



MAK

Press Release

100 BEST POSTERS 18: Germany Austria Switzerland

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

Press Conference	Tuesday, 5 November 2019, 10:30 a.m.
Opening	Tuesday, 5 November 2019, 7 p.m.
Exhibition Venue	MAK Works on Paper Room MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	6 November 2019 – 1 March 2020
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m.

In this exhibition to the competition *100 BEST POSTERS 18: Germany Austria Switzerland*, the creative wealth of contemporary communications design has once more been gathered together in one place. This classic advertising medium continues to attract attention in public spaces and is a favorite vehicle for designers to display their talents. A total of 2 353 posters were submitted to the association 100 Beste Plakate e. V. After an online preselection process, 695 posters by 251 artists (105 of whom were from Germany, 129 from Switzerland, and 17 from Austria) made it to the final jury session. The results of the competition were presented this year for the 14th time in the MAK and include works by students as well as by established graphic designers and advertising agencies.

The 100 prizewinning posters were selected by an international jury of experts consisting of renowned designers Anette Lenz (Paris, chair), Anna Haas (Zürich), Astrid Seme (Vienna), Johanna Siebein, and Andrea Tinnes (both Berlin). Of the posters and poster series that were finally selected, 42 came from Germany, 54 from Switzerland, and 4 from Austria.

The four Austrian winners are all in the category of product posters: Lukas Fliszar and Jonas Minnig of Atelier 101 created a poster for the film *Neurland*, that opens in Austrian cinemas in the fall of 2019 and has already been awarded the Max Ophüls Prize. The poster ingeniously articulates the film's storyline, in which the viewer witnesses the emotional rollercoaster ride of slaughterhouse worker Jakob (played by Simon Frühwirth) through the digital worlds of gay pornos and sex chat communities. Young Jakob's inner turmoil is expressed in the poster by his portrait, in shades of dark red, vividly dissected by the typography of the film title. Not unjustifiably, the poster has been placed prominently at the beginning of the catalog.

In their poster for *Heinz Tomato Ketchup*, the marketing agency VMLY&R Vienna thematizes a health-related aspect of the product. The subject of the campaign, the label on the Heinz Ketchup bottle, is a design classic that has been burned into our

consciousness for decades. In the poster, the “E”—referring to the E-class preservatives and thickening agents that are usually found in such products but are not used by Heinz—is omitted from the company name.

Studio Es (Verena Panholzer and Paul Katterl) has created a fascinating poster series for *Purpur*, a hand-selected reddish rock salt from the Salzkammergut region of Austria. Studio Es stages the graininess and crystalline structure of this upmarket salt in a series of three monumental amorphous salt crystal structures: one poster each for the company’s fine-, medium-, and coarse-grained salt.

David Einwaller and Lukas Novak designed their award-winning poster to celebrate 20 years of Radio Orange. The gigantic dimensions of the number 20 on the poster initially evoke two paper garlands that can take on “manifold” forms. Their spontaneous flexibility subtly refers to the guiding principle of this independent Austrian radio station, that stands for broadcasting off the beaten track. Like thorns, the corners symbolize the unsettling campaigns of critical journalism.

The exhibition is accompanied by a catalog entitled *C Beste Plakate XVIII. Deutschland Österreich Schweiz/C Best Posters XVIII. Germany Austria Switzerland* (304 pages, Verlag Kettler, Dortmund 2019, available at the MAK Design Shop for EUR 30.80) with contributions from each jury member and a feature article by Tulga Beyerle, director of the Museum für Kunst und Gewerbe Hamburg. Under the title *Women Designers? A Game of Hide and Seek* she sketches the checkered history of women in design, a field dominated by men, to include her own personal experience in the profession.

As was the case last year, visitors to the exhibition can delve deeper into the world of posters using the *Artivive* app, accessing animated “Moving Posters” featuring 19 winning motifs on their smart phone or tablet.

The opening exhibition to the competition *100 BEST POSTERS 18: Germany Austria Switzerland* commenced on 13 June 2019 in the Kulturforum Potsdamer Platz of the Staatliche Museen zu Berlin. Details of other exhibition locations may be found at www.100-beste-plakate.de

This year too, the winning posters will be added to the MAK Works on Paper Collection.

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

Press Data

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Curator	Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection
Publication	<i>C Beste Plakate XVIII. Deutschland Österreich Schweiz/C Best Posters XVIII. Germany Austria Switzerland</i> published by Verlag Kettler, Dortmund 2019, 304 pages. Available at the MAK Design Shop for € 30,80.
Corporate Design	Hi – Megi Zumstein & Claudio Barandun, Zurich
MAK Admission	€ 12 / Reduced € 9 / Family Ticket € 15 Every Tuesday from 6 to 10 p.m.: Admission € 5 Free admission children and teens under 19
MAK Press and PR	Judith Anna Schwarz-Jungmann (Head) Cäcilia Barani Sandra Hell-Ghignone Veronika Träger T +43 1 711 36-233, -212, -229 presse@MAK.at www.MAK.at

Vienna, 4 September 2019