

Museum für
angewandte
Kunst

Museum of
Applied Arts

Stubenring 5
1010 Vienna

MAK.at



Annual Program 2022

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RELAX

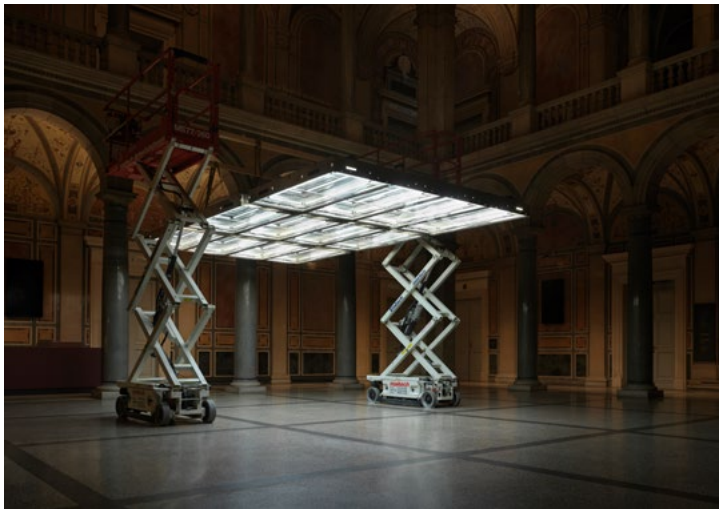
Christoph Meier, Ute Müller, Robert Schwarz, Lukas Stopczynski

MAK DIREKTION, 19 January – 6 March 2022

Curators: Marlies Wirth, Curator, Digital Culture and
MAK Design Collection; Antje Prisker, Assistant to the General
Director/Special Projects

Inspired by the original dimensions of the Loos American Bar, Christoph Meier, Ute Müller, Robert Schwarz, and Lukas Stopczynski are developing another variation of their “copies” of the legendary 27 m² architectural icon built by Adolf Loos in 1907/08. So far, the four artists, who work in the fields of sculpture, installation, architecture, music/sound, and performance, have developed scaled and site-specific variations of the Loos Bar at three sites. They realized the first version, entitled *Los Bar*, as part of their MAK Schindler Scholarship in Los Angeles in one of the Mackey Apartments’ garages. As ephemeral walk-in social sculptures, their versions of the Loos American Bar react to the exhibition site and, linked to a music and performance program, are activated by the visitors.

The artistic spatial intervention forms the prelude to the future use of the MAK’s former Director’s Office as an interdisciplinary space for projects, performances, and mediation.



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

ANNA JERMOLAEWA: Chernobyl Safari

MAK GALLERY, 9 March – 5 June 2022

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

Since the Chernobyl nuclear disaster, the 30-kilometer long restricted zone around the reactor of the Soviet nuclear power plant has become a nature reserve. Lynx, wolves, eagles, wild horses, and other rare animals live in the almost deserted, overgrown area under the influence of radioactive contamination. The artist Anna Jermolaewa went on a safari to the Chernobyl restricted zone, an area that is exclusively associated with death and catastrophe. Jermolaewa documented the animals living there to point out myths, legends, fears, and misunderstandings. Together with a scientist, she installed three wildlife cameras that are continuously recording. The exhibition will be presented in the context of FOTO WIEN 2022.



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

SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art

MAK DIREKTION and MAK WORKS ON PAPER ROOM,
30 March – 31 July 2022
Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

On the occasion of the 100th anniversary of Schindler House, Los Angeles (Rudolph M. Schindler, 1922), the MAK dedicates a contemporary exhibition to its branch location, which simultaneously reflects Schindler's conception of art, architecture, and design in the context of modern forms of coexistence. The exhibition quotes Schindler himself, who understood "space as a medium of art." Works by Austrian and international artists who explore Schindler's language of form and whose positions are inscribed in the history of the house are on display. One focus is on former scholarship holders in the MAK Schindler Scholarship Program which has been running continuously at the MAK Center Los Angeles since 1995.

With Vincent Fecteau, Candida Höfer, Dorit Margreiter, Ulrike Müller, Gordon Matta-Clark, Florian Pumhösl, Stephen Prina, Maruša Sagadin, Rudolph M. Schindler, Julius Shulman, Philipp Timischl, Jenni Tischer and others



Candida Höfer, *Schindler House Los Angeles II*, 2000
© Candida Höfer

TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context

Central Space MAK DESIGN LAB, 6 April – 7 August 2022
Guest Curator: Timothy Wilson
Curator: Rainald Franz, Curator, MAK Glass and
Ceramics Collection

The show *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context* presents the exquisite collection of majolica from the 15th to the 18th century for the first time. The MAK collection includes both the objects from the imperial collection of Ferdinand of Tyrol's Kunstkammer in Ambras and from the estate of Franz Ferdinand von Österreich-Este, as well as the majolica from Stift Neukloster in Wiener Neustadt. The historical exhibits are juxtaposed with designs by contemporary Italian majolica artists. Supplemented by international loans from important Viennese and Central European collections and accompanied by a catalog, the MAK exhibition provides the first broad insight into the history of majolica.



Majolica plate, Deucalion and Pyrrha,
Francesco Xanto Avelli, Urbino, 1534
© MAK/Georg Mayer

MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)

MAK EXHIBITION HALL, 11 May – 2 October 2022
Curator: Sebastian Hackenschmidt, Curator, MAK Furniture
and Woodwork Collection

Missing Link, an architecture group founded by Angela Hareiter, Otto Kapfinger, and Adolf Krischanitz in 1970, was one of the most important phenomena of the avantgarde art and architecture scene in Austria in the 1970s. With cross-border and interdisciplinary projects, the architecture group searched for missing links between people, architecture, urbanity, art, and social fabric and expanded the repertoire of architecture with new, experimental concepts. During the ten years of their existence—the group was disbanded in 1980—they produced an extremely multi-layered and, at that time, highly regarded oeuvre that includes artistic installations, objects, paintings, and drawings, as well as urban studies, performances, and experimental television films. Missing Link's premature legacy was purchased by the MAK in 2014. With the MAK exhibition and the accompanying catalog, the extensive oeuvre of the architecture group is presented in its entirety for the first time.



Missing Link, *Luftschiff [Airship]*, 1974
© MAK

LA TURBO AVEDON

MAK GALLERY, 22 June – 25 September 2022
Curator: Marlies Wirth, Curator, Digital Culture and
MAK Design Collection

LaTurbo Avedon is an avatar, virtual artist, and curator. They were born in 2008/09 in the metaverse of the collective online computer game *Second Life*. LaTurbo Avedon deliberately ignores the absence of real physicality and instead emphasizes the potentials of non-physical and fluid identities. In their digital sculptures, photographs, and videos, LaTurbo Avedon takes elements from video game environments, such as *Overwatch*, *Minecraft*, and *Dark Souls*, as well as quotes from pop songs and content from current net culture, and explores the growing intensity of encounters within creative environments where the virtual and the physical merge.



Player Icon (Materia)
© LaTurbo Avedon, 2021



Overwatch, Play of the Game DVA
© LaTurbo Avedon

ELIGIUS AWARD 2022:

Jewelry Art in Austria

MAK FORUM, 31 August – 25 September 2022

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

With the exhibition *ELIGIUS AWARD 2022: Jewelry Art in Austria* the MAK, in cooperation with Kunst im Traklhaus, Salzburg, once again offers an insight into the contemporary Austrian jewelry scene. For the fifth time, the MAK is showing the entries for the Eligius Award for Body Jewelry and Jewelry Objects, which was established by the federal state of Salzburg in 2005 and is awarded every three years. The works of those artists who have been nominated for the *ELIGIUS AWARD 2022* will be presented in a concentrated show at the MAK FORUM.



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

FALTEN

Central Space MAK DESIGN LAB,

14 September 2022 – 15 January 2023

Curator: Mio Wakita-Elis, Curator, MAK Asia Collection

With the exhibition *FALTEN* (German for folds or wrinkles), the MAK Asia Collection deciphers the complexity of the phenomenon of *Falten* with regard to technical, creative, physical, symbolic, and cultural dimensions. The transmedially conceived show illuminates *Falten* in multiple perspectives from the viewpoints of the history of design, culture, and ideas as well as cultural anthropology. Starting from a comprehensive concept, *Falten* are presented not only in the form of fabric designs and as a design method. They are also discussed as cultural practices and as a topos of aesthetic distinction in order to show their broad facets as a cultural technique and their philosophical-symbolic dimensions. A wide range of objects can be seen: from textiles and works on paper to furniture and paintings. The transregional exhibits are partly from the MAK collection and are supplemented by loans.



Key Visual
© MAK

**PICTURE BOOKS:
Book Art as Creative Intervention**

MAK WORKS ON PAPER ROOM,
12 October 2022 – 29 January 2023
Guest Curator: Friedrich C. Heller
Curator: Kathrin Pokorny-Nagel, Head, MAK Library and
Works on Paper Collection/Archive

Picture books—whether for children or adults—can impressively express the different artistic tendencies through the medium of the book. During this process, the artists’ deeply impressive creativity becomes visible, which knows how to bring not only the beauty, wealth, and hope, but also the threats of our world into pictures. A selection of picture books from the 1960s to the present, for example by Sonia Delaunay, El Lissitzky, Vladimir Majakovskij, Bruno Munari, Olaf Nicolai, Niki de Saint Phalle and Lawrence Weiner, gives an impression of this diversity. This exhibition is a continuation of the children’s book exhibitions shown at the MAK in the past. In addition to loans from the Friedrich C. Heller Collection, objects from the MAK Collection’s significant holdings of artists’ books will be presented.

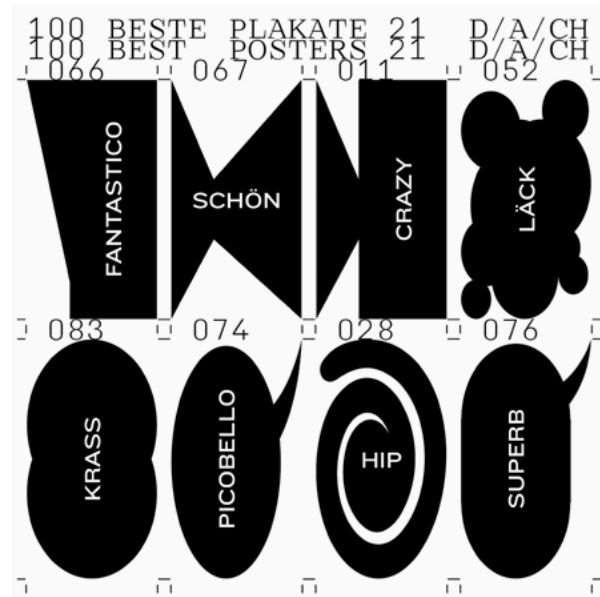


Marie Colmont, *Panorama de la Côte*, 1938
Illustrations: Alexandra Exter
© MAK

**100 BEST POSTERS 21:
Germany Austria Switzerland**

A cooperation between the MAK and the association
100 Beste Plakate e. V.
MAK FORUM, 19 October 2022 – 5 February 2023
Curator: Peter Klinger, Deputy Head, MAK Library and
Works on Paper Collection

In 2022, the MAK will continue its cooperation with the 100 Beste Plakate e.V. association and, with the presentation of the *100 Best Posters 21. Germany Austria Switzerland* competition, is dedicated to presenting the most exciting implementations in poster design. The submissions will be evaluated by an international jury of experts and then shown in the MAK FORUM.



Claudiabasel, key visual for the competition 2021
© Claudiabasel

WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987

WIENER WERKSTÄTTE ROOM,

26 October 2022 – 3 September 2023

Curators: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive; Maria-Luise Jesch, MAK Metal Collection and Wiener Werkstätte Archive

With the exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987* the MAK brings one of the most successful metal art workshops in Vienna at the beginning of the 20th century to the public. During its almost 90-year existence, the family-owned company combined the development of Austrian arts and crafts in its products. Selected objects in the exhibition—starting with the “Viennese Bronzes” of Historicism through Art Nouveau and the Wiener Werkstätte to Functionalism—describe the stylistic change of artistic objects of use and decorative objects. In addition, documentation material from the company as well as semi-finished products, blanks, and printing blocks that illustrate the manufacturing process of the handicrafts are presented. The exhibition is based on parts of the company’s archive, which came to the MAK through purchases and generous donations from Richard Grubman, the Auction house im Kinsky, and in particular from Caja Hagenauer, the daughter of Franz Hagenauer, and are kept here in the archive of the same name.



Franz Hagenauer, Female bust, 1928
© MAK/Georg Mayer



Carl Hagenauer, Grandfather clock, 1912
© MAK/Georg Mayer

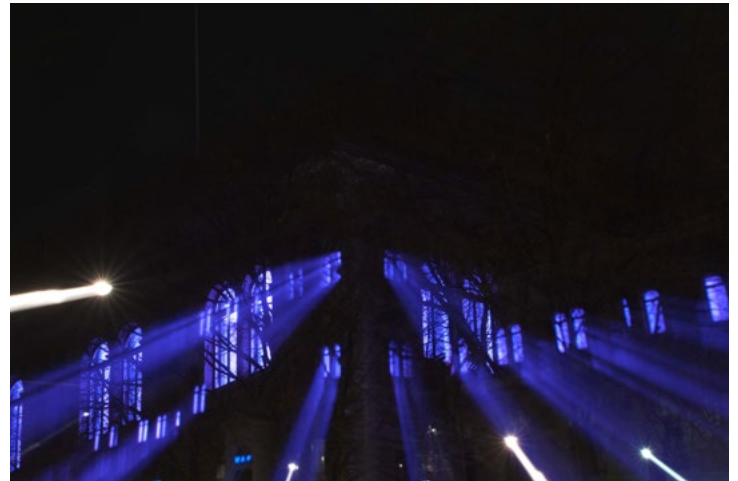
THE FEST: Between Representation and Revolt

MAK EXHIBITION HALL, 14 December 2022 – 23 April 2023

Guest Curator: Brigitte Felderer

Since time immemorial, fests have challenged people to engage in activist experiments or to make artistic statements. Sometimes even a glass of champagne or a forbidden costume, an immersive party sound or a festive production can trigger surprises and even provocations. The fest as an ephemeral event has repeatedly prompted designers from the fields of art, architecture, design, and music, to translate design traditions and art discourse into the excesses of a wild night or into the celebration of a worthy occasion. Conversely, these transient freedoms have stimulated and tested new formats and content. Fests document social urgencies and, in the process, changes—both large and small. The MAK exhibition *THE FEST: Between Representation and Revolt* brings cultural and social history to life and addresses the significance of design strategies for everyday culture.

Thematically, there are hardly any limits to what can be celebrated: Celebrations are held for religious and political reasons, (wild) artists’ and other festivities sometimes transgress taboos, private celebrations reflect social contexts. Temporally, the exhibition spans an arc from the beginning of the Enlightenment to new festive calendars of a forming working class at the time of industrialization to current festive formats. Whether bold rococo masked balls, festivals of avant-garde from the inter-war and post-war periods or forbidden raves: All of them are recalled, discussed, and celebrated with their subversive power in *THE FEST*.



Herwig Weiser, untitled (MAK Vienna), 2021
The artist stages James Turrell’s permanent light installation *MAK/ite* (2004/2018) in all its festivity.
© Herwig Weiser

BIRKE GORM

MAK GALLERY, 12 October 2022 – 8 January 2023

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

Collecting archaic, easily accessible, often accidentally found material such as jute, terracotta, wood, and metal is characteristic of the work of Birke Gorm (born 1986 in Hamburg). Her sculptures convey a raw, appealing immediacy whose multi-layered levels of meaning can be decoded upon closer inspection. She places the autonomy of the material in relation to historically traditional techniques and the associated distribution of gender roles. She combines the archaic with the aesthetics of the digital using current topics such as work, self-optimization, and social processes.



Birke Gorm, *how to do anything*
Exhibition view Galerie der Stadt Schwaz, 2018
© Galerie der Stadt Schwaz



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

MAK Branch

Geymüllerschloß

(CON)TEMPORARY FASHION SHOWCASE

7 May – 4 December 2022,

every Saturday and Sunday, 11 a.m.–6 p.m.

Curator: Lara Steinhäuber, Curator, MAK Textiles and Carpets Collection

Starting with the 2022 season, the Geymüllerschloß will become a discursive space dedicated to the phenomenon of fashion as a (CON)TEMPORARY FASHION SHOWCASE. This Biedermeier gem, which is open only on weekends, will thus become the long-awaited refuge for fashion enthusiasts in the Austrian museum landscape. Temporary exhibitions, presentations, and performances aimed at a (socially) diverse audience will be dedicated to virulent fashion topics with thematically linked events such as talks, symposia, workshops, and book presentations and will explore content-related questions about the essence of fashion.



MAK Branch Geymüllerschloß
Exterior view
© Peter Kainz/MAK

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Josef Hoffmann Museum,
Brtnice

15 YEARS OF THE JOSEF HOFFMANN MUSEUM

14 June – 30 October 2022

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

Co-Curator: Rostislav Koryčánek

The exhibition is dedicated to the successful establishment of the Josef Hoffmann Museum as a joint branch of the MAK and the Moravian Gallery in Brno. Using documents and individual objects, it reviews the exhibitions of the past 15 years, which were dedicated to the impact of Josef Hoffmann's work on contemporary artists and architects.

The exhibition is part of the project *ATCZ264 JH Neu digital / Nově digitální* and is financed by the European Union's European Regional Development Fund (INTERREG V-A Austria – Czech Republic) as well as by the state budget of the Czech Republic.



Poster for the exhibition
*JOSEF HOFFMANN:
Design in Progress,*
Josef Hoffmann Museum,
Brtnice, 2005
Graphic design: Maria
Anna Friedl
© MAK

MAK DESIGN CAMP

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

The exhibition in the Josef Hoffmann Museum in Brtnice is financed by the European Union Regional Development Fund (INTERREG V-A Austria – Czech Republic) and is part of the project *ATCZ264 – JH Neu digital / Nově digitální.*



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

Interreg 
EUROPEAN UNION
Austria-Czech Republic
European Regional Development Fund

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MAK Center for Art and Architecture,
Los Angeles

INVERTED DOME

Mackey Apartments and Garage Top, 28 January – 6 March 2022
Curator: Aurora Tang

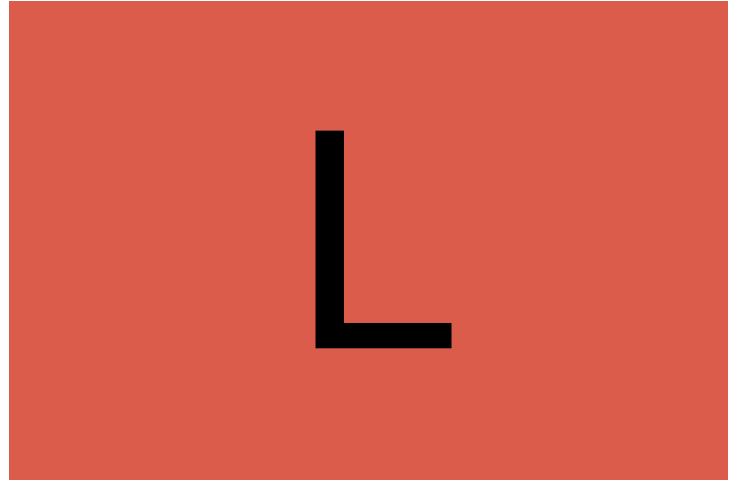
INVERTED DOME presents new work by Los Angeles-based artist Kristin Posehn. The central work is a large-format 3D sculpture of the United States Capitol dome, which is turned upside down, stripped, and reconfigured. With drawings and texts, the artist re-formulates and reinterprets the dome and in doing so also the conceptual and political structures of the United States Capitol.



Kristin Posehn, Untitled study for *Inverted Dome*, 2019
© Kristin Posehn

FINAL PROJECTS: Group L

Mackey Apartments and Garage Top, 17–20 March 2022
An exhibition of the 50th group of the MAK Center Artists and Architects-in-Residence



GARAGE EXCHANGE: Markus Hanakam, Roswitha Schuller, Mira Henry, and Matthew Au

Mackey Garage Top, 14 April – 24 July 2022
Curator: Jia Yi Gu, Director of the MAK Center for Art and Architecture Los Angeles

The Vienna-based artist duo Markus Hanakam & Roswitha Schuller illuminate the hybridity of cultural artifacts in their videos, objects, and installations and connect history and contemporary notations in art and design. Markus Hanakam and Roswitha Schuller develop their exhibition together with the architect duo Current Interests, Mira Henry and Matthew Au.



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

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SCHINDLER HOUSE: 100 Years in the Making

Schindler House, 28 May – 24 September 2022

Curators: Jia Yi Gu, Director of the MAK Center for Art and Architecture Los Angeles; Sarah Hearne; Gary Riichihiro Fox

The iconic Schindler House itself, built 100 years ago, is the focus of this exhibition. Contemporary artists and architects develop interventions that incorporate the visitors' perceptions of the building and display works that interact with Schindler House and its history. It also explores the extent to which Schindler's interpretation of home and studio, of indoor-outdoor life and his experimental use of materials could provide inspiration for a post-pandemic California.

Participating artists: Carmen Argote, Reyner Banham, Fiona Connor, Frank Gehry, Gala Porras-Kim, Mai Ling, Andrea Lenardin Madden, Esther McCoy, Jakob Sellaoui, Julian Hoeber, Renée Petropoulos, Peter Shire and others.

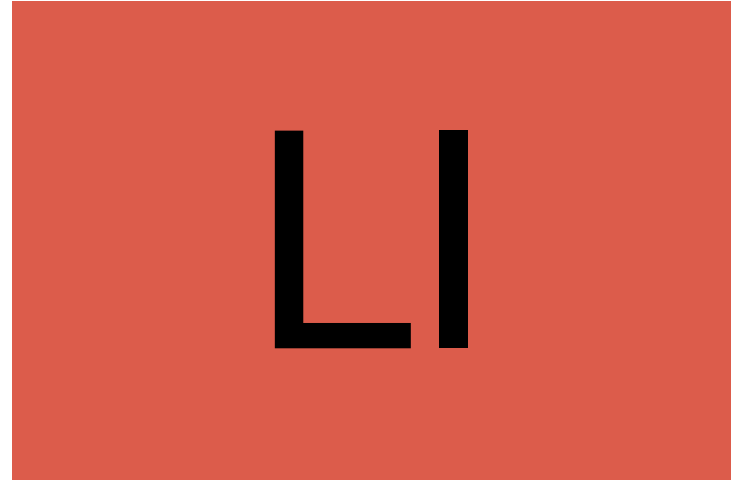


Rudolph M. Schindler House, 1922
© R. M. Schindler Collection, Architecture and Design Collection,
Art, Design & Architecture Museum, University of California, Santa Barbara

FINAL PROJECTS: Group LI

Mackey Apartments and Garage Top, 8–11 September 2022

An exhibition of the 51st group of the MAK Center Artists and Architects-in-Residence



ECOLOGIES OF CARE

Schindler House, 15 October 2022 – 12 February 2023

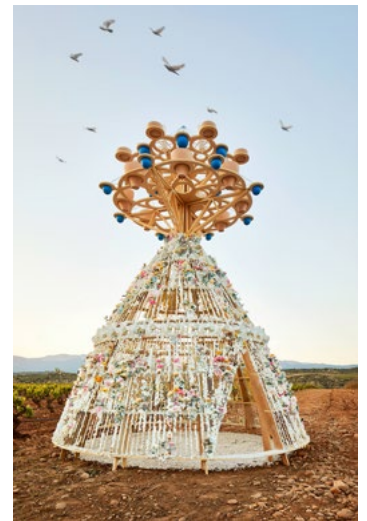
Curators: Jia Yi Gu, Director of the MAK Center for Art and Architecture Los Angeles; Rosario Talevi

ECOLOGIES OF CARE explores how architecture can incorporate socio-political values such as care and preservation into contemporary thought and action.

Participants: Yve Laris Cohen (New York), Claire LeFevre (Vienna), Elke Krasny (Wien), rafa esparza (Los Angeles), Ana Miljacki (Boston), TAKK (Barcelona)



TAKK, *Solstice*, 2019
© TAKK



TAKK, *Picnic*, 2017
© TAKK

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GARAGE EXCHANGE: Maruša Sagadin and Jacqueline Kiyomi Gork

Mackey Garage Top, 17 November 2022 – 5 February 2023
Curator: Jia Yi Gu, Director of the MAK Center for Art and
Architecture Los Angeles

In her artistic practice, artist Maruša Sagadin explores architecture in the context of sculpture, language, and gender. Her installations and objects refer to elements of pop and subculture, performative gestures invite the viewer to actively participate. She develops her exhibition together with artist Jacqueline Kiyomi Gork.



Maruša Sagadin, installation view, 2020
© Maruša Sagadin



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

**Official Austrian Contribution to the
XXIII TRIENNALE DI MILANO 2022:
UNKNOWN UNKNOWNNS.
AN INTRODUCTION TO MYSTERIES**

Milan, 20 May – 20 November 2022

Commissioner: Lilli Hollein, General Director and
Artistic Director, MAK

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

The Austrian contribution to the XXIII Triennale di Milano, commissioned by the Federal Ministry of Arts, Culture, Civil Service and Sport of the Republic of Austria and the MAK, moves from the exploration of space to the microcosms of life on Earth and tries to question the perception of humans and the delimitation of their “unique” and “individual” status within the species. Artist Sonja Bäümel’s expansive multi-sensory installation aims to stimulate the cultural imagination and alter human perceptions of the limits of the physical body and the expansion of the self. This contribution explores what the microbial paradigm shift means for cross-species boundaries and as yet unexplored forms of intelligence and communication.



Sonja Bäümel, *What would a microbe say?*,
performance *MICROBIAL ENTANGLEMENT*,
Frankfurter Kunstverein, 2019
© Robert Schittko

**SAGMEISTER & WALSH:
Beauty**

vorarlberg museum, Bregenz, 9 April – 16 October 2022

Developed by the MAK in cooperation with the Museum Angewandte Kunst Frankfurt am Main, the exhibition *SAGMEISTER & WALSH: Beauty* counters the widespread antipathy towards beauty in design discourse in the 20th and 21st centuries with striking arguments and makes it possible to experience beauty as a central aspect of design. After Vienna (2018/19) and Frankfurt (2019), the exhibition went on tour through Europe and, after stops in Hamburg (2019/20) and Cognac (2021), will be shown in the vorarlberg museum in Bregenz.



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