

100 BEST POSTERS 22. Germany Austria Switzerland

A Cooperation between the MAK and the Verein 100 Beste
Plakate e. V.

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MAK – Press and PR

Press Release

Vienna, 26.9.2023

presse@MAK.at

Opening

Tuesday, 26.9.2023, 7 pm

The winning projects of the *100 BEST POSTERS 22. Germany Austria Switzerland* competition are characterized by a variety of typographic concepts: from perfectly spaced typography to the deconstruction of all typographic doctrines. The graphic solutions also pull out all the stops, be it typewriter font, handwriting, or digitally generated graphics. For the 18th time, the most important innovators in poster design are shown at MAK. For Austrian entrants, it is one of the most successful competitions to date: Nine Austrian posters rank among the top 100.

663 participants submitted 2,298 posters to the competition. After an online pre-selection, the jurors—Barbara Kotte (Chair, Berlin), Yvo Hählen (Lausanne), Thomas Kronbichler (Bozen), Wolfgang Ortner (Linz), and Antonia Terhedebrügge (Berlin)—were presented 383 posters from 239 participants for the final selection. 48 of the winning posters and poster series are from Germany, 43 from Switzerland, and 9 from Austria.

Among the Austrian winning projects is an exceptional film poster by Pauline Louise Noémi Jocher for the poetic essay-short film *WIDOW & ORPHAN*, commissioned by the Vienna Film Academy. The graphic designer was inspired typographically by two technical terms from the editor and printer language—widow and orphan. A "widow" refers to when the last line of a paragraph slips to the next page, while an "orphan" refers to a standalone first line of a paragraph at the very bottom of a page. Both disrupt reading flow. Jocher uses these words to represent the two protagonists of the film.

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Two Austrian winning projects come from the Class for Ideas in Graphics and Advertising at the University of Applied Arts Vienna. Franz Frommann tackled the issue of fine dust pollution based on the example of tire wear. The slogan for his poster, *Killing you softly*, is reminiscent of the 1973 song by Roberta Flack. Laura Besler's contribution *think in circles* for the poster exhibition *Design and Environment* in Hangzhou (China) refers to the process of designing as thinking in imperfect circles.

Alexandra Möllner's catchy event poster for the book presentation of *Throwing Gesture*, a publication on gestures and their media representation, evokes associations with an illustration index. Möllner convinced the jury not only with this poster. Together with Sophia Krayc, she designed a brightly colored poster for the annual exhibition *Best OFF* at the Art University Linz. This poster with its "auratized" typography points to the rich range of courses on offer.

Florian Röthel, who has been designing posters for the Austrian band *Buntspecht* for several years now, succeeded with a concert poster for the Arena Vienna, which sketches the heads of the sextet with a single line.

Verena Panholzer (Studio ES) designed a creative poster commissioned by AGI — Alliance Graphique Internationale for a congress in Trieste in 2022. Referring to the topic of the congress, *Together*, she graphically represented the gathering of the AGI members from 46 nations in 46 blocks, consisting of individual group photos. In doing so, she drew inspiration from Stewart Brand's *Whole Earth Catalog* (1968).

For the third time already, a poster by EXEX (formerly Studio VIE) for the Tanzquartier—this time with the campaign for the dance performer Julia Müllner—was awarded a prize. A metamorphic shape surrounds a face with fragments of corals, shells, and organic bodies, ensuring a high recognition value.


The Austrian winners also include the graphic design cooperative Beton (Benjamin Buchegger and Oliver Hofmann). Beton successfully advertised the *Klima Aktion Oktober* campaign of the Academy of Fine Arts Vienna with memorable slogans. All employees, teachers, and students were called upon to test and evaluate ways of conserving resources and promoting greater ecological awareness. Accordingly, Beton printed the posters on the back of posters that usually end up in the paper trash as waste from printers.

The winning posters of the *100 BEST POSTERS 22. Germany Austria Switzerland* competition will also be added to the MAK Collection this year after the exhibition. After the opening exhibition at the Kulturforum Potsdamer Platz der Staatlichen Museen zu Berlin (16.6.– 9.7.2023), the show in addition to at the MAK will be displayed in Essen, Seoul, St. Gallen, Lucerne, Geneva, Lausanne, Zurich, Bern, Ljubljana, as well as in the Republic of Moldova and Romania.



The exhibition is accompanied by the catalog *100 Beste Plakate 22. Deutschland Österreich Schweiz / 100 Best Posters 22. Germany Austria Switzerland*, 328 pages, Verlag Kettler, Dortmund 2023. It is available at the MAK Design Shop for €30.80. The corporate design of the catalog, web visuals, and print media were created by studio lindhorst-emme+hinrichs (Lea Hinrichs, Sven Lindhorst-Emme/Berlin) in collaboration with Erkin Karamemet (typography) and Luis Seyffert (animation).

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Visitors to the exhibition can use the *Artivive* app on their smartphone or tablet to call up animated "Moving Posters" for 14 posters, each identifiable by the app icon. 

Press photos are available for download at [MAK.at/presse](https://www.mak.at/presse).



Opening

Tuesday, 26.9.2023, 7 pm

Free admission on the opening night

Exhibition Venue

MAK Design Lab

MAK, Stubenring 5, 1010 Vienna

Exhibition Dates

27.9.2023–3.3.2024

Opening Hours

Tue 10 am–9 pm, Wed to Sun 10am–6 pm

Curator

Peter Klingner, Deputy Head MAK Library and Reading Room

Publication

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MAK Admission

€ 15, reduced € 12, every Tuesday 6–9 pm: admission € 7

Free admission for children and teens under 19

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