



MAK

Press Release

100 BEST POSTERS 16: Germany Austria Switzerland

Press Conference	Tuesday, 17 October 2017, 10:30 a.m.
Opening	Tuesday, 17 October 2017, 8 p.m.
Exhibition Venue	MAK Works on Paper Room MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	18 October 2017 – 25 February 2018
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free admission on Tuesdays from 6–10 p.m.

Contemporary poster design has much more to offer than illustrations for advertising spaces that catch the public's attention. Just how advanced consumer-oriented design can look, and how much scope there is for subtle humor and hidden critique in poster art, is proven once again in this year's *100 BEST POSTERS 16: Germany Austria Switzerland*. With the latest exhibition of the highly popular graphic design competition, which attracted a record 2 116 posters from 632 entrants this year, the MAK delivers a cross section of current graphic design trends and codes.

One hundred heterogenic subjects and entrants—from student projects to commissioned work by established graphic designers and agencies—are presented as equal winners. This year too, all the posters and poster series singled out by an internationally renowned expert jury are to enter the MAK collection.

Among the winners, there are 52 projects from Switzerland, 46 from Germany, and—despite the number of entrants continuing to increase—only two from Austria. This year's jury of five experts made their selection at the end of February in Berlin, where the chairman Alain Le Querrec (Quimper, France) was joined by Eva Dranaz (Vienna), Markus Dreßen (Leipzig), Stefan Guzy (Berlin), and Martin Woodtli (Zurich).

Jury chairman Alain Le Querrec's résumé: "The talents who succeed in establishing a new aesthetic, who are repeatedly selected year after year, become representatives of a new form of the classical. New trends know no boundaries, every generation owes it to themselves to break with the norms of the previous generation, to devise new codes, to identify themselves with the break, even if these revolutions are ultimately



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only considered to be developments when viewed from a distance.”

This year’s winning projects range from standout product advertisements to posters with a pointed wit or political background. Some of the unconventional graphic solutions surprise the viewer with their interpretation of classic themes. Picture surfaces become crossovers that cite and reinterpret historical visual worlds opening them up for viewers to experience. Great stylistic diversity characterizes the exhibition again this year, along with the presence of some winners whose high quality entries add to their success in previous years.

There is a familiar face behind one of the two winning Austrian projects: Benjamin Buchegger of Atelier Beton (Vienna, Salzburg, Leipzig) has convinced the expert jury for the third time. Buchegger, who studied at the Academy of Fine Arts Leipzig, chose to create a refreshingly colourful design that is true to the title of his poster: *Mai Frische* [May Freshness]. Given how the typography’s contrasting colors—yellow, blue and red—overlap and run into one another, an alternative title for the poster could just as well be “Caution, Freshly Painted!”

Studio OrtnerSchinko in Linz created a series of two posters for the cultural association Stadtwerkstatt, announcing *The Future Sound* concerts. The layout of both black and white posters has the look of a magazine cover. The name of the evening’s top act is divided into syllables that are typographically arranged or interchanged so as to disrupt the way our eyes are accustomed to scan text.

Meanwhile, having been repeatedly selected as winners in previous years, they’ve almost become a tradition: the posters that (according to their self-description) the “highly creative thought cells” *Rocket & Wink* create for the drinks brand *fritz-kola*. The cartoon-style wit of their posters is provocative and, at the same time, universally understood. They embroider their signature style with a childlike delight and subtle humor that leave product and target group in harmony with one another.

That a politically motivated poster scarcely requires artistic embellishment is underlined by Vincent Britz’s *Brexit*. He simply omits the color blue, which evokes the EU flag, from the Union Jack and thus delivers a clear, politically motivated statement that is easy to decipher.

The exhibition can be seen on tour at seven locations in Germany, Austria, and Switzerland. Details of the venues can be found on the Verein Beste Plakate e. V. homepage www.100-beste-plakate.de; also available there is a detailed overview of all winners from the years 2001 to 2016.

The exhibition will be accompanied by the catalog *100 Beste Plakate 16. Deutschland*

Österreich Schweiz/100 Best Posters 16. Germany Austria Switzerland, Verlag Kettler, Dortmund 2017. Available at the MAK Design Shop and online at MAK-designshop.at for € 30.80. Responsible this time round for the corporate design of the catalog, web visuals, and printed materials is Yuan Wang (Offenbach am Main).

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

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
Curator's Tour	Thu, 19 Oct 2017, 4 p.m. Thu, 23 Nov 2017, 4 p.m. Thu, 18 Jan 2018, 4 p.m.
Publication	<i>100 Beste Plakate 16. Deutschland Österreich Schweiz / 100 Best Posters 16: Germany Austria Switzerland</i> , 232 pages, Verlag Kettler, Dortmund 2017 Available at the MAK Design Shop and online at MAKdesignshop.at for € 30.80
MAK Admission	€ 9.90 / Reduced € 7.50 / Family Ticket € 13 Free admission for children and teens under 19
MAK Press and PR	Judith Anna Schwarz-Jungmann (Head) Sandra Hell-Ghignone Lara Steinhäuser Agnes Wyskitensky T +43 1 711 36-233, -229, -212 presse@MAK.at www.MAK.at Vienna 17 October 2017