

TRANSMEDIA 1900

An Intervention by the University of Applied Arts in the MAK's Permanent Collection

Photo credits

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View of the Permanent Collection Vienna 1900

Design of the monogram: Maximilian Prag/TMK, 2023

Photo: MAK/Georg Mayer

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Maximilian Prag, *fuck, marry, kill: art craft design*, 2024

Design of the poster for the *TRANSMEDIA 1900* exhibition

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MAK Exhibition View, 2024

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Iris Writze, Hsin-Yu Chou, *tavola rasa*, 2023

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Sjeng Kessels, *Untitled*, 2023; Simon Kubik, *Form folgt Kosteneffizienz* [Form Follows Cost Efficiency], 2023

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MAK Exhibition View, 2024

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Josepha Edbauer, *trauriger Kunststoffstuhl* [Sad Plastic Chair], 2023

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Francesca Centonze, *Uvula*, 2023

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Alice Klarwein, Camilla Ruh, Marlene Stahl, *Have you heard of ...*, 2023

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from left to right: Maximilian Prag, *fuck, marry, kill: art craft design*, 2024; Vanessa Mazanik, *shape of the shape*, 2023

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CERAMIC GOONZ, *step by step*, 2023

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Cristian Anutoiu, *extrusion*, 2023; Sarah Glück, *Das sehende Auge schaut nicht weg* [The Seeing Eye Does Not Look Away], 2023

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Sarah Glück, *Das sehende Auge schaut nicht weg* [The Seeing Eye Does Not Look Away], 2023

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in the front: Fiona Hauser, *Dear Museum of Applied Arts ...*, 2024

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Elias Jocher, *blurred inbetween*, 2024

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Marian Stein, Ludwig Rieger, *No.371.stl*, 2023

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Brooklyn J. Pakathi, *in search of ...*, 2023

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Patrícia Chamrazová, *Vienna 2023*, 2023

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Julius Anatol Biswurm, *Decaying Resonance*, 2023

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