of textile art and explore new territories. Hicks is a virtuoso in textile vocabularies and their historical traditions, interweaving the fine arts with design, the applied arts, and architecture to create objects and environments in which materiality, tactility, form, and color—ranging from the subtle to the vibrantly luminous—become a fascinating language of their own. In the MAK exhibition *SHEILA HICKS: Thread, Trees, River*, her first solo show in Austria, the artist presented both recent and familiar works with room-filling sculptures, relating them to the architecture.

Publication:
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 € 35.



Exhibition View, 2020 © MAK/Georg Mayer

MAK Events

The presentation of the innovative museum app MAK LAB APP as part of the MAK FUTURE LAB *EDUCATING CHANGE: What must digital education be able to achieve today?* on 11 February marked the start of the MAK 2020 event program. On this evening Michael Fleischhacker (Teacher NMS [New Middle School] Kinzerplatz) Mathias Kutschera (Educator Robo Wunderkind) Martina Mara (Robopsychology Lab Institute of Technology Johannes Kepler Universität Linz) and Georg Spiel (Specialist in Child and Adolescent Psychiatry and Neurology) moderated by Janina Falkner (Neue Lernkonzepte [New Learning Concepts] MAK) discussed the question: *What must digital education be able to achieve today?* based on the content of the MAK LAB APP which was created in cooperation with the Federal Ministry of Education Science and Research. The event was realized with the financial support from the EU program INTERREG V-A Slovakia—Austria (project “Design & Innovation”).

As part of the MAK FUTURE LAB creative laboratory the MAK also invited visitors to a book presentation followed by the fishbowl discussion on *Smartphone—The spy in my pocket?* on 15 September 2020. Marlies Wirth (Curator, Digital Culture and MAK Design Collection) spoke with author Helmut Spudich about his publication *The spy in my pocket: What the cell phone does with us and how we can nonetheless still use it* (edition a 2020) and about the smartphone and its consequences for the surveillance society.

The book presentation *Helmuth Gsöllpointner: universeller Gestalter* [Helmuth Gsöllpointner: Universal Designer] was another highlight of the MAK event program. The presentation with a subsequent artist talk on 18 February and the demonstration of Viennese cane as part of the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* and the presentation *Viennese cane versatile* in the MAK Columned Main Hall (7 – 8 March) were further highlights. Cane weaver and master joiner Gerhard Stöglehner gave insight into the development of weaving techniques.

Due to the Covid-19 pandemic one special highlight took place virtually. The extensive supporting program for the exhibition *SHOW OFF: Austrian Fashion Design* including a conversation with Adriano Sack head of the style department at *Welt am Sonntag* and the fashion designer Stefano Pilati on the influence and work of the Austrian design legend Rudi Gernreich took place as part of the Zoom Talks from May to June 2020 under the title *SHOW OFF Stories* and was circulated via Facebook and Instagram.

As part of the exhibition *RAIMUND ABRAHAM: Angles and Angels. Drawings Models Prototypes* the film *Scenes from the Life of Raimund Abraham* a six-hour homage from the director Jonas Mekas was shown in the MAK Lecture Hall (25 Aug, 5 Sep, 22 Sep, and 26 Sep 2020). In fall the MAK invited visitors to three book presentations: *FURNITURE IN THE AIR: The Crystal Chandelier in Europe* by Peter Rath on



MAK Design Nite *ZERO WASTE—CIRCULAR DESIGN* as part of the VIENNA DESIGN WEEK, 29 September 2020

from left to right: Marlies Wirth (Curator, Digital Culture and MAK Design Collection) Helene Pattermann (Founder/Managing Director Zero Waste Austria) Chien-hua Huang (Architect and Designer) Sören Lex (Plasticpreneur) and Raphael Volkmer (Precious Plastic Vienna Verein zur Förderung des Bewusstseins für Kunststoffrecycling [Association for the Promotion of Awareness for Plastic Recycling])
© VIENNA DESIGN WEEK/Kollektiv Fischka/Niko Havranek

1 September *The Book of Record of the Palm Capsule* by Christian Kosmas Mayer on 22 September and *Hidden Ceramic Art: The Werkstätten KARAU and Rudolf Felt* by Franz M. Bogner on 13 October.

Another highlight was the MAK DESIGN NITE with the title *ZERO WASTE—CIRCULAR DESIGN* on 29 September. Marlies Wirth (Curator, Digital Culture and MAK Design Collection) discussed questions about plastic recycling and the use of new technologies in waste management with Chien-hua Huang (Architect and Designer) Sören Lex (plasticpreneur) Helene Pattermann (Founder/Managing Director Zero Waste Austria) Raphael Volkmer (Precious Plastic Vienna Verein zur Förderung des Bewusstseins für Kunststoffrecycling [Association for the Promotion of Awareness for Plastic Recycling]).

From 3 – 10 October as a replacement for the canceled ORF Long Night of Museums the ORF Museum Time campaign with the label “ORF Ticket” attracted visitors interested in art and culture with special offers in the participating institutions. The MAK participated under the motto DISCOVER THE MAK! and offered special guided tours and children’s workshops in addition to visiting the MAK Permanent Collection and all current special exhibitions. As part of the Long Night of Research (9 October – 20 December) which was held digitally for the first time the MAK showed two video works on the topic of sustainability and fashion supplemented by two contemporary fashion expositions on site. The MAK DAY 2020 on 26 October was all about *LUXURY YESTERDAY—TODAY—TOMORROW* and guided tours gave an insight into the changing demands of society—from the Baroque to Viennese Modernism right up to the Corona Crisis.

The event program comprised a total of 20 items (excluding rentals). A special highlight in virtual space was the live broadcast of a conversation on the 150th birth anniversary of Josef Hoffmann on 15 December. In the conversation moderated by cultural journalist Nina Schedlmayer the curators of the exhibition *JOSEF HOFFMANN: Progress Through Beauty* (cooperation partner: University of Applied Arts Vienna MAK Exhibition Hall 15 December 2021 – 19 June 2022)—Matthias Boeckl Rainald Franz and Christian Witt-Döring—discussed a new perspective on Hoffmann which was developed as part of the preparatory work for the exhibition.

Live broadcast of a conversation on the 150th birth anniversary of Josef Hoffmann
from left to right: Matthias Boeckl (Curator), Christian Witt-Döring (Curator), Rainald Franz (Curator, MAK), and Nina Schedlmayer (Cultural journalist)



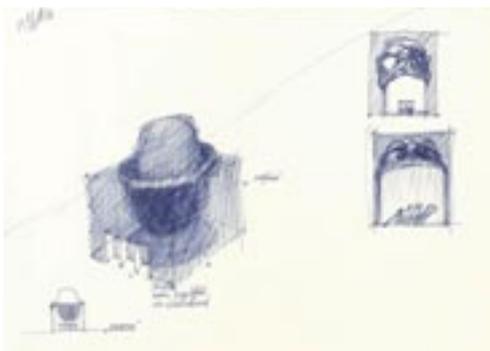
MAK Collection

The important MAK Collection of applied art, design, architecture, and contemporary art was expanded in 2020 with purchases worth EUR 166,734,59, with the BMKÖS [Austrian Federal Ministry of Arts, Culture, Civil Service and Sport] funding purchases from Austrian galleries with a total of EUR 36,500. In addition to the purchases, the MAK received donations worth EUR 151,030,56. The following is a selection of the most significant acquisitions and donations.

Purchases

The business archive of the Ludwig Nowotny company, consisting of 5 000 template sheets for embroidery (1818–1950s), was acquired for the MAK Library and Works on Paper Collection. The company achieved world fame as early as the mid-19th century. After the shop was forced to close in 1998, the collection now came to the MAK in its entirety, thus remaining available for further scholarly research. In addition, 11 sketches and 5 sketchbooks (1970s) by Missing Link were purchased, thus enabling the MAK to make an important addition to the legacy of this group of artists. In 2014, the MAK purchased the archive of Missing Link, a group of architects formed between 1970 and 1980 by Adolf Krischanitz, Angela Hareiter, and Otto Kapfinger.

In 2020, the MAK Design Collection was able to acquire several outstanding objects on the topics of sustainability and climate care: The MAK acquired the *Kelp Necklace* (2016), from Los Angeles-based Austrian designer Julia Körner, which was inspired by the structure of seaweed and manufactured with the help of innovative 3-D printing technology (SLS). The Slovakian crafting plastics! studio (Vlasta Kubušová, Miroslav Král) has been producing the biogenic and biodegradable plastic NUATAN for several years. The MAK purchased several objects such as spectacle frames (2017 and 2018), vases (2019), and production samples (2019). A series of vessels from the *Blood Related* series (2017) by Dutch designer Basse Stittgen was also acquired for the collection. The objects are made of 100 percent bovine blood, which the designer envisions as a potential biomaterial. Six objects were purchased from the ongoing *ratio-s* project (2020) by the design team mischer'raxler studio, which make the unequal relationship between raw materials (ore rock) and the metals extracted from them (copper, aluminum, iron) visible.



Missing Link, Hat project, 1976
© MAK



Julia Körner,
KELP NECKLACE,
2016
© MAK/Kristina Wissik

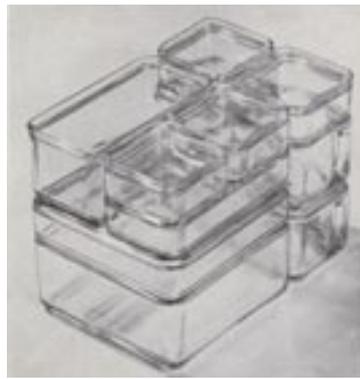
> crafting plastics! studio
(Vlasta Kubušová,
Miroslav Král)
COLLECTION 5, 2019
© MAK/Kristina Wissik



The MAK Contemporary Art Collection was able to acquire two important artworks as part of the gallery sponsorship: The work *vagina dentata* (2020) by Toni Schmale, consisting of two sculptures, and *Nine Buildings, Stripped (Südbahnhof)* (2019) by Andreas Fogarasi. Toni Schmale's sculpture reads as a post-feminist statement that questions gender roles, their attribution, and reflection. Andreas Fogarasi thematizes the material language of architecture and, as it were, creates a documentation of the former Vienna Südbahnhof (Southern Railway Station), one of the most important functional buildings of the post-war period. The MAK ART SOCIETY (MARS) facilitated the purchases of two photographic works *STUDIO (A Conversation with John Levin Kirsch, 2)* (2019) and *MoMA'S Baby (The Human Who Taught Computers To See, 1)* (2019) from Mladen Bizumic, as well as three deconstructed chairs by the artist group Gelatin—*Haiku* (2020), *Margarethe* (2019), and *Astrud* (2019). The chairs and/or their fragments, including bentwood forms referencing Thonet, have been reassembled into sculptural objects in a humorous gesture.

The MAK Glass and Ceramics Collection was able to purchase the *Kubus* tableware set (1938/39), designed for the Lausitzer Glaswerke [Kamenz Glassworks of Vereinigte Lausitzer Glaswerke AG] by Wilhelm Wagenfeld. The size of the "pressed glass storage dishes for refrigerator and pantry" corresponds to the compartments of the first refrigerators for private households from the 1930s. Because of its wide range of uses, the different containers, the space-saving jugs with retracted handles, the lids with vents, but above all because of the material and stackability, *Kubus* has remained exemplary in idea, form, and function. Produced until 1968, it is now considered an icon of industrial design.

Because of its diversity, the MAK Furniture and Woodwork Collection was able to record a significant new acquisition in the form of two parquet sample boards (ca. 1855) by the Thonet brothers, one of which was acquired for the MAK by the MAK ART SOCIETY (MARS). The two parquet sample boards are extremely rare and important evidence of a line of business into which Michael Thonet had ventured in the mid-19th century. In addition to parquet floors for the Palais Liechtenstein, he also supplied luxurious parquet floors for Prague Castle (now in Schönbrunn Palace) and for other Viennese palaces. At the beginning of the 1860s, the parquet production was largely abandoned. Another highlight was purchased in the form of the serpentine umbrella stand (ca. 1900) by Gebrüder Thonet.



f. l. t. r.

Toni Schmale,
vagina dentata,
2020

© MAK/Georg Mayer

Wilhelm
Wagenfeld,
Tableware set
Kubus, 1938/39

© MAK/Dore Barleben

Mladen Bizumic,
STUDIO
(A Conversation
with John Levin
Kirsch, 2), 2019

© Matthias Bildstein

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Sonja Bischur,
Necklace *s11/*
N043, 2011

© Sonja Bischur

Besteck für Vegetarier [Vegetarian Cutlery] (2020), a production by honey & bunny (Sonja Stummerer and Martin Habesreiter) in cooperation with the goldsmith Paul Vaugoin, could be acquired for the MAK Metal Collection and Wiener Werkstätte Archive. The artist collective, which deals intensively with the topic of food culture in its performances, films, and publications, gives vegetarians small gardening tools, putting humor before practicality. Furthermore, a necklace from the spring/summer collection 2011 could be purchased from Sonja Bischur. In her "fashion jewelry collections" the artist was concerned with combining textile elements and jewelry and playing with the opposites hard, cold, shiny (bead necklaces) and soft, warm, flexible (fabric ribbons, cloth, or entire garments). The necklace *Zielgruppe von Werbung & Politik* [Target group of advertising & politics] (2012) by the Salzburg artist Martina Mühlfellner found its ways into the collection via the Galerienförderung [Gallery Funding].

Among the most significant acquisitions of the MAK Textiles and Carpets Collection are hand-painted leather shoes (ca. 1915) by the Wiener Werkstätte, featuring the *Osterglocken* [Daffodils] pattern by Franz von Zülow and enameled buckles based on a design by Josef Hoffmann, and the carpet *Micro Macro* (2018) created by designer Patrick Rampelotto for the Graz carpet gallery Geba. Quasi self-referentially, the carpet demonstrates its technical basis by means of its motif: it graphically depicts the knot in which it is woven.

At exhibitions, Gebrüder Thonet repeatedly presented individual bentwood pieces alongside their bentwood furniture to demonstrate their perfect mastery of bending techniques. These included spirally bent woods that were technically complex to produce. The only solid bent furniture by Gebrüder Thonet that incorporated such a spiral shape is the serpentine umbrella stand.



Hand-painted Wiener Werkstätte shoes made of leather with *Osterglocken* [Daffodils] pattern by Franz von Zülow, enameled buckles after design by Josef Hoffmann, ca. 1915

© MAK/Branislav Djordjevic

honey & bunny productions, *Besteck für Vegetarier* [Vegetarian Cutlery], 2020
Execution: Jarosinski & Vaugoin

© honey & bunny/Studio Köb

Donations

The MAK Library and Works on Paper Collection received a significant donation from SIGNA Real Estate Management GmbH in the form of a sectional view of the Austrian Postal Savings Bank building (1904) by Otto Wagner. In 2018, on the occasion of the exhibition *POST OTTO WAGNER: From Postal Savings Bank to Post-Modernism* (30 May – 30 September 2018), the MAK had already succeeded in obtaining the most important construction plans and building documentation on the Austrian Postal Savings Bank, an icon of Austrian Art Nouveau, in the form of a donation. In a second step, important construction plans and historical photographs of the construction of the Postal Savings Bank were handed over. The collection received another donation with a bundle of 137 national and international biennial catalogs from 29 countries with associated press documentation material (1979–2019). Biennials and their accompanying catalogs are important indicators of the current international art scene. A bundle of approximately 1 500 national and international invitation cards and ephemeral graphics, mainly from 2017 to 2019, was also given to the collection.

Process studio (Martin Grödl, Moritz Resl) presented the MAK Design Collection with two works developed with the help of artificial intelligence and machine learning for the exhibition *UNCANNY VALUES: Artificial Intelligence & You* (29 May – 6 October 2019) as part of the VIENNA BIENNALE FOR CHANGE 2019. The *Almoji* project (2019) illustrates the generation of new images using a Deep Convolutional Generative Adversarial Network (DCGAN) based on a dataset of 3 145 commonly used emojis. *Secrets of AI* (2019) relates to speech recognition and output and uses two versions of the deep learning speech synthesis "WaveNet."

The MAK Furniture and Woodwork Collection was given chair *No. 10-4100* (1989), designed by Ernst Beranek and executed by Gebrüder Thonet Vienna. The chair is reminiscent of Josef Hoffmann's Purkersdorf chair. The collection received another donation in the form of the *Come* shelf (1989) by Robert Stadler. The designer was interested in creating an object in which the notions of top and bottom as well as front and back dissolve.

The Metal Collection and Wiener Werkstätte Archive received a series of wall and ceiling lamps (1960 to 1980) by the companies Flos and Arteluce, respectively, based on designs by Ezio Didone and Achille Castiglioni, among others. This donation augments the collection with important design objects from the 1960s to 1980s. In connection with the exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, the collection also received valuable photographic material from the estates of WW artists Camilla Birke (1905–1988) and Fritzi Löw (1891–1975).

Among the numerous highlights of the donations made to the MAK Textiles and Carpets Collection in 2020 is, for example, the couture dress *Rozalia Wedding Dress* from the *Kiss me Piroshka* collection (Spring Summer 2018) by designer Lena Hoschek. It was shown at the exhibition *SHOW OFF: Austrian Fashion Design* (14 February – 30 August 2020) at the MAK and is one of the many pieces that have enriched the collection in the fashion segment since 2020.



Ernst Beranek, Chair *No. 10-4100*,
Vienna, 1989
Execution: Gebrüder Thonet Vienna,
Friedberg, 1989
© MAK/Georg Mayer

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Otto Wagner, Façade design, 1904
© SIGNA/photo by Nathan Murrell



Lena Hoschek, *Rozalia Wedding Dress* from the
Kiss me Piroshka collection, Spring Summer
2018 © MAK/Branislav Djordjevic

MAK Research Projects



Christoph Jamnitzer, Two fighting grotesque figures, sheet from the "Neuw Grotteßken Buch", Nuremberg, 1610

© MAK

In addition to the focus on the successive completion of the museum database, the directors of the MAK's collections worked on several cross-collection, multidisciplinary projects in 2020. With this research work, valuable collection areas were re-appraised and new exhibitions were developed.

In March 2020, the **MAK Library and Works on Paper Collection** launched a comprehensive review of the house's history. The project, planned for three years, is intended to provide an overall historiographical overview of all the museum's activities—such as exhibitions, lectures, events—from 1863 to 2020. For this purpose, all analog and digital sources will be evaluated and bundled in a database that links the historical processes with cross-references and links to the original documents.

In another research project in this area of the collection, 17 424 ornamental engravings from the 15th to 18th century were subjected to an exact examination, incorporating the latest research findings. As a closed collection, the ornament engraving collection occupies a monopoly position internationally. In studies of the history of ornamentation, it remains an indispensable aid for scholars to this day.

In addition, the history of the MAK Branch Geymüllerschloß in Pötzleinsdorf, whose interior design and gardens offer an authentically original look at the diversity of Biedermeier decorative art, has been rewritten through source research.

The research activities of the **MAK Asia Collection** included, above all, the digital processing of Thai ceramics from Sawankhalok. Particular attention was paid to the stylistic and material-technical classification. Furthermore, the digital processing of the extensive Katagami collection was continued.

Kendi with rich decoration, 14th–16th century

© MAK/Hanady Mustafa

The **MAK Design Collection** focused on the content conception and preparation of the VIENNA BIENNALE FOR CHANGE 2021, which will be held under the motto *PLANET LOVE: Climate Care in the Digital Age* and will open on 27 May 2021. The focus of the research was the role of design, art, architecture, and digital technology in coping with multi-layered, networked, and complex relationships. The ecological, economic, political, and social dimensions of climate change were also the subject of the studies that will be incorporated into the MAK exhibitions as part of the VIENNA BIENNALE 2021 and the accompanying VIENNA BIENNALE Guide.

The **MAK Contemporary Art Collection** dealt with the preparation and realization of the major exhibition *SHEILA HICKS: Thread, Trees, River* (9 December 2020 – 18 April 2021) and its accompanying publication. The cloths and installations of Sheila Hicks, an American artist who has lived in Paris since the mid-1960s, defy traditional notions of textile art and techniques of knotting and weaving. Furthermore, work was carried out on the content conception and preparation of the exhibition *RAIMUND ABRAHAM: Angles and Angels. Drawings Models Prototypes* (16 June – 18 October 2020).

The preparation of the *JOSEF HOFFMANN: Progress Through Beauty* exhibition, which will be shown starting from 15 December 2021 and will include an accompanying publication, was one of the main research projects of the **MAK Glass and Ceramics Collection**. The exhibition reviews the nearly 60-year career of this influential global pioneer in architecture and design in all its facets. The publication accompanying the exhibition is a new standard work on Hoffmann and the importance of Viennese Modernism in an international context.

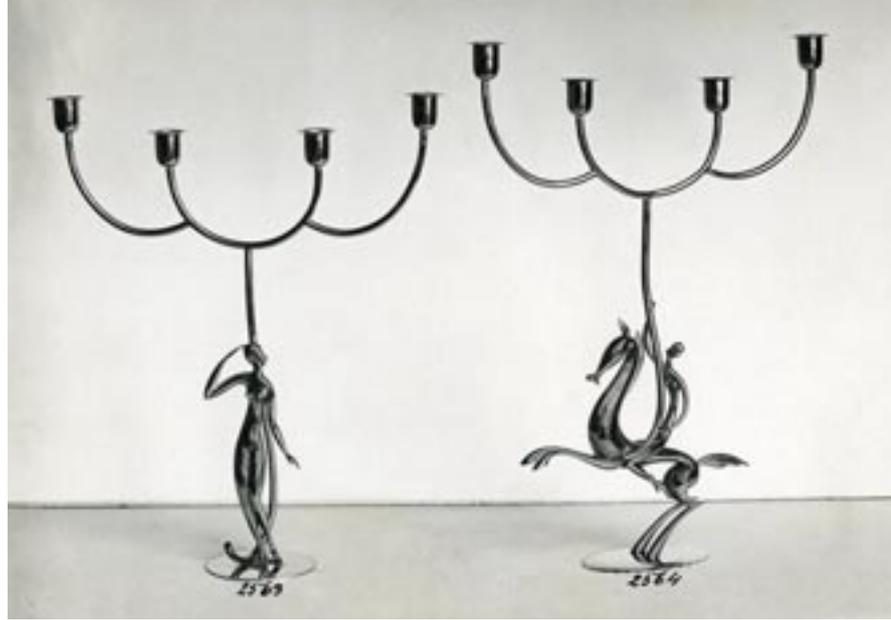
In addition to this, the reconstruction of the stained-glass windows of the St. Bartholomew's Chapel in St. Stephen's Cathedral in Vienna was prepared. With the seven panes from the St. Bartholomew's Chapel, the MAK owns one of the most important cycles of medieval stained-glass from the period between 1370 and 1395. In a joint project with the St. Stephen's Cathedral construction team, the Department for Conservation and Restoration of the Federal Monuments Authority Austria, and the Wien Museum, the MAK Glass and Ceramics Collection, together with the MAK Conservation and Workshops department and international experts, prepared the return on loan of the majority of the so-called ducal or princely discs, planned for 2021, to their original place of installation for the first time in 130 years.





Franz Hagenauer,
Brass candlestick,
1930
© MAK

Stained-glass window from
St. Bartholomew's Chapel in
St. Stephen's Cathedral in Vienna,
anonymous, ca. 1390
© MAK/Georg Mayer



The **MAK Furniture and Woodwork Collection** focused on the Online Thonet Archive, a joint project with the MAK Library and Works on Paper Collection. Since the major MAK exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* (18 December 2019 – 6 September 2020) and the accompanying online display of all bentwood furniture from the MAK collection, the first major Thonet research platform is being developed. In addition to the posters printed between 1859 and 1873 and the company's sales catalogs published from 1879 up to the interwar period, Gebrüder Thonet's *Zentral-Anzeiger* [Central Journal], published from 1903 to 1916 and from 1920 to 1923, will also be made available to the public online for the first time via the MAK website. The MAK's Thonet research platform will thus be the central point of contact for specialists and laypersons. Furthermore, work was done on the Missing Link archive, which came to the MAK in 2014. Missing Link, a group of architects formed between 1970 and 1980 by Adolf Krischanitz, Angela Hareiter, and Otto Kapfinger, realized artistic objects, graphics, actions, performances, and experimental films. Their work has always concentrated on interdisciplinary transgression and interweaving in the arts. The interdisciplinary research project will culminate in an exhibition with an accompanying catalog in 2022.

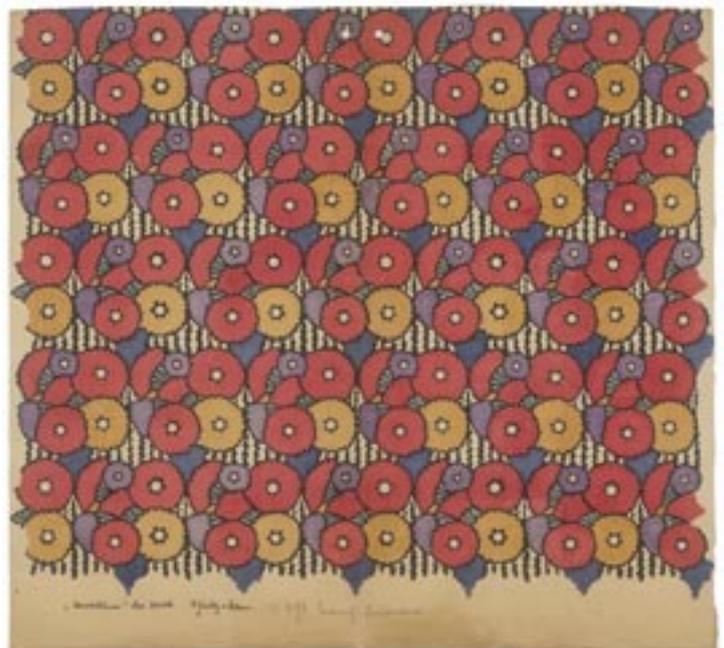
The research work of the **MAK Metal Collection and Wiener Werkstätte Archive** concentrated on the processing of the estate of the Viennese metalworking company Hagenauer, which was handed over to the MAK in 2015. Further holdings from the family estate were added to the collection in 2017 and 2018. The estate consists of numerous model books, object photographs, work drawings, and product samples, which have since been inventoried and digitized. The estate will be successively added to the MAK Collection Online. The results of the processing will be presented in an exhibition in 2022.

Another focus was the preparation of the major exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*. The names of some 180 artists could be determined. These artists' production for the Wiener Werkstätte (WW) ranged from the design of postcards to works in all areas of arts and crafts. Their biographies were updated or even completely rewritten for the catalog that has already been published.

The research activities of the **MAK Textiles and Carpets Collection** included the preparation of the Long Night of Research, which was held digitally for the first time in 2020 and focused on sustainability and fashion. The results were presented in two videos with the experts Ute Ploier and Anne Biber on the topics *Wie nachhaltig kann Mode sein?* [How sustainable can fashion be?] and *Kunststoffe in der Mode* and with two contemporary fashion positions (DEAD WHITE MENS CLOTHES and Natalie Zipfl) on site in the MAK FORUM.

Work was also carried out on the scientific processing of the **HELMUT LANG ARCHIVE**. With over 9 000 data entries, the "specialized archive HELMUT LANG," which came to the MAK in 2011 through a generous donation by Helmut Lang, is one of the most extensive sections of the Textiles and Carpets Collection. This inventory will be successively inventoried and processed according to scientific criteria. In addition, crosslinks are made to objects in the collections of the 20 other international museums that hold objects by Helmut Lang.

The first half of the digital processing of the 1 000-object collection section of Wiener Werkstätte press proofs was completed and made available at sammlung.mak.at



Mizi Friedmann, WW textile pattern *Strawflower* press proof, ca. 1912
© MAK

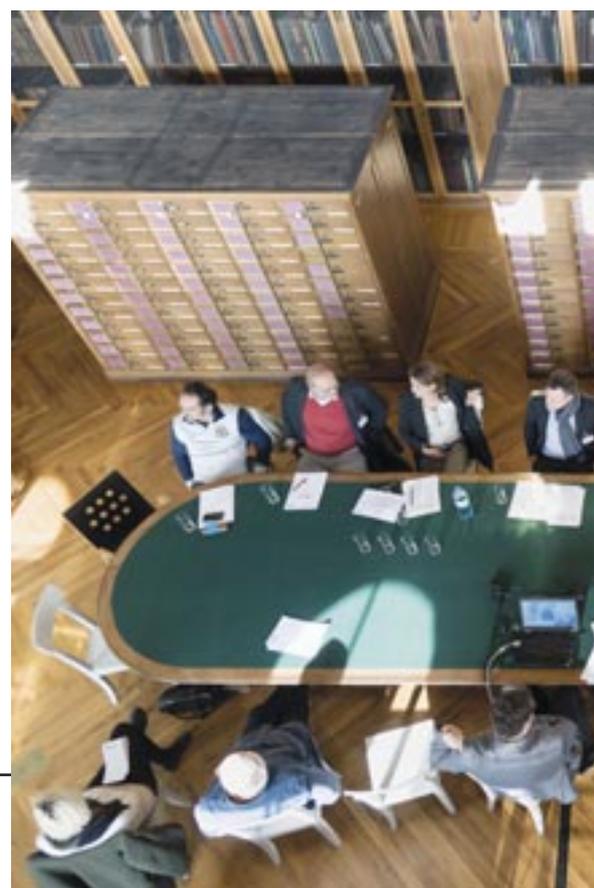


MAK Reading Room
© MAK/Georg Mayer

MAK Library and Works on Paper Collection

The MAK Library and Works on Paper Collection comprises a specialist library that is unique in Europe and contains over 250 000 volumes on applied and visual art, art theory, and architecture from the 16th century up to the present. In 2020, the inventory was expanded by 2 130 publications, 1 247 of which were purchased, 646 through donations, 26 in the form of specimen copies, and 211 through document exchange. The Works on Paper Collection comprises approximately 400 000 exhibits, including 17 000 draft drawings from the Wiener Werkstätte Archive.

All publications and approximately 164 000 works on paper are available online. The reading room, which is freely accessible to the public with valid photo ID, was visited by approximately 3 410 interested parties in 2020.



EU INTERREG Projects

ARTNOUVEAU2

The project "ARTNOUVEAU2 – Strengthening the cultural identity of the Danube Region by building on common heritage of ART NOUVEAU," which started in July 2020 and will run until December 2022, focuses, on the one hand, on strengthening the regional and transnational cultural identity of the Danube region on the basis of the common Art Nouveau heritage. While on the other hand, it aims to promote economic growth in the Danube region.

To implement this project, nine partner institutions in seven different countries are working together to increase the level of knowledge about Art Nouveau among the general public. A network specializing in Art Nouveau art that was developed from the previous project (ART NOUVEAU: Sustainable protection and promotion of Art Nouveau heritage in the Danube Region, January 2017 to June 2019) strengthens the institutional framework to better protect, manage, and promote Art Nouveau. On the basis of expanded research, a professionalization of tourism marketing as well as an enrichment and diversification of the existing cultural educational offers should be achieved.

The MAK'S main tasks are the conception of educational and tourism activities as well as the scientific processing and digitization of contemporary sources on the project topic. Among other things, an exhibition on the cross-project topic "Gesamtkunstwerk" [Synthesis of the arts] is being



developed, a transnational education program for children is being worked out and tourism activities such as the World Day of Tour Guides and the World Day of Art Nouveau are being organized.

The ARTNOUVEAU2 project (2020–2022) is financed by the European Union (EFRE, IPA II, ENI), INTERREG Danube Transnational Programme.

Design & Innovation

From July 2018 to the end of August 2020, as part of a collaboration between Austrian and Slovak research and museum institutions, the topic of "Design & Innovation" in the project *Cross-Border Cooperation between Design Institutions Traditioning to the Digital Age* was examined from various angles: New and innovative materials, design with abundance, open source strategies, the commons, and the sensible use of news digital technology in the design sector were researched and processed for a broad public. The project partners included the Slovak Design Center, Bratislava (Lead), the MAK – Museum of Applied Arts, Vienna, the University of Applied Arts Vienna, and the VŠVU – Academy of Fine Arts and Design, Bratislava.

The results of the project were incorporated into the 2019 newly opened MAK DESIGN LAB and the digital MAK LAB APP. The exhibition *HUMAN BY DESIGN*, conceived by the Slovak Design Center for the VIENNA BIENNALE FOR CHANGE 2019, was presented at the MAK DESIGN LAB from 4 March to 7 June 2020 and showed concepts, methods, model situations, case studies, and innovative solutions that address an urgent need for change and sustainability.

In the second presentation by students from the University of Applied Arts Vienna and the VŠVU – Academy of Fine Arts and Design, Bratislava, design projects at the interface of man and technology were presented under the title *IN MACHINE WE TRUST* (MAK FORUM, 3 March – 7 June 2020). The subject areas of the project and the MAK LAB APP were presented and discussed publicly with experts as part of the MAK FUTURE LAB. The results of the collaboration between the partner institutions and experts were made accessible to the public in the "White Papers Database" on the SCD website.

The project *Design & Innovation* (2018–2020) was 85 % financed with funds from the European Union, INTERREG V-A Slovakia–Austria Programme.



ART NOUVEAU Kick-Off Conference, 7 March 2017,
MAK Library and Works on Paper Collection
© MAK/Mona Heiss

MAK Branches



MAK Tower, Exterior view
© Wolfgang Woessner/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. Built during the Nazi regime in World War II from 1942 to 1943, the MAK Tower, together with the neighboring command tower, characterizes the cityscape around Arenbergpark and—like all six flak towers in Vienna—is placed under protection as a historical monument.



**JOSEF
HOFFMANN**
MUSEUM

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 2020, 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 18 April 2021, 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 Museum, Brtnice
Exterior view © Wolfgang Woessner/MAK

Josef Hoffmann: Inspirations
Permanent exhibition in Josef Hoffmann
Museum, Brtnice © Moravian Galerie in Brno/MAK

**MORAVSKÁ
GALERIE**



MAK Branch Geymüllerschloß
View into the salon © MAK/Mika K. Wisskirchen

MAK Branch Geymüllerschloß

Pötzleinsdorfer Straße 102, 1180 Vienna

The MAK Branch Geymüllerschloß, which is traditionally open to the public from spring to late fall, remained closed in 2020 due to the Covid-19 pandemic. The planned exhibition *ERWIN WURM: Ceramic Sculptures* was postponed for a year and will now be shown from 8 May – 5 December 2021.

The Geymüllerschloß in Pötzleinsdorf has been run by the MAK as a branch location 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 Geymüllerschloß, 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 aspect in the dialogue with the past.



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



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

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

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

MAK Center for Art and Architecture, Los Angeles

Director's Review 2020

In 2020, despite the many challenges that shaped the year on a global scale, the MAK Center was incredibly resilient and successful in its planning and execution of six exhibitions across its three locations. In February, we closed *Soft Schindler* with an event that thoughtfully integrated the launch of the catalogue into the second year of Frieze LA programming. In March, we held the Final Projects of Group XLIX at the Mackey Apartments, and opened the exhibition and performance series *AMEND* at the Schindler House. We held one sold out and critically celebrated performance before the pandemic forced us to close our doors to the public. The pandemic also necessitated the indefinite postponement of two fundraising events: the Architecture Tour of the Lovell Health House and the sixth annual MAK Games.

However, the net proceeds we would have generated from such events was supplemented by our successful raising of financial support from the Government-funded Paycheck Protection Program and the Getty Center's LA Arts Covid-19 Relief Fund. Throughout our closure during the summer, we assiduously planned for the safe reopening of the MAK Center, which we achieved in September with the final three performances of *AMEND*. We then hosted the international exhibition *wedidntwanttoleave.live* at the Mackey Apartments, and opened *DEMO* at the Schindler House. We were grateful to be one of the few Los Angeles art institutions able to open to the public, and we continue to work towards safely realizing our exhibitions and programming as we move into 2021.

Priscilla Fraser, Director, MAK Center, Los Angeles

Exhibitions

AMEND

Performance and Exhibition
Schindler House, 14 March, 12, 19, and 26 September 2020

An exhibition and series of four performances by multi-disciplinary artist Chris Emile, *AMEND* explored Black male identity through movement, cinema, sculpture, and sound. Emile employed archival and contemporary found footage with artifactual set design to re-render the modern architectural marvel that is the Schindler House into a sacred, private place: a home amenable for Black dealing and healing of the black community. An intergenerational cast of three dancers acting as one man, move the audience through the house and through time working their way through the question: who, if not me, decides what a Black man is?



AMEND, exhibition and series of performances by
Chris Emile © Tag Christof

DEMO

Schindler House, 17 October 2020 – 28 March 2021

Exploring the lines between demolition, transformation, and extinction, this group exhibition—*DEMO*—engaged four artists' approaches to reckoning psychologically with the erasure of history that comes with the destruction of iconic architecture. In Southern California, where buildings are regularly thrown

Exhibition View, *DEMO* © Tag Christof



away and “touchstones of identity” can no longer be touched (in the words of critic Robert Bevan), how can artists move past well-tread memorializing tendencies to suggest new critical engagement with and resistance to this definitive contemporary force?

Four different records and results of four different spatial ruinations were situated in the landmark R.M. Schindler Kings Road House: one in each studio. Tehran-based artist Nazgol Ansarinia worked with the three-dimensional documents of bulldozer-induced change, as interior is forced to exterior. Innsbruck-based artist Margarethe Drexel prepared to disassemble a house in Austria and “inter” it within its own basement, repurposing the house underground as a mausoleum/terrace. Los Angeles-based artist and journalist Lexis-Olivier Ray captured the decisive moment when place is obliterated by real estate. Paris-based artist Yan Tomaszewski psychoanalyzed, through film and sculpture, the demolition of Richard Neutra’s 1962 Maslon House in Rancho Mirage, CA.



Exhibition View, *Time is Out of Joint* © Courtesy of CalArts

Time is Out of Joint—CalArts 2020 MFA Postgraduate Exhibition

Mackey Garage Top

Show 1, 3 – 19 September 2020

Show 2, 24 September – 10 October 2020

Show 3, 15 – 31 October 2020

Taking its title from Shakespeare’s *Hamlet*, the exhibition *Time is Out of Joint*, featured the work of 2020 MFA graduates from the School of Art at California Institute of the Arts (CalArts). The exhibition was organized by CalArts School of Art faculty member Scott Benzel. In reference to *Time is Out of Joint*, he cited Catherine Malabou’s 2020 essay *To Quarantine from Quarantine*, “sheltered-in-place has to be a radical Robinson Crusoe experience, an experience that allows one to construct a home out of nothing. To start anew. Or to remember.” The artists in *Time is Out of Joint* have spent the recent months “remembering,” “starting anew,” and “constructing homes” for themselves and others, improvising solutions to the everyday problems of artmaking, addressing issues raised by the pandemic and the intensifying movement for racial and social justice.



Exhibition View, Final Projects: Group XLIX © Tag Christof

Final Projects: Group XLIX

Mackey Garage Top, 5 – 8 March 2020

Group XLIX was comprised of Ting-Jung Chen, Veronika Eberhart, and Jakob Sellaoui. Ting-Jung Chen’s project was based on her exploration of the Rose Parade in Los Angeles, a procession that has taken place annually for 131 years.

Centered around “The House of Un-American Activities” (HUAC) hearings of Austrian composer Hanns Eisler and the correspondence of his wife Lou Eisler, Veronika Eberhart’s final installation consisted of a 16mm film, photographs, a sculpture, and an edition of vinyl records.

Jakob Sellaoui’s *The garage will do* was a temporary installation in the courtyard space of the Mackey Apartments that included invited talks by ten LA-based artists, architects, and writers. The project drew upon a quote by Frank Lloyd Wright referring to R.M. Schindler’s buildings as well-designed, but badly executed. He nevertheless concluded that so far none have fallen down.



wedidntwanttoleave.live

Mackey Apartments, 17 – 20 September 2020

wedidntwanttoleave.live was an interactive sound experience by Basel-based artist Hannah Weinberger, and an exhibition taking place over the course of four days in 13 host sites around the world: Basel: Institut Kunst / Berlin: TV Bar / Dhaka: Gidree Bawlee Foundation of Arts / Lagos: 16/16 / Los Angeles: MAK Center for Art and Architecture, Mackey Apartments / Mexico City: Casa Pani / New York: Honey’s / Oslo: Schloss / Paris: LAMYLAND / São Paulo: Caracol / Shanghai: Club All / Tehran: Pejman Foundation / Tokyo: Fig. Entering the website, visitors activated an ambient composition through the step counter sensors on their smartphone devices, each new participant adding layer upon layer to the live collaboration across time zones. The physical spaces simultaneously hosted the collective experience, where visitors accessed the website through a designated QR-code on site to contribute to the rhythmic pulse.

Exhibition View, *wedidntwanttoleave.live* © Tag Christof

Events and Collaborations

Fermentation 01: A Tasting Event Leong Leong × Ai Fujimoto

Schindler House, 18 January 2020

From *T: The New York Times Style Magazine*: “Last month, the MAK Center for Art and Architecture at the Schindler House in West Hollywood hosted an event centered on a fermentation-based installation by the New York design agency Leong Leong. In the fall, brothers Chris and Dominic Leong fashioned a trio of gneiss stone vessels—cubelike with curved edges and, crucially, airtight lids. Then Ai Fujimoto, who sells traditional Japanese miso out of a booth at the Hollywood Farmers’ Market every Sunday, and Jessica Wang, a former pastry chef who now hosts pickling workshops in Highland Park, filled them with different combinations of soybeans, koji, barley, brown rice, citrus, salt, and microbes. Several months later, the altered (mushier) contents of the containers, which had sat in the outdoor hearth of one of the house’s courtyard’s, became key ingredients in an afternoon that was part art happening and part cocktail party on the occasion of the exhibition *Soft Schindler*, at the MAK Center’s Schindler House.”



Fermentation 01: A Tasting Event, Schindler House, 18 January 2020
© Liz Kuball

PIN-UP × Soft Schindler Catalog Launch with Leslie Dick and Ian Markell

Schindler House, 15 February 2020

As part of Frieze LA’s VIP Program, the MAK Center presented the exhibition catalog launch for *Soft Schindler* (Schindler House, October 12, 2019 – February 16, 2020), published in collaboration with *PIN-UP* magazine. Artist Ian Markell interpreted the works on view at the Schindler’s House in black and white photographs, accompanied by essays by writer Leslie Dick and journalist Susan Orlean. Curator Mimi Zeiger led an exhibition walk-through followed by a conversation between Ian Markell and Leslie Dick, moderated by *PIN-UP* editor/creative director Felix Burrichter.

Catalog Launch, PIN-UP × Soft Schindler, 15 February 2020
© Sage Roebuck



Scoring, Building New work by Michelle Jaja Chang

Mackey Apartments (courtyard), 18 January – 29 February 2020

Scoring, Building was a new architectural project by Michelle Jaja Chang. The installation was a temporary and durational intervention in the courtyard of the Mackey Apartments that unfolded over two months. The project proposed an architectural instantiation from the basis of a score, written by the architect, which was then translated into instructions for the construction of the installation itself. The project was action-based, slowing down and reframing the activities of conventional dry wall construction to focus on site preparation (measuring, documenting, marking); framing construction (stacking, ordering, assembling), and drywall installation (scoring, affixing, finishing), rather than material assemblage. The installation was scored in three recursive “iterations,” each one accompanied by a public program in order to unpack the ideas of the installation itself. *Scoring, Building* was commissioned by Materials & Applications and funded by Materials & Applications with support from the Graham Foundation.

Installation View, *Scoring, Building* © Courtesy of Materials & Applications



MAK Educational Program and Guided Tours



Reflections audio series
Till Firit and Dörte Lyssewski © Sabine Hauswirth/MAK

With approximately 100 guided tours in both January and February respectively and a wide range of activities including the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, which opened in December 2019, and the MAK's first major fashion exhibition *SHOW OFF: Austrian Fashion Design*, the MAK rapidly started its educational program for 2020. The Covid-19 pandemic which followed this presented the educational team with new challenges, the familiar and successful setting had to be adapted to new framework conditions: Reduced group sizes instead of groups with as many participants as possible, maximum distance between participants instead of conversations together at small distances, and binding online registration for all program items instead of spontaneous participation. The mediation team reacted, among other things, with the general use of a new audio system that equips all participants with individual headsets and offers the best

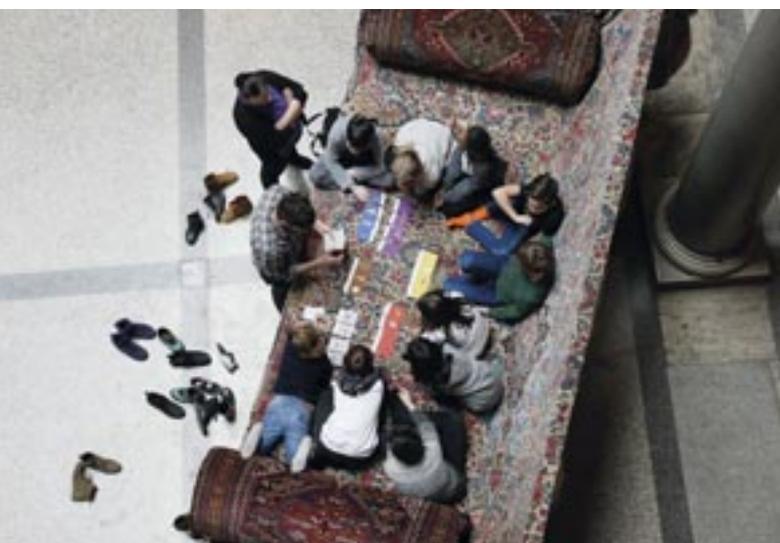
acoustic conditions even when the distance to the art educators is great. The new situation received surprisingly positive feedback. Many participants appreciated the smaller groups, which offered better opportunities for asking questions and leading discussions. The new Covid-19-conditioned credo of distance unexpectedly led to more personal conversational situations.

The young target group is particularly important to the MAK. At the highlight of the children's program MINI MAK, this year's Summer Vacation Activities related to the *SHOW OFF* exhibition, the children could go on a journey of discovery with a search booklet for a puzzle game and could continue working with this at home. The use of the audio system also added a fun factor for the young visitors—they could be secret agents discovering the MAK.



Start of a tour in the MAK Columned Main Hall
© MAK/Thaddäus Stockert

Analogous to the MAK's digital offerings, which were significantly expanded in the wake of the Covid-19 pandemic, since October 2020, the education team has been providing information on digital content under the motto "Magic MAK." This offer allows you to extend and deepen the museum visit on site or at home and is available on selected Sundays at 4 p.m.



Children's Workshop, Color Quartet on Gelatin's Sofa,
MAK Columned Main Hall © MAK/Thaddäus Stockert



MINI MAK Vacation Activities
© MAK/Thaddäus Stockert

The temporary relaxation in summer and fall 2020 was used to replace the classical tours through the MAK with the more concentrated, topic-specific guided tour offer "Focus on." "Applied art as a flavor enhancer," "Ladies' rooms and [man]sions," "Blurring boundaries," and "Luxury yesterday—today—tomorrow" are some of the topics that the new tours take up. In the format HAPPY HOUR, which is also new, you can be surprised by the art educators' individual recommendations on selected Tuesdays at 6:30 p.m.

Under the motto *Lernen von Corona* [Learning from Corona], the MAK FUTURE LAB invited individual participation in a new setting, the MAK FORUM: With contributions from visitors, an open exhibition setting gradually grew from June to September. Interested parties were asked to actively reflect on what can be learned from our experiences with the corona pandemic and how this can be used in facing future challenges—especially regarding climate change. The exhibition visitors were able to address questions, be inspired by ideas, and, above all, pass on their own thoughts.

Since fall 2020, the MAK has been offering an educational tool which is new in terms of acoustics and content, the audio series *Reflections*. Actors from the Burgtheater lend their voices to unusual essays on the MAK permanent collection from MAK art educators and curators. Using selected exhibits as an example, we think imaginatively about everyday design, design principles, product aesthetics, social systems, and much more. Visitors who want to follow the inspiring lines of thought related to applied arts and are looking for fascinating contextualization can access the audio files directly from the objects via QR codes or the SoundCloud platform (<https://soundcloud.com/makwien>).

In fall 2020, as part of the INTERREG project *ARTNOUVEAU2*, the MAK and four partner institutions from Croatia, Romania, Hungary, and Slovakia started a transnational education program on the subject of "Art Nouveau and Central European Modernism" for children, young people, and schools, which will take place until 2022. The concept for the digital availability of the Art Nouveau heritage is being developed by the MAK together with schools in Vienna. The program, which concludes with a timetable for a digital communication strategy for this important art era, will be presented to the partner institutions and adapted to suit each specific location.



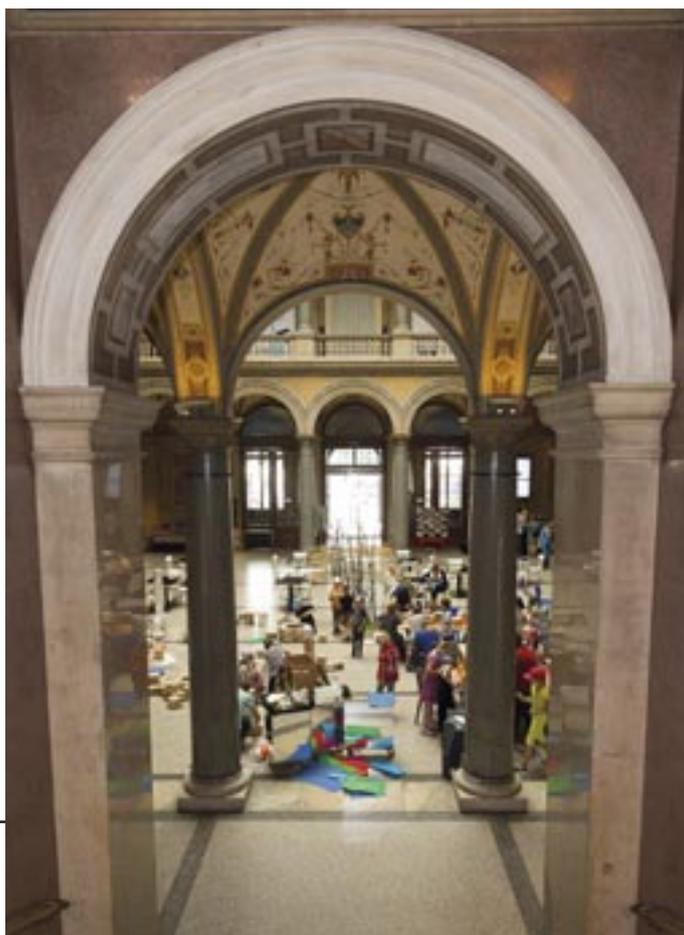
MAK LAB APP
© MAK/Foto LWZ



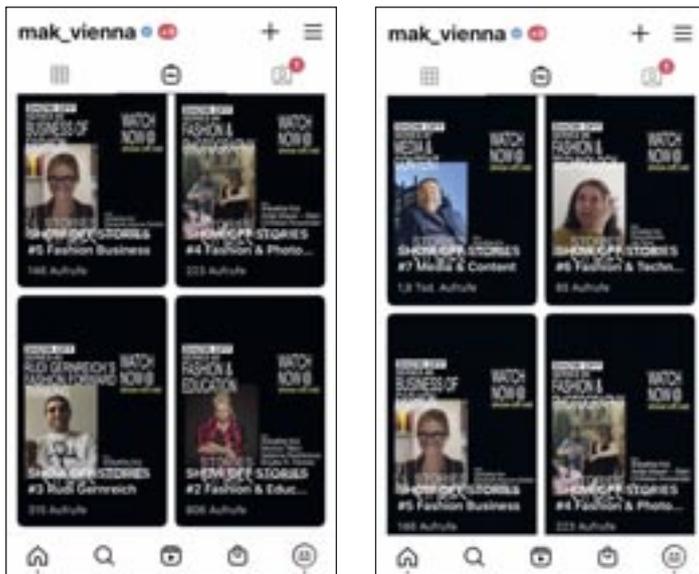
MAK LAB APP—Gold at the Joseph Binder Awards

In February 2020, the MAK launched the MAK LAB APP (lab.mak.at) as one of the most complex and meanwhile essential tools in its digital mediation program. Developed in cooperation with the Federal Ministry of Education, Science, and Research as part of the MAK FUTURE LAB, this globally unique museum app processes essential issues regarding the shaping of the future in times of Digital Modernity and climate change in an exciting and playful way. Virtual tours, more than 20 stories with the topic of DIGITAL LIFE LITERACY, and the GAMES FOR CHANGE bring visitors into the heart of the content of the newly organized MAK DESIGN LAB and make burning issues of our society accessible in an entertaining way. Specially aimed at students, teachers, parents, and guardians, it also promotes thinking in complex contexts by linking objects, ideas, and stories.

For this sophisticated educational tool, LWZ and Huangart have developed a Progressive Web App (PWA) that combines the properties of a website with many of the features of native mobile apps. All applications work independently of the operating systems both as a website and as an app. For this outstanding implementation, the MAK LAB APP was honored with gold in the screen design category at the Joseph Binder Awards 2020.



MAK Marketing



IGTV screenshot with online talk about *SHOW OFF: Austrian Fashion Design* © MAK

The year 2020 started with the grand opening of the exhibition *SHOW OFF: Austrian Fashion Design*. Unfortunately, the enthusiasm at the first major fashion exhibition at the MAK was suddenly interrupted: Due to the outbreak of the Covid-19 pandemic and the concomitant lockdown of the museum starting from mid-March, the original marketing and advertising measures for the exhibition and event program were restructured and rescheduled.

All efforts were aimed at maintaining awareness of the MAK and interest in the museum and its contents during the lockdown. The MAK website, social media channels, and e-mail campaigns formed the communication bridge to the visitors during the lockdown. The start page of the MAK website was redesigned so that users could find out about the MAK's digital offers at a glance. In addition to a virtual tour of the MAK, the content of the MAK LAB APP and the MAK Online Collection, and the *KLIMT'S MAGICAL GARDEN* virtual reality project, the MAK curators presented their objects of the day. In order to be able to continue to reach those interested in the exhibition *SHOW OFF: Austrian Fashion Design*, a separate website—*SHOW OFF: DIGITAL*—was created, in which insight into the exhibition was provided through a variety of formats. In addition to this, the MAK newsletter provided visitors with information about current events, online programs, and topics that are important to the MAK, such as climate change. All the MAK's social media channels were also used more intensively in order to guarantee the MAK's presence in digital space.

With the reopening of the museum at the beginning of June, the aim was to motivate the visitors to return to the museum and to win back an audience interested in culture. Numerous campaigns and collaborations were implemented: For example, in July visitors were able to enter the MAK free of charge on Tuesday evenings starting from 6 p.m. From July to October, the MAK was part of the "Museum Summer" initiative of the Austrian Museums Association and Ö1 [Channel 1 of the Austrian public radio broadcasting company]. There was also a summer offer for annual ticket holders (both existing and new customers). Of course, the MAK also took part in the summer campaign of the Bundesmuseen-Card [Federal Museum Card] and was therefore able to welcome numerous visitors as part of this campaign.



SHOW OFF: Austrian Fashion Design Exhibition Opening, 13 February 2020
© APA-Fotoservice/Peter Hautzinger

New audio tours were designed for the reopening of the exhibitions *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, *SHOW OFF: Austrian Fashion Design* and *OTTO PRUTSCHER: Universal Designer of Viennese Modernism*.

At the beginning of fall, events such as the MAK Design Nite as well as talks and book presentations were held in strict compliance with all Covid-19 protective measures. Due to the limited number of participants on site, most of the events were also offered online (via online videos or live streams).

During the second lockdown in November/December, the existing digital offers were expanded to include virtual tours of exhibitions that could not yet be opened, such as *ADOLF LOOS: Private Houses* and *100 BEST POSTERS 19: Germany Austria Switzerland*. New audio tours were also created and a series of podcasts on *CREATIVE CLIMATE CARE* was published.

After a successful year in 2019, with an increase in the proportion of tourists from Germany and abroad, the number of visitors decreased drastically in spring 2020. In this context, the planned cooperation with tourism partners for the further preparation of the tourist market was also interrupted. After the reopening in June 2020, the focus was primarily on the handling of the local markets (DACH Region Germany Austria Switzerland). Due to the new travel warnings/bans in fall 2020, the measures in the tourism sector were made, once again, more difficult.



Online tour of *100 BEST POSTERS: Germany Austria Switzerland* with Peter Klinger © MAK

MAK Press and PR

In line with the general Covid-19 related trend, digital communication also gained importance in the MAK Press and Public Relations department in 2020. The opening of the first large-scale comprehensive fashion exhibition at the MAK *SHOW OFF: Austrian Fashion Design* (14 February – 30 August 2020), which was communicated in cooperation with Sabine Baar-Baarenfels PR, was accompanied by a major, and for the time being last, opening press conference, including an APA-OTS photo shoot. After the lockdown in spring 2020, the press department restructured the communication activities. The format of the press conferences has been changed to closed events until further notice. Digital or virtual tours developed by the Marketing and Educational Program departments were used to provide journalists with digital insight into MAK exhibitions.

Immediately after the reopening of the museums in June 2020, and as one of the first federal museums, the MAK approached the media with two projects: *RAIMUND ABRAHAM: Angles and Angels. Drawings Models Prototypes* (16 June – 18 October 2020) and the first site for the series *CREATIVE CLIMATE CARE* (16 June – 5 July 2020), which was initiated jointly with the University of Applied Arts Vienna. The intensive, targeted communication to specifically address journalists proved to be successful, also for the following exhibitions such as *BAKELITE: The Georg Kargl Collection* (14 July – 13 December 2020).

After the renewed lockdown in November, the MAK opted for an unusual format to present four exhibitions opening simultaneously on 9 December, these included *ADOLF LOOS: Private Houses* (8 December 2020 – 14 March 2021) and *BOLD AND FREE! The Invasion of Hidden Objects* (8 December 2020 – 6 June 2021). The doors of the MAK were opened exclusively for previews by journalists and talks with curators were held individually. The press preview of the major exhibition *SHEILA HICKS: Thread, Trees, River* (10 December 2020 – 18 April 2021) followed this format.

Despite the unusual general conditions due to the Covid-19 crisis, combined with the postponement of the major exhibition projects *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* and *JOSEF HOFFMANN: Progress Through Beauty* to 2021, the extent of coverage of the MAK remained at a high level. In 2020, the press department achieved 5 379 clippings nationally and internationally (according to a survey by media watchdog Observer, excluding short announcements). This generous media response was also helped by communication activities, for example those surrounding the launch of the globally unique museum app *MAK LAB APP* and *CLIMATE BEAUTY: The Art of Reimagining Progress*, the policy statement written by MAK General Director Christoph Thun-Hohenstein in June 2020.

In line with the MAK strategy of significantly expanding its digital offers, the MAK press department placed a concentrated focus on the MAK blog, for which the department is responsible. In recent years, this blog has already established itself as a fixed component in the

communications mix. Views on the MAK blog increased from a monthly average of 3 000 in 2019 to an average of 4 200 in 2020. As of October, there were more than 7 000 views, and 7 400 in December.

The MAK Annual Report for 2019 has again been published in both print and online formats.



Financial Figures

The 2020 financial year was one of the most extraordinary for the MAK since its existence, and certainly the most extraordinary since the MAK's removal from state administration in 2000. Due to the corona pandemic and the measures taken by the federal government to contain it, the MAK was closed to visitors a total of three times, from 11 March to 31 May 2020, from 3 November to 6 December 2020, and from 26 December 2020 to 7 February 2021 inclusive.

To minimize the impact of this on the annual result, the MAK took extensive measures. The exhibition plan was revised several times, running times were extended, and important exhibition projects such as *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, an exhibition with works by Erwin Wurm in the Geymüllerschloss, and the *JOSEF HOFFMANN: Progress Through Beauty* exhibition were postponed to 2021. The Geymüllerschloss branch was closed to visitors for the entire year in 2020. For the staff, company holidays and, in some cases repeatedly applied, short-time work were agreed upon.

By downsizing or postponing programs and the implementation of other cost-cutting measures, the MAK was largely able to compensate for the decrease in revenue from fees for admission and guided tours, from sales in the MAK Design Shop, and from rentals and leases which totaled EUR 1.5 million (decreases of up to 60 % when compared to the previous year). In addition, considerable savings were achieved in the area of personnel costs: Due to the short-time work subsidy granted by the Austrian Employment Service totaling

TEUR 654 and the additional personnel cost-reducing effect of short-time work, personnel costs fell from EUR 6.8 million to EUR 5.9 million or by 13.5 %.

Due to the corona pandemic, other operating costs also decreased compared to the previous year, be it due to a decrease in travel activity, lower cleaning expenses due to closed museum premises, or reduced electricity consumption. The result was a decrease of 6 % compared to 2019. Due to the pandemic, the investment volume in 2020 was also significantly below that of the previous year as well as below the planned value. Numerous projects had to be postponed until next year, the completion of the barrier-free access was also delayed, meaning it will likely not be done until early 2021. In 2020, significant investments were made in IT infrastructure (to enable home offices for staff) and in the expansion of the shelving systems in the art depot in the underground storage area.

At the end of 2020, the financial security and thus the equity capital were increased by TEUR 334. This increase was thus only TEUR 102 less than that of the previous year. The level of cash and cash equivalents is and was excellent throughout the financial year. The MAK was therefore not dependent on any additional support from the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport in the 2020 financial year and can use the funds paid out from the COVID-19 crisis management fund in 2020 to cover the very likely loss of income in 2021.

MAK Annual Results 2020	2020/in TEUR	2019/in TEUR
Basic Remuneration	9,661	9,661
Revenues and other Operating income, unless listed separately	1,699	3,699
From Ticket Sales	489	1,172
From Rentals & Leasing	237	743
Sponsoring & Donations	272	975
Funding & Research Projects	347	913
Total Revenue	11,978	15,248
Material Costs	265	423
External Staff	457	814
Personnel Costs	5,841	6,627
Purchases for the Collections and the Library	249	325
Exhibitions and Publications	830	2,271
Operating Costs	1,185	1,656
Other Operating Costs	2,441	2,294
Depreciation of Fixed Assets	898	981
Reversal of Investment Grants	-504	-531
Total Costs	11,663	14,860
Total Before Interest & Taxes (EBIT)	316	387
Financial Result	18	48
Annual Net Profit (Allocation of Financial Security)	334	436



Entrance to the MAK (Stubenring)

© Gerald Zugmann/MAK

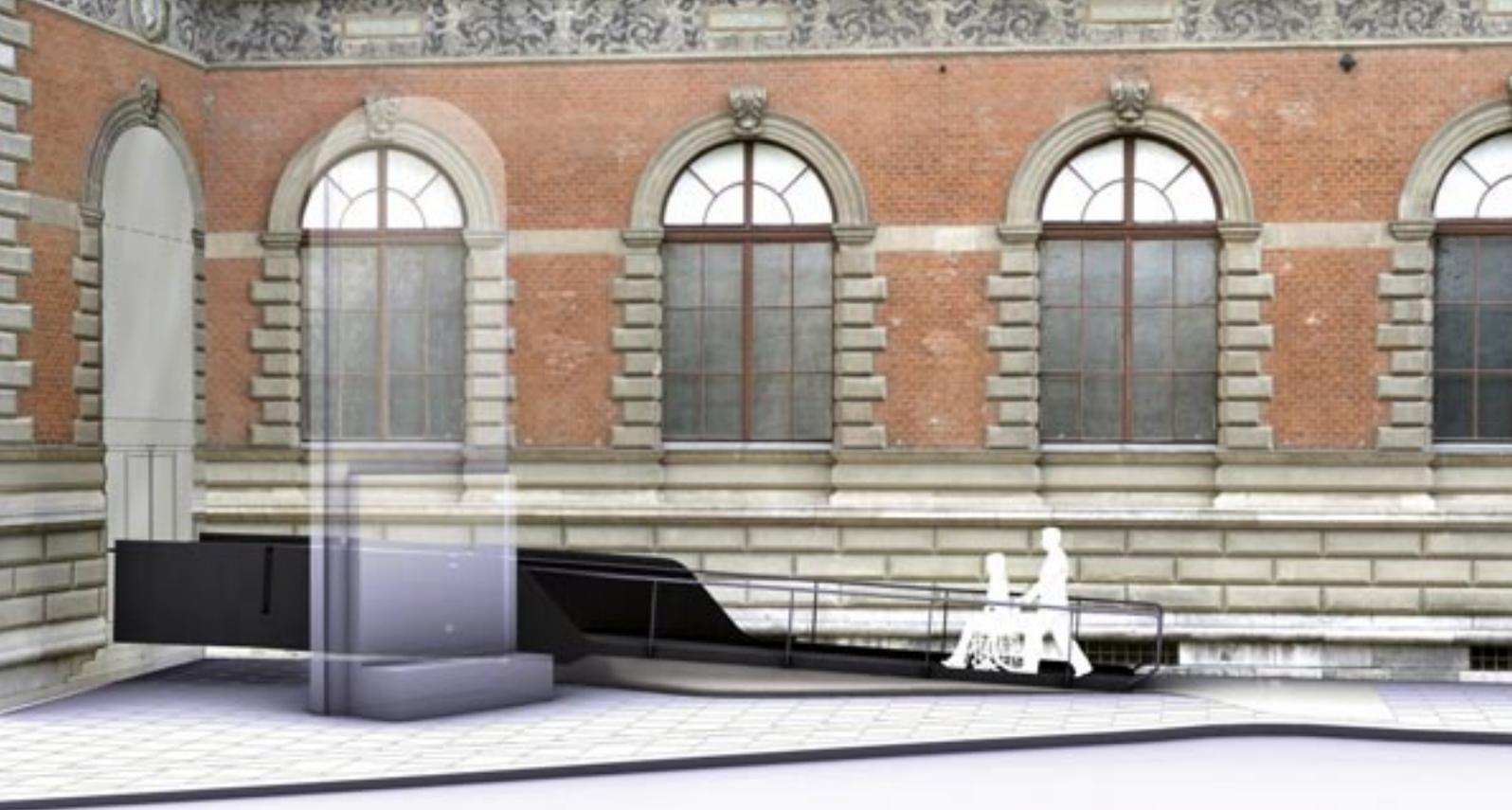
MAK Visitors

With a total of 84 158 visitors (MAK Stubenring and MAK branches Geymüllerschloß, MAK Center Los Angeles, and Josef Hoffmann Museum, Brtnice), the MAK recorded a 62 % decrease in visitors in 2020 compared to the record year 2019 (219 873) as a result of the corona pandemic. A total of 80 758 interested visitors came to the MAK Stubenring location (2019: 205 241). The decline is not only due to the museum closure during the lockdowns. During the regularly open phases after the outbreak of the pandemic, the number of visitors also remained significantly below the previous year's level.

Across the different target groups, the decline in visitors was constant at approximately 60 %. One exception was the target group of schoolchildren, with a decrease of 77 % due to the complete absence of school class visits. There was also a decline of 71 % in the target group of tourists from abroad due to the severe travel restrictions.

However, a pleasantly positive result was recorded in the sale of annual tickets. With 2 470 MAK annual tickets purchased, sales increased by 45 % compared to the previous year. As part of a summer campaign, the MAK even achieved a fourfold increase in sales of the Bundesmuseumcard [Federal Museum Card] compared to the year before.

Visitors according to location	2020	2019
MAK on the Stubenring	80 758	205 241
MAK Branch Geymüllerschloß	0	2 944
MAK Center for Art and Architecture, Los Angeles	1 790	9 190
Josef Hoffmann Museum, Brtnice	1 610	2 498
Visitors in total	84 158	219 873



Rendering ramp object, 2020
© Mag. arch. Daniel Kerbler

MAK receives barrier-free access at the main entrance Stubenring

In October 2020, the MAK started with the construction of a barrier-free access point at the main entrance Stubenring. Architect Susanne Zottl, together with architect Daniel Kerbler, presented a concept that exceeded expectations both in terms of inclusion of people with disabilities as well as in terms of architectural implementation and aesthetics. The new barrier-free access will be built without interfering with the outer façade of the historic museum building and thus meets the high standards of the listed object.

Instead of a purely functional solution for overcoming the stairs at the main entrance, Susanne Zottl developed a concept that includes the urban space in front of the museum and opens the MAK even more clearly to the outside world. The approximately four-meter-wide sidewalk on the Stubenring will be raised in a gentle incline and will merge into a ramp object with a slight incline of six percent, which in turn leads to the existing entrance of the former MAK bookshop. The stone stairs which led to the bookshop will be removed and replaced by the barrier-free ramp structure. Like a sculptural object, it corresponds to the *Tor zum Ring* [Gate to the Ring] (James Wines/SITE, 1992), which physically pushes a piece of the outer wall into the urban space. At the same time, it can be seen as a connecting bridge to the MAK's historical holdings.

Inside the former bookshop, the existing steel staircase and reinforced concrete gallery will be dismantled. This will restore this area's feeling of spaciousness. A barrier-free elevator will connect the MAK Columned Main Hall (ground floor, location of the cash desk, starting point for the museum tour, and access to the MAK Design Shop) and

the MAK DESIGN LAB (basement) to the entrance level. A connection to the spaces in the basement, which could potentially be expanded in the future, is also guaranteed. A new opening will be created in the Columned Main Hall, its size corresponding to the already existing access to the media room which is located directly opposite to it. A leveling ramp will be built to make it possible to move unhindered from the level of the new barrier-free entrance into the lower foyer, where the cloakroom is located.

The MAK began negotiations on the construction of a barrier-free access already in the fall of 2017. Following an initial feasibility study in autumn 2017, the construction project was preceded by extensive consultations with the Federal Monuments Office, the Inner City District Authority, several departments of the City of Vienna and the Vienna Networks before approval was finally granted by the City Council Department 37-BB and the Federal Monuments Office on 2 June 2020. The project is planned to be completed by the end of May 2021, under the leadership of the Burghauptmannschaft Österreich and with the support of the Federal Ministry for Art, Culture, Civil Service, and Sport and the Federal Ministry for Digital and Economic Affairs.

The vision of the MAK is also to make the area in front of the museum (forecourt, side lane, and Stubenring bicycle path) more attractive through further measures in addition to barrier-free access. Talks are currently being held with the responsible authorities in this regard.

Sponsors and Associations of the MAK

MAK ART SOCIETY (MARS)

The MAK ART SOCIETY (MARS) has been supporting the MAK'S diverse activities for over 30 years. It supports the MAK through the acquisition of art works, in the implementation of exhibition projects and research work, and in the financing of publications.

Tours, exclusive events, previews, openings, and art and architecture tours are regularly offered to members of the MARS. These diverse offers had to be greatly reduced this year due to Covid-19 and partially replaced with increased digital information. With numerous mailings, for example on the audio series *Reflections*, on new offers on the MAK video channel and the MAK blog, and generally on the MAK'S increased digital offers, the MARS intensified the flow of information on all MAK activities to its members via e-mail.

Among the few events that could be held as usual were two activities as part of the popular LADIES' GUIDE format, including a talk and guided tour with Johannes Wieninger, guest curator and former curator of the MAK Asia Collection, through the *KUNIYOSHI +: Design and Entertainment in Japanese Woodblock Prints* and *UKIYOENOW: Tradition and Experiment* on 13 February. Other activities, such as the now 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.

The Thonet Day planned for 29 March 2020 also fell victim to the corona pandemic. As part of the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, strategies for the expansion of the MAK's Thonet collection were meant to be developed on this day. The artist Rolf Sachs and the designer team Friedrich von Borries and Frieder Bohaumilitzky supported the MARS initiative: They created two "Thonet-Unikate" ["Unique Thonet Items"] especially for the MAK, which were meant to be presented to the public for the first time on Thonet Day and auctioned off at the design auction at the Dorotheum on 6 April. The proceeds from the auction were supposed to enable the MARS to purchase two parquet sample boards (circa 1855) from Gebrüder Thonet for the MAK collection. According to Sebastian Hackenschmidt, curator of the MAK Furniture and Woodwork Collection, these are unique testimonies of bentwood production in Vienna from the 1850s.



Rolf Sachs, *Franz Bezirzt Mart* [Franz charms Mart], cantilever chair, Rome, 2019

© Rolf Sachs

Since this strategy could not be implemented, the MARS organized a talk and guided tour of the exhibition with Sebastian Hackenschmidt under the title "On Luxury Furniture, World Fairs, and Parquet Sample Boards" on 1 September 2020. As part of its digital activities, the MARS, together with Sebastian Hackenschmidt, also produced an interesting video on the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design*, which drew particular attention to the two valuable parquet sample boards. In the end, the MARS managed to find supporters and, after the exhibition was over, purchased one of the two parquet sample boards for the MAK.

In addition, the MARS facilitated another five acquisitions for the MAK collection in 2020: Three works by the artist group Gelatin (*Haiku*, 2010, *Margarethe*, 2019, and *Astrud*, 2019), and two Mladen Bizumic works, *MoMA's Baby* [*The Human Who Taught Computers To See, 1*] (2019), created for the MAK as part of the VIENNA BIENNALE FOR CHANGE 2019, and *STUDIO* [*A Conversation with John Levin Kirsch, 2*] (2019).

The MARS is pleased that its members have continued to show their support and loyalty in 2020, a year of crisis.

MAK Directors' Circle and MAK Directors' Forum

Under the direction of Christoph Thun-Hohenstein, the circle of MAK patrons was expanded to include 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. Ephraim Gildor, Stephen M. Harnik, and Christoph Thun-Hohenstein function as first members of the Board of Directors. All donations are tax deductible to the full extent required by US law.



Friedrich von Borries/Frieder Bohaumilitzky, *Mein letzter Thonet* [My last Thonet], bentwood walker, Berlin, 2019
© Friedrich von Borries/Frieder Bohaumilitzky

Preview MAK Exhibitions 2021



WOMEN ARTISTS OF THE WIENER WERKSTÄTTE

Maria Likarz, design for a WW poster, 1928

© MAK

MAK at Stubenring

ANDREAS DUSCHA: SKY GLOW
CREATIVE CLIMATE CARE GALLERY
10 February – 28 March 2021

SIGN LANGUAGE
Antunes | Bayrle | Brătescu | Castoro | Pichler
Central Space MAK DESIGN LAB
10 February – 25 April 2021

FRANZ JOSEF ALTENBURG
Block, House, Tower, Scaffold, Frame
MAK FORUM, 17 March – 11 April 2021

BREATHE EARTH COLLECTIVE: Climate Culture
CREATIVE CLIMATE CARE GALLERY
14 April – 2 May 2021

WOMEN ARTISTS OF THE WIENER WERKSTÄTTE
MAK Exhibition Hall, 21 April – 3 Oktober 2021

ALFREDO JAAR: Red Vienna
MAK Permanent Collection Contemporary Art
9 June – 5 September 2021

VIENNA BIENNALE FOR CHANGE 2021
PLANET LOVE. Climate Care in the Digital Age
28 May – 3 October 2021

CLIMATE CARE: Reimagining Shared Planetary Futures
MAK Exhibition Hall

EAT LOVE: Tomorrow's Food and Food Spaces
A joint project by the Vienna Business Agency and the MAK
MAK Exhibition Hall

A new commission by Superflux
MAK Exhibition Hall

FOSTER: The Soil and Water Residency
Central Space MAK DESIGN LAB

CLIMATE PANDEMICS
CREATIVE CLIMATE CARE GALLERY

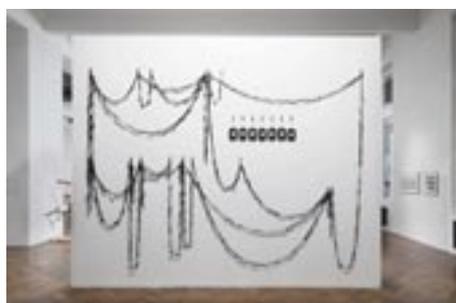
DIGITAL & CIRCULAR
Towards a Circular Society
MAK Works on Paper Room and MAK
Columned Main Hall (1st floor)
23 June – 3 October 2021

FOCUS ON COLLECTING 8
Objects from the André Marcus Collection
MAK FORUM, 6 September – 10 October 2021

SHOWROOM WIENER WERKSTÄTTE
A Dialogue with Michael Anastassiades
SHOWROOM WIENER WERKSTÄTTE
6 October 2021 – 27 August 2023

CREATIVE CLIMATE CARE GALLERY:
Project on Climate Modernity (N.N.)
20 October – 7 November 2021

TOKENS FOR CLIMATE CARE
An Installation by Process
Official Austrian Contribution to the
London Design Biennale 2021: Resonance
MAK FORUM
20 October – 21 November 2021



SIGN LANGUAGE: Antunes | Bayrle | Brătescu | Castoro | Pichler
Geta Brătescu, *Didona*, 2000

© MAK/Aslan Kudrnofsky



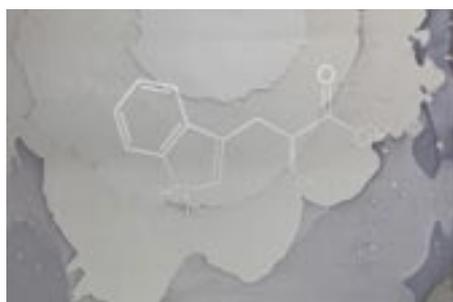
VIENNA BIENNALE FOR CHANGE 2021
FOSTER: The Soil and Water Residency
Foster, 2020

© Foster/Angelika Loderer



ALFREDO JAAR: Red Vienna

© Alfredo Jaar



ANDREAS DUSCHA:
SKY GLOW
ZIRKADIANE (*Adenosin*),
2021 (detail)

© kunst-dokumentation.com



SHOWROOM WIENER WERKSTÄTTE
A Dialogue with Michael Anastassiades
Michael Anastassiades, *Ball Vase 3*,
London, 2006

© Michael Anastassiades



TEACHING KLIMT
Studies at the School of Arts and Crafts
 Poster for the *International Exhibition of Music and Theater, 1892*
 © Tibor Rauch/MAK



ERWIN WURM: Ceramic Sculptures
 Erwin Wurm, *Kredenza*, 2011
 © MAK/Georg Mayer

MAK Branches

Geymüllerschloss

ERWIN WURM: Ceramic Sculptures
 8 May – 5 December 2021

Josef Hoffmann Museum, Brtnice

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

15 YEARS OF THE JOSEF HOFFMANN MUSEUM
 5 May – 1 November 2021



GARAGE EXCHANGE VIENNA – LOS ANGELES:
Aleksandra Domanović & Jen Liu
 MAK Center for Art and Architecture
 Photo: Courtesy of Jen Liu | © Jen Liu

100 BEST POSTERS 20: Germany Austria Switzerland
 Visual for the competition *100 best posters 20*
 Photo: Niko Havranek, Design: Bueronardin
 © Bueronardin/Niko Havranek

MAK Center for Art and Architecture

Los Angeles

MAK Center L.A., Schindler House

Autonomous Design
 1 May – 5 September 2021

Florian Pumhoesl and Vincent Fecteau
 2 October 2021 – 20 February 2022

MAK Center L.A., Mackey Garage Top

Garage Exchange Vienna – Los Angeles

Benjamin Hirte & Nancy Lupo
 8 April – 6 June 2021

Aleksandra Domanović & Jen Liu
 21 November – 26 December 2021

The exhibition series is made possible thanks to the Austrian Federal Ministry for Arts, Culture, the Civil Service and Sport.

Fitzpatrick-Leland House

Florian Hecker
 Installation by **EQUITABLE VITRINES**
 13 November 2021 – 28 February 2022



FLORIAN HECKER. Installation
 by **EQUITABLE VITRINES**
 Equitable Vitrines presents Florian Hecker
 MAK Center for Art and Architecture
 © MAK Center



Autonomous Design
 MAK Center for Art and Architecture
 © Joseph Barnett

TEACHING KLIMT
Studies at the School of Arts and Crafts
 Central Space MAK DESIGN LAB
 3 November 2021 – 13 March 2022

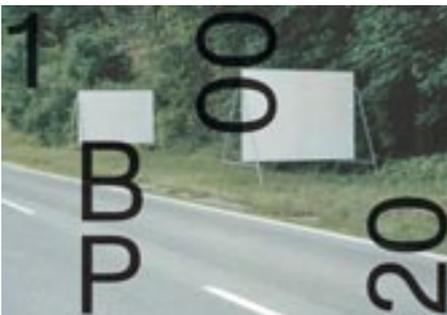
CREATIVE CLIMATE CARE GALLERY:
Project on Climate Modernity (N.N.)
 24 November – 31 December 2021

100 BEST POSTERS 20
 Germany Austria Switzerland
 MAK Works on Paper Room
 8 December 2021 – 6 March 2022

JOSEF HOFFMANN
Progress Through Beauty
 MAK Exhibition Hall
 15 December 2021 – 19 June 2022



JOSEF HOFFMANN: Progress Through Beauty
 Josef Hoffmann, *Table for Dr. Hermann Wittgenstein's apartment, 1905*
 © MAK/Georg Mayer



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MAK

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Josef Hoffmann Museum, Brtnice

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



**MAK Center for Art and Architecture,
Los Angeles at the Schindler House**

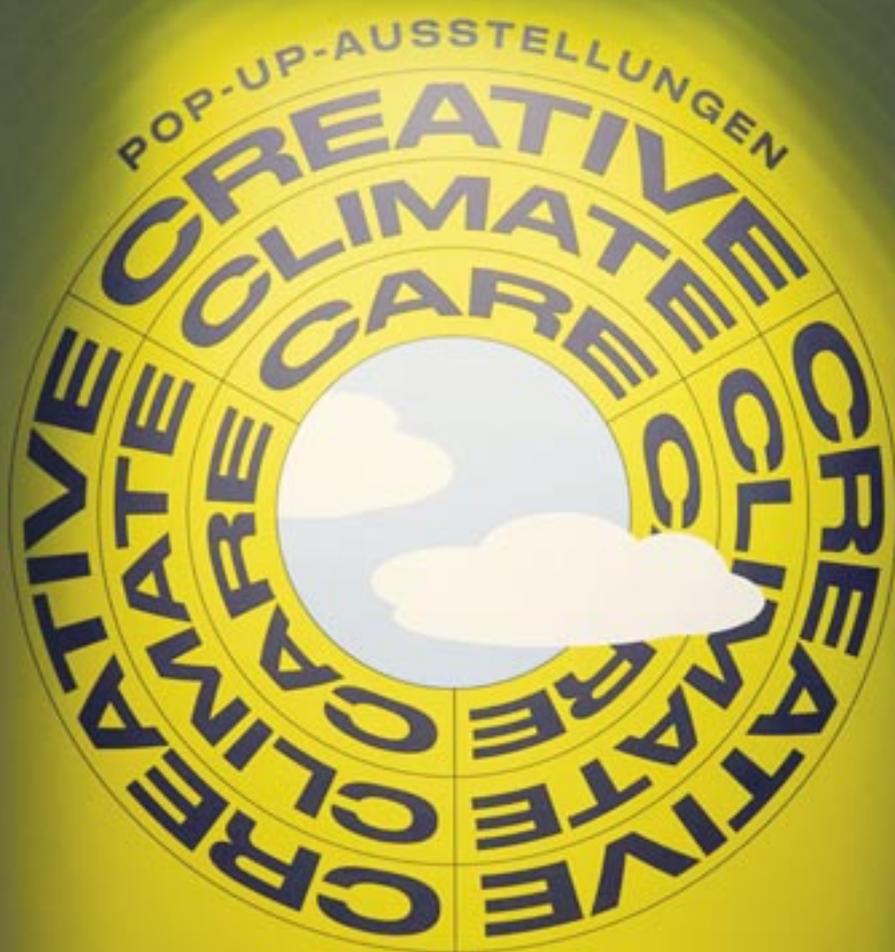
835 North Kings Road, West Hollywood, CA 90069, USA

Mackey Apartments

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

Fitzpatrick-Leland House

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Florian Semlitsch
16. Juni – 5. Juli 2020

Sophie Gogl
14. Juli – 23. Aug. 2020

Chien-hua Huang
8. Sep. – 4. Okt. 2020

Martina Menegon
20. Okt. – 8. Nov. 2020

Antonia Rippel-Stefanska
17. Nov. – 8. Dez. 2020

Eine Kooperation des MAK und der
Universität für angewandte Kunst Wien