



MAK

Press Release

100 BEST POSTERS 13 Germany Austria Switzerland

Press Conference	Tuesday, 21 October 2014, 10:30 a.m.
Opening	Tuesday, 21 October 2014, 7 p.m.
Exhibition Venue	MAK Works on Paper Room MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	22 October 2014 – 26 April 2015
Opening Hours	Tues 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free admission on Tuesdays 6–10 p.m.

The MAK will be showing outstanding communication design from 2013 in the exhibition *100 BEST POSTERS 13. Germany Austria Switzerland*. The ninth installation of this exhibition at the MAK will present the synonymous German-language graphic design competition's 100 winning projects, which feature innovative concepts that invite viewers to immerse themselves in the multifaceted pictorial worlds they reveal. The works in this current crop of winners stand out for their choice of materials, composition, and refined lettering design, documenting subtly distinct approaches to the issue of just how much lettering is appropriate on a poster.

From nearly 1,700 submissions, an international jury consisting of Verena Panholzer (Vienna, chair), Reza Abedini (Iran/Netherlands), Christophe Gaudard (France), Holger Matthies (Germany) and Felix Pfäffli (Switzerland) selected the best 100 projects from Germany (55 winners out of 330 submissions), Austria (4 out of 28) and Switzerland (41 out of 128).

In the spirit of media theorist Marshall McLuhan's widely known book *The Medium is the Massage: An Inventory of Effects* (1967), the exhibition at the MAK will present communication design that "massages"—and thus influences—the viewers' senses on various levels of perception. McLuhan had originally intended to publish his book with the title *The Medium is the Message* until a printing error brought forth this alternative—and, to his mind, immanently appropriate—twist on his own saying. Among the posters and poster series, most of which were done for clients, for self-initiated campaigns or for self-promotion, or by students for assignments, Austria is represented by

the projects of four “ambassadors to and/or masseurs of the public space.”

An independent creative approach to poster design is taken by Austrian winner Pia Moana Scharler with her series communicating the program of the NOWOW film screenings at the cafeteria of the University of Applied Arts Vienna. Scharler employs various textiles as carrier media for her silkscreened messages. Following the announced events, she converts her posters into duffel bags—with each such work then being sold to finance its successor. Economy and ecology thus go hand in hand in this project from Oliver Kartak’s graphic design class at the University of Applied Arts Vienna.

Another two Kartak students, Francesco Ciccolella and Gerhard Jordan, prevailed with their poster for *The Essence 13*, the annual exhibition of the University of Applied Arts Vienna. Their design, featuring the interplay of photography, refined lettering design, and a photographic collage of graphical surfaces that over- and underlap one another, visually exemplifies the “essence” of the wide-ranging design stances presented in the exhibition.

The other two winning projects from Austria work with typographical mirroring. While Academy of Visual Arts Leipzig student Benjamin Buchegger realized the letters of the exhibition title *Prints* (the printed graphics exhibition featuring students of his home institution) reflected around the base of the typography, the poster by Florian Koch and Christine Zmölnig overturns accustomed conventions of reading direction and works visually with the wording “Wahl/Qual” [Choice/Agony; i.e. “the agony of choice”], the theme of a group exhibition at Kunstverein Wolfsburg.

Among the 100 awarded projects, this year will once again see newcomers take their places alongside known quantities. Swiss winner Erich Brechbühl, for example, reinterpreted Ernst Hodel’s painting *Aufstieg zum Mont Blanc* [Ascent to Mont Blanc] (1928) for Theater Aeternam in Lucerne. Using a refined *décollage* technique, Brechbühl causes the snow-covered peaks of Hodel’s typical mountain climbing idyll to “peel off” three-dimensionally into the space. While the main point to be communicated here is the theater’s program, the subtext in Brechbühl’s poster alludes to climate change and the Alps’ receding glaciers.

Hamburg-based agency Rocket & Wink shows just how simple and yet exciting advertising can be with their two posters *Müde?* [Tired?] and *Wach!* [Awake!]. In these, the young entrepreneurs Petronius Amund Wink and Gerald Rocketson accentuate the caffeine content of cola drink Fritz Kola by reducing their subject to

two crown caps. With sparingly employed text and a simplified, realistic motif, both of their posters hark back clearly to the early 20th-century origins of the “Sachplakat” [object poster] genre.

This exhibition will be accompanied by the catalog *100 beste Plakate 13. Deutschland Österreich Schweiz / 100 Best Posters 13. Germany Austria Switzerland*, designed by 2xGoldstein (Rheinstetten, DE), including a special thematic contribution by Jan-Henning Raff entitled “Theories to Understand Graphic Design in Use: The Example of Posters,” and published by Verlag Hermann Schmidt, Mainz, 2014, 200 pages. Available for € 34.80 at the MAK Design Shop.

Press photos on the exhibition are available for download at MAK.at/press.

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Curator	Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection/Archive
Publication	<i>100 beste Plakate 13. Deutschland Österreich Schweiz /</i> <i>100 Best Posters 13. Germany Austria Switzerland,</i> Verlag Hermann Schmidt Mainz, 2014, 200 pages. Available for € 34.80 at the MAK Design Shop.
MAK Admission	€ 7.90 regular/€ 5.50 reduced/Family Ticket € 11 Free admission for children and young adults under age 19
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Vienna, 29 August 2014