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MAK on Stubenring

The MAK is one of the three most renowned and oldest museums of applied arts in the world. Like hardly any other institution, it represents the connection between tradition, present, and future. The creative power of design can be felt and experienced here. The connection between applied arts, design, architecture, and contemporary art is one of the MAK's core competencies. The MAK has garnered international recognition for its ability to provocatively fuse the applied arts, design, architecture, and contemporary art. With its exceptional collection of objects from decorative arts, art, design, graphics,

architecture, fashion, and other fields, the MAK reflects the design of our living environment all the way to everyday objects. Since the 1990s, the rooms of the Permanent Collection have been designed by contemporary artists and display selected highlights of the extensive MAK Collection, which spans from the Middle Ages to the present and is continuously being expanded.

Topic-related temporary exhibitions along with diverse discursive programs and applied workshops endow the museum with an important role as a social protagonist, enticing visitors from very different communities into engaging with the most vital topics of our time.



MAK – Museum of Applied Arts
© Hertha Hurnaus/MAK

HELMUT LANG SÉANCE DE TRAVAIL 1986–2005 Excerpts from the MAK Helmut Lang Archive

MAK Exhibition Hall (ground floor)
10.12.2025–3.5.2026
Curator, Scenographic Idea:
Marlies Wirth; Curator, Digital Culture
and MAK Design Collection
Research Advisor: Lara Steinhäuser;
Curator, MAK Textiles and Carpets Collection
Project Assistant and Visualization of
the Scenographic Idea: Felix Kofler,
MAK Design Collection

**"The MAK archive is meant
to be a 'living archive.' I hope
it inspires others to have the
courage to find their own voice.
The past is never easier than
the present; the present is
always the opportunity."**

Helmut Lang

With *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, the MAK presents the first comprehensive exhibition of Helmut Lang's oeuvre. Based on the largest and only official public archive dedicated to his legacy—which has been part of the MAK Collection since 2011—the exhibition provides profound and unprecedented insight into Helmut Lang's mindset and creative process, focusing on his radical vision of design and identity in the years 1986–2005. Conceived as a mixed media presentation featuring large-scale, site-specific installations, the exhibition transcends the conventions of a classical fashion exhibition. It highlights Lang's role as a pioneer who embraced artistic strategies long before he departed from the fashion industry in 2005 to focus on his art practice.

Working across Vienna, Paris, and New York, Lang rewrote the codes of the international fashion landscape, establishing a distinctive aesthetic vocabulary that shaped not only the way we present ourselves, but also the way identity is conceived and communicated. Through campaigns, flagship stores, and collaborations with artists working in various mediums, he redefined the boundaries between creative disciplines, prioritizing emotional resonance over mere consumption.

With his radically intermedia approach, Lang challenged both established industry norms and societal conventions. Anticipating ideas long before they entered the zeitgeist, he

translated them onto a global stage while maintaining a critical distance from trend cycles. What emerged was a quietly radical stance grounded in loyalty to character and the courage to experiment, resulting in a body of work that remains conceptually and aesthetically relevant to this day.

The curatorial framework of the exhibition is rooted in the MAK Helmut Lang Archive, representing Lang's notion of the *séance de travail*, or "work session," as a process of continuous experimentation, refinement, and renewal. Via the themes *IDENTITY, SPACE, SÉANCE DE TRAVAIL, MEDIA & CULTURAL PRESENCE, ARTIST COLLABORATIONS*, and *BACKSTAGE*, his oeuvre is presented as an interconnected system and as part of a broader cultural narrative.

Defined by interdisciplinary thinking, egalitarianism, cultural sensitivity, and personal commitment Helmut Lang did more than write fashion history. His oeuvre between 1986 and 2005 demonstrates how creative practice can shift social and individual paradigms, making him a pivotal figure and source of inspiration in culture for contemporary and future generations.



MAK Exhibition Views, 2025 / Chapter SÉANCE DE TRAVAIL
HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive
MAK Exhibition Hall
© kunst-dokumentation.com/MAK



FELIX LENZ

Soft Image, Brittle Grounds

MAK Gallery
11.2.–26.7.2026

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

In their mixed media installation *Soft Image, Brittle Grounds*, artist, designer, and filmmaker Felix Lenz examines the material and political implications of technological image production and knowledge extractivism, revealing how the world's complexity collides with the reductive rationalities of the digital realm.

The 30-minute essay film *Brute Force [Exhibition Cut]* (2025) uncovers digital technologies' hidden infrastructures; in three chapters, it traces the instruments for acquiring images and data, the ecological costs of their processing, and the geological traces they leave behind. Set among the salt lakes and salt deserts of Utah and California, the film interprets salt as an archive of water's absence—a material index of climate change and resource depletion—and their unequal distribution.

The three-channel video installation *Valley of the Heart's Delight* expands this exploration by the added dimension of materiality, surface, and power. Close-ups of the earth's layers, sand, and crushed shells—filmed with an industrial robotic arm—make reference to the indigenous Ohlone people's shellmounds, which today lie buried under the headquarters of global technology companies.

Soft Image, Brittle Grounds exposes the political dimensions of information control and poses the question of who gains access to knowledge, who defines its terms—and whose stories are supplanted by the dominant narratives about progress.

With *Soft Image, Brittle Grounds*, Felix Lenz represented Austria at the 24th Triennale Milano International Exhibition, commissioned by the MAK and funded by the Federal Ministry of Housing, Arts, Culture, Media and Sport. Entitled *Inequalities*, this Triennale focused on the growing social, economic, and ecological disparities which are further aggravated by the climate crisis and rapid technological developments.

The exhibition is the MAK's contribution to the 2026 Klima Biennale Wien.



Felix Lenz, *Brute Force [Exhibition Cut]*, 2025
30-minute essay film
Film still
© Felix Lenz

URSI FÜRTLER

Textile—Abstract

MAK Forum
18.3.–14.6.2026

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

For the first time, the MAK dedicates a solo exhibition to award-winning Austrian textile artist Ursi Fürtler (* 1939). Her work is characterized by a fondness for pleated fabrics and geometric patterns, which attest to her intensive disquisition with the (decorative) artistic canon of classical modernism—from the Wiener Werkstätte to the Bauhaus. Her fascination with Japanese printing and dyeing techniques is especially noticeable in her bold use of three different silkscreen stencils patterned with dots and stripes, which, in combination, give rise to complex layered motifs. Ursi Fürtler's awards include the Decoration of Honour in Gold for Services to the Republic of Austria and the Bavarian State Prize for Textile Art.



Ursi Fürtler, untitled, 1978
Gouache on paper
© MAK/Christian Mendez

Reinstallation: VIENNA 1900— Everyday. A Total Work of Art

MAK Permanent Collection
from 25.2.2026

Artistic Concept: Markus Schinwald
General Director: Lilli Hollein

Research Team/MAK Curators:
Rainald Franz, Sebastian Hackenschmidt,
Kathrin Pokorny-Nagel, Anne-Katrin
Rossberg, Lara Steinhäuber, Mio Wakita-
Elis



Markus Schinwald
© MAK

25 February 2026 marks the relaunch of the MAK's Permanent Collection Vienna 1900, with atmospheric experiential spaces to showcase the objects—considered to be among the most important internationally—from this famous chapter of art history. In close collaboration with MAK General Director Lilli Hollein and the curators of the MAK Collection, contemporary artist Markus Schinwald envisaged a new concept for the permanent presentation of this influential epoch. His intention was to forge new linkages and bridges to the present, as well as expand the perspective on an era that to this day continues to set the standards for questions of design.

Teaming up with Markus Schinwald represents the next step in the MAK's internationally acclaimed practice of configuring the design of its permanent collections in partnership with artists. Over the last number of years, Schinwald has devoted himself to the ever-evolving requirements around recorded history, authorship, and commemoration. His approach is less committed to certain media and much more pledged to speculative historiographic methods. Inde-

pendent of whether he is engaged in painting, set design, or curation, his aim is the acquisition of insight, which he apprehends as a fusion of knowledge and experience.

In the new permanent collection on Viennese Modernism, more than 800 objects form a cross-section through this pinnacle of applied arts, in a way that only the MAK with its outstanding collection can offer. The new narration on Viennese Modernism that arose out of the collaboration with Markus Schinwald breaks with the conventional linear and chronological presentation and instead pursues themes and associative connections between objects, ideas, and contexts into the present.

Thematically oriented narration, bold changes in perspective, and an artistic determination to isolate and contextualize the objects anew yielded display spaces that provide a spectacular stage for the superb MAK Vienna 1900–1945 inventory.



Josef Hoffmann, sugar bowl, Wiener Werkstätte, Vienna, 1923
© MAK/Tamara Pichler
In the background: Koloman Moser, design for a box (detail),
Wiener Werkstätte, Vienna, before 1908
© MAK



Josef Hoffmann, dessert fork, Wiener Werkstätte, Vienna, 1903
© MAK/Katrin Wißkirchen



Gustav Klimt, working drawing "Fulfillment" for the
mosaic frieze of the dining room of the Palais Stoclet in Brussels,
Vienna/Kammerl am Attersee, 1910/11
© MAK/Georg Mayer

New Presentation: MAK PERMANENT COLLECTION TEXTILES AND CARPETS

from 25.3.2026

Curator: Lara Steinhäuser, Curator,
MAK Textiles and Carpets Collection
Design: Studio Formafantasma



Andrea Trimarchi and Simone Farresin,
Founders of Studio Formafantasma
© Gregorio Gonella

Ranking as one of the most valuable and comprehensive of its kind worldwide, the MAK Textiles and Carpets Collection brings together objects from late antiquity to the present, from European to East Asian textiles. The exquisite carpets collection, with a focus on unique Mamluk and Persian carpets from the 16th and 17th centuries, is one of the most dazzling parts of this exhibition segment.

The internationally renowned design studio Formafantasma from Milan was commissioned with the staging and presentation of these masterpieces of the MAK Collection. Whereas the previous presentation focused solely on the prestigious carpets collection, now they are put into context with other textile highlights from all areas of the collection. With this broader curatorial concept, the diversity and opulence of this part of the MAK Collection is finally being given its due.

Featuring a cross-section of the textile collection, the new arrangement reveals cultural connections between the objects that often attest to international trade and commerce, for example, along the aptly named Silk Road.

Large display cases do justice to the fragility of the objects and enable regular rotation of the exhibits, as required for their conservation, while at the same time allowing visitors to experience the aesthetic quality of the exhibited items up close.

As museumgoers follow along the object groupings, they can explore textile techniques and delve into the museum's history of collecting through the biographies of individual objects.



Costume for a male role in Noh theater,
made of brick-red silk with a floral pattern, Japan, 18th c.
MAK, OR 236
© MAK/Georg Mayer



Silk Mamluk carpet, Egypt, 1st half 16th c.
Silk (warp and pile), wool (weft)
MAK, T 8332
© Gerald Zugmann/MAK

BARBARA PFLAUM

Showcases of Everyday Life

MAK Works on Paper Room

15.4.–16.8.2026

Guest Curator: Karolina Ziębińska-Lewandowska

Barbara Pflaum (1912–2002) was one of the few women who worked as photojournalists for pictorial magazines in the 1950s. Men dominated this profession in the first two postwar decades, while women in Europe and the United States returned to domestic life. This was not the case for Pflaum, who came across photography at the University of Applied Arts Vienna, where she had taken up studies as a 40-year-old divorcée with three children.

Her photographs garnered the attention of several people. In 1954 she published her first reports—about Venice and about an experimental school in Sweden—in the *Wiener Illustrierte* newspaper. A short time later, she was hired as a photographer for the *Wochenpresse* weekly, where she worked for over 20 years. She and her classic Rolleiflex medium format camera could be found at most theater and opera openings, vernissages, and most of all at political events.

Her portraits of heads of state, party leaders, and famous artists often adorned the cover pages of the weekly magazine. As the proud photographer of these images, she showed them in exhibitions throughout her life. The presentation at the MAK will show a different, less well-known side of her work—one that nowadays especially has the capacity to delight.

Between vernissages, conferences, and premieres, Barbara Pflaum tirelessly roamed the streets of Vienna and observed its inhabitants. Situational photographs and masterful portraits not only bring to light her extraordinary powers of observation, her sense of humor, and her phenomenal flair for form, but also reveal an encompassing social sensibility. Taken for herself, in passing—these photographs are the subject of the exhibition.

Some found their way into a Vienna photo book published by Pflaum in 1961, but many have never been released. The images show the city's inhabitants going about their daily lives, as well as street protests, condemned neighborhoods, and scenes from the annual Christmas markets.



Barbara Pflaum, newspaper seller, ca. 1960
© Barbara Pflaum Archive

HYPE AND HIGH CULTURE

75 Years of the Vienna Festival (Wiener Festwochen) in Posters

MAK Poster Forum

21.4.–20.9.2026

Coordination: Peter Klinger, Deputy Head,
MAK Library and Works on Paper Collection

Together with the MAK and in close collaboration with the Wienbibliothek im Rathaus (Vienna City Library at City Hall), both known for their spectacular poster collections, the Vienna Festival (Wiener Festwochen) will feature a selection of their most impactful campaigns drawn from over a thousand posters. Some of these posters subtly reflect the zeitgeist, others will immediately spark memories among the city's denizens: about unforgettable theater scandals, heated debates, and astonishing artworks most of all. Controversial urban social happenings such as the 1976 Arena occupation resonate just as much as iconic moments like Falco's 1985 opening night concert. The poster timeline illustrates the changing times and design languages, but chiefly the evolution of the Vienna Festival into its current form and visual identity. As part of the exhibition, the entire archive of the Vienna Festival posters will be made digitally accessible: graphical experiments, visionary design drafts, and epically humorous campaigns.

A joint project of the Vienna Festival (Wiener Festwochen) |
Free Republic of Vienna and the MAK

In cooperation with Wienbibliothek im Rathaus



Poster for the Vienna Festival, 1955
© Otto Liewehr

VALLY WIESELTHIER

Ceramic Sculptor

Central Room MAK Design Lab
29.4.2026–10.1.2027
Curators: Rainald Franz, Curator,
MAK Glass and Ceramics Collection;
Anne-Katrin Rossberg, Curator,
MAK Metal Collection and Wiener
Werkstätte Archive

The comprehensive exhibition **VALLY WIESELTHIER: Ceramic Sculptor** is dedicated by the MAK to Viennese ceramist Vally Wieselthier's (1895–1945) career in Europe and in the United States, where she lived and worked from 1928 on. The show was occasioned by her American family's bequest of a part of her impressive oeuvre.

One of Josef Hoffmann's and Michael Powolny's students at the Vienna School of Arts and Crafts, Wieselthier was the most prominent representative of a Wiener Werkstätte Ceramics wholly influenced by women artists. From 1927 she headed the production facility, where she developed a new form of ceramic sculpture of heretofore unknown expressivity.

The MAK exhibition had access to significant objects from European collections as well as from her estate in the USA, some never exhibited before now. Through the archive of the Wiener Werkstätte, the MAK already

possessed incomparable sources and objects from her life and work, which now have been substantially augmented through the gift to the museum of her entire works on paper bequest; and which allow her career in the USA, little known on these shores, to be traced.

VALLY WIESELTHIER: Ceramic Sculptor accentuates her preeminent role in the art scenes of both continents and illuminates Wieselthier's lasting impact on Austrian ceramic art to this day. In the lead-up to the show, exhibitions and symposia will take place in New York with the MAK's involvement; a conference also will be held at the MAK in the fall of 2026.



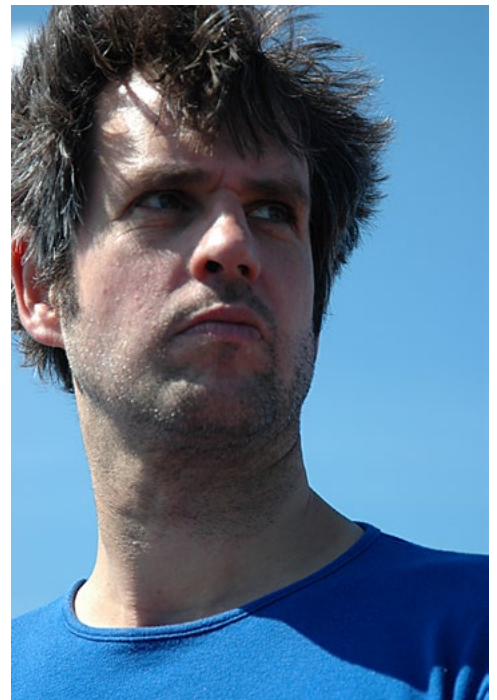
Vally Wieselthier, cover of the publication *Die Wiener Werkstätte 1903–1928. Modernes Kunstgewerbe und sein Weg*, 1929
Papier-mâché
MAK, BI 18873-1
© MAK



Vally Wieselthier, ca. 1925
MAK, WWF 215-2
© MAK



Christoph Schlingensiefel, *The African Twin Towers*, production still, 2005
© Aino Laberenz



Christoph Schlingensiefel, 2006
© Aino Laberenz

CHRISTOPH SCHLINGENSIEF It's Not My Problem Anymore!

MAK Exhibition Hall (upper floor)
13.5.–13.9.2026
Guest Curator: Raphael Gygax
Assistant Curator: Max Appel-Palma

Artist Christoph Schlingensiefel (1960–2010) was a radical humanist who demolished the boundaries between art, theater, film, and politics and negotiated the exigencies of the present through his complex artistic practice. His productions challenged his audience to assume an active stance—between irritation and insight, onus, and reflection. With an exhibition eponymous with his 2005 quote *It's not my problem anymore!*, the MAK is hosting the artist's first solo show in Austria, the very country he ushered to the center of his social contradictions with his event *Bitte liebt Österreich – Erste österreichische Koalitionswoche* [Please Love Austria—First Austrian Coalition Week] (2000).

The exhibition unfurls along two timelines stemming from his iconic installation *Church of Fear* (2003–2005), wherein Schlingensiefel infused a parodistic faith community with the global post-9/11 mood. Premiering at the 2003 Venice Biennale, it elevated “belief in fear” to dogma. Two directions develop from this point: backwards to the political and performative interventions of the late 1990s and early 2000s (e.g., *Chance 2000* and *Please love Austria*) and forward to his cinematic and operatic works (e.g., *The African Twin Towers*).

Without being a retrospective in the classical sense, the exhibition brings about a dialogue between central elements of his oeuvre and visualizes how his artistic strategies reciprocally permeate theater, film, installation, and performance to form a composite image of his way of thinking. Not the completed work, but the movement of questioning, doubting, and failing are at the heart of Schlingensiefel's practice: “My view is that one can fail despite desire, passion, and purpose. In my own work, failure inevitably was brought about by the dissolution of straightaway and finish, of space and time. Inner acceptance of failure as a necessary precondition for releasing potential makes a lot happen.”

A joint project of the MAK, the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna, and Gropius Bau / Berliner Festspiele

THOMAS DEMAND

Rooms That Dream of the Past

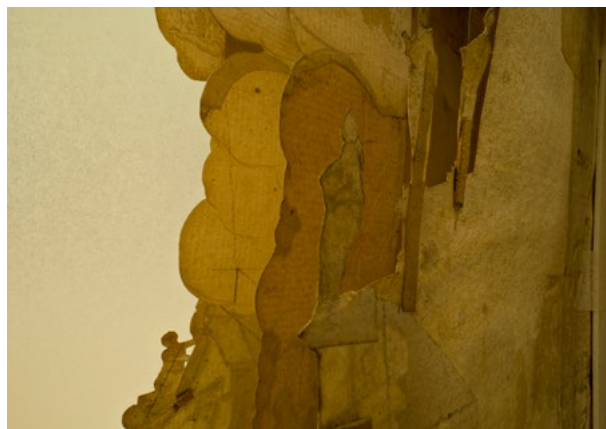
MAK Contemporary
27.5.2026–24.1.2027
Curator: Bärbel Vischer, Curator,
MAK Contemporary Art Collection

For this exhibition, Berlin-based artist Thomas Demand fuses the visual power of theater and opera with his artistic methods. Using historical scenographic models as inspiration—including backdrops from the Baroque to the turn of the century—Demand created a series of bespoke works for the MAK that transposes a selection of models from the archives of the Theatermuseum, Vienna, and the Nouveau Musée National de Monaco onto photographic media. His oeuvre is centered on the cultural practice of thinking in models and the way this imbues our experience of reality and our interrogation of the past with meaning. The photographs shown in

the exhibition are the result of a deep dive into the maquettes of theater history, which merge space and dramaturgy and beguile viewers to immerse themselves in the dreamworld of the stage in an almost abstract form. This original series will be accompanied by large-scale wall installations and light sources developed by the artist himself. Foreground and background interact; model and idyll, cultural history and present coalesce into an orchestration of a newly interpreted archive.



Thomas Demand, *Tell XXI*, 2025
© Thomas Demand, VG Bild-Kunst, Bonn/BILDRECHT GmbH, Vienna



Thomas Demand, *Reggio di Apollo XI*, 2025
© Thomas Demand, VG Bild-Kunst, Bonn/BILDRECHT GmbH, Vienna

GLANZSTÜCKE

Van Cleef & Arpels

High Jewelry × Masterpieces from the MAK Collection

MAK Exhibition Hall (ground floor)
10.6.–27.9.2026

Guest Curator, Van Cleef & Arpels:
Alexandrine Maviel-Sonet, Patrimony
and Exhibitions Director
MAK Curator: Anne-Katrin Rossberg;
Curator, MAK Metal Collection and
Wiener Werkstätte Archive

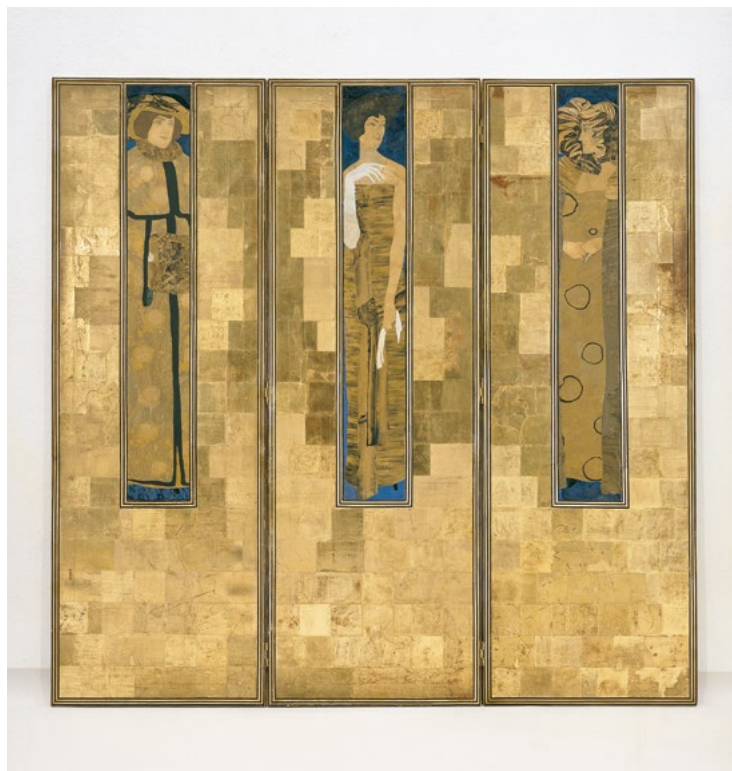
The major exhibition brings together unique and rarely seen objects from the MAK Collection with jewelry artistry from the 120-year history of the High Jewelry Maison founded on Paris' Place Vendôme in 1906. This project is the result of a vibrant exchange between Van Cleef & Arpels and the MAK, brought together by a shared passion and appreciation for exceptional design and peerless craftsmanship.

Through this collaboration, the MAK's famous collection objects—from medieval textiles to the Wiener Werkstätte's ingenious designs—engage in a dialogue with the Van Cleef & Arpels patrimonial Collection, which comprises more than 3,000 high jewelry and jewelry creations, timepieces as well as precious objects.

What primarily unites the approximately 500 selected objects—more than 300 from the Van Cleef & Arpels Collection and another 200+ from the MAK Collection—is their exceptional craftsmanship, visionary design, and the materials utilized. The pairings also reveal surprising parallels in form, color, and motifs, which often stem from similar sources of inspiration.

The exhibition scenography, designed by Parisian architecture studio Atelier Tsuyoshi Tane, takes the form of a labyrinth, sending visitors on a journey of discovery through six thematic areas. In "Wanderlust," the visitor explores distant lands and cultures. The stroll continues, revealing the aesthetic appeal of architectural forms. In the chapter "Rhythmic Design," diverse patterns and dynamic structures are emphasized. The fourth halt is dedicated to the stage and illustrates classic Viennese themes such as opera, dance, and music. At the heart of the wander, the fifth section highlights transformability and trompe l'œil. The promenade concludes with a display of how artists and jewelers celebrate the beauty of an ephemeral nature and the cosmic universe.

A comprehensive catalog will accompany the exhibition, published by the MAK and Van Cleef & Arpels, featuring texts by the MAK and the High Jewelry Maison's experts, and designed by the Vienna-based graphic studio Bueronardin.



Koloman Moser, folding screen, 1906
Wood, gold and marbled paper, decorative edging
© MAK/Georg Mayer



Chrysanthemum clip, 1937
Platinum, yellow gold, Mystery Set rubies, diamonds
Van Cleef & Arpels Collection



Zip necklace, 1955
Transformable into a bracelet
Platinum, yellow gold, emeralds, diamonds
Van Cleef & Arpels Collection

KATERYNA LYSOVENKO

Borderland

In cooperation with Münze Österreich
and viennacontemporary

MAK Forum

16.9.–18.10.2026

Curator: Bärbel Vischer, Curator,
MAK Contemporary Art Collection

Kateryna Lysovenko (* 1989) studied at the Grekov Art School in Odessa, the National Academy, and the Academy of Media Arts in Kyiv; she has been living in Austria since 2022. Winner of the 2025 Münze Österreich Prize awarded by the Austrian Mint, the artist understands painting as a social action and a political medium—less as an illustration of events, but much more as a method for discovering and interrogating the world. Her suspenseful imagery is based on observations, permutations, fragments from daily life, and the news. Here painting becomes an instrument for renegotiating visibility and reality. Lysovenko employs the tools of reduction and absence; coloration is interpreted as its own space. What results are images that capture moods—antipodes to propaganda.



Kateryna Lysovenko, *Soldaten und Sterne* [Soldiers and Stars], 2025
© Kateryna Lysovenko

20 Years of VIENNA DESIGN WEEK

A City Full of Posters

In cooperation with VIENNA DESIGN WEEK

MAK Poster Forum

29.9.–1.11.2026

Coordination: Peter Klinger, Deputy Head,
MAK Library and Works on Paper Collection

In 2026, VIENNA DESIGN WEEK, Austria's largest curated design festival, is celebrating its 20th jubilee. By presenting their posters in the Poster Forum, the MAK honors the designers responsible for their creation. Every fall anew, these posters decisively shaped the image and public perception of the meanwhile internationally renowned initiative founded in 2006 by Lilli Hollein, Tulga Beyerle, and Thomas Geisler.



© Bueronardin

ARCHITECTURAL CONSTRUCTION KITS 1890–1990

Plenty to Play With!

MAK Works on Paper Room and DIREKTION FÜR ALLE!
7.10.2026–14.3.2027
Guest Curator: Oliver Elser,
DAM – Deutsches Architekturmuseum

Every child knows Legos. But before the Danish company captured the international market, there were hundreds of firms that produced construction kits—about 900 in German-speaking countries alone.

Graphic designer Claus Krieger's private collection of about 150 construction kits was the inspiration for a hands-on exhibition for children ages 4 and above. Its premise is that the diversity of the playsets is less the result of pedagogical intentions, but rather that a kind of "evolution of the bricks" brought forth this cornucopia of construction kits. Countless firms had tried to achieve what Lego ultimately succeeded in doing: devising a stable connection between the pieces.

The exhibition *ARCHITECTURAL CONSTRUCTION KITS* has ca. 40 kits from 1890 to 1990 on display, many of them as built models. At several stations the play pieces can be tried out. Prof. Andreas Kretzer from the Stuttgart Technical University of Applied Sciences (HFT) and his students have recreated the precious original building blocks of the "Ingenius," "Bâtiss," and "Skyline" sets on an enlarged scale to make them playable. Moreover, bricks from the "Minibrix," "Tetek," and "Dusyma" systems, as well as the "Little Large Block Builder" produced in East Germany (GDR), await all those who enjoy constructing.

The DAM exhibition was accompanied by a catalog: *111 Architekturbaukästen. Sammlung Claus Krieger*, Jovis-Verlag, Berlin 2025. German, 272 pages, 500 images, available at the MAK Design Shop and online at makdesignshop.at/en for € 38.

The DAM exhibition concept received generous support from the IKEA Foundation.



"The New City," Ingenius construction kit,
Ingenius Technische- und Handels-GmbH, Austria, 1924–prob. 1929
© Claus Krieger Collection/Deutsches Architekturmuseum (DAM)

Cooperation with WIEN MODERN

MAK Forum
28.10.–29.11.2026
Guest Curator: Bernhard Günther; Artistic Director, Wien Modern
MAK Curator: Max Appel-Palma

In 2026 the MAK will continue its cooperation with the Wien Modern festival. Following the presentation of the internationally acclaimed trenchant short film series *Children's Games* by Belgian-Mexican artist Francis Alÿs and a concert by Norwegian ensemble CIKADA with new compositions by Angélica Castelló, Aleksandra Gryka, Kim Myhr, and Pierre Slinckx in 2025; the MAK and Wien Modern in 2026 once again engage in a singular interdisciplinary dialogue at the thrilling intersection between music and the applied and performing arts.



MAK exhibition view, 2025
Francis Alÿs, short film series *Children's Games*
MAK Columned Main Hall
© MAK/Stella Riessland

100 BEST POSTERS 25 Germany Austria Switzerland

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

MAK Poster Forum

11.11.2026–4.4.2027

Curator: Peter Klinger, Deputy Head,
MAK Library and Works on Paper Collection

For the 21st time, the MAK turns its attention to the most innovative minds in graphic design. Making a clear statement as to their irreplaceable relevance, the exhibition *100 BEST POSTERS 25* highlights the top posters out of Germany, Austria, and Switzerland. While digital media clamor for attention, these award-winning works show how design can be used to signal a stance. Their bandwidth ranges from experimental self-commissioned work to highly efficient corporate designs. Moreover, the exhibition answers the question of how to be heard amid the visual noise of our time.

To accompany the exhibition, the catalog *100 Beste Plakate 25. Deutschland Österreich Schweiz/100 Best Posters 25. Germany Austria Switzerland* will be published by Verlag Kettler, Dortmund, 2026.



Ira Ivanova, Lou Hillereau, visual for the competition
100 BEST POSTERS 25: Germany Austria Switzerland
© Ira Ivanova, Lou Hillereau

MAK Film Forum JOSEF DABERNIG

MAK Forum

9.12.2026–31.1.2027

Curator: Bärbel Vischer, Curator,
MAK Contemporary Art Collection

With Josef Dabernig, the MAK Contemporary Art Collection invites viewers to decipher the visual codes of fitness. In his videos, the artist combines concepts of abstraction and community that are inscribed into the body as a projection surface.



Josef Dabernig, *Excursus on Fitness*, 2010
Film still
© Josef Dabernig



Anna Viebrock, 2024
© Hanne Brandt



Herrgesell Möbelfabrik, leaflet advertising ready-to-assemble
Combina furniture, Vienna, ca. 1933
MAK, KI 23514-15
© MAK

BEFORE DARK Viennese Interior Design in the Interwar Period

MAK Exhibition Hall (ground floor)
16.12.2026–2.5.2027

Curator: Sebastian Hackenschmidt, Curator,
MAK Furniture and Woodwork Collection
Artistic Concept: Anna Viebrock

Topics around “housing” and interior design played a decisive role in the redefinition of Vienna’s and Austria’s cultural identity after the First World War. Broadly debated, they influenced the sociopolitical discourse of the era through lectures, exhibitions, and publications. The central question concerned not only which forms of habitation were suitable for the newly constituted democratic republic, but also how a social housing approach could alleviate the shortage of residential units.

Through an innovative exhibition project, the MAK makes it possible to experience the sociocultural interior design challenge posed in Vienna during the Interwar Period. Known for creating memorable spaces to steer our gaze to the past and recall the unfinished into the present, renowned set designer Anna Viebrock was commissioned with staging this “domicile experiment.” In a large-scale installation in the MAK Exhibition Hall, she will set the stage with the MAK’s extensive collection of objects from the politically charged time of the First Austrian Republic (1918–1934) and the Austrofascist Federal State of Austria (1934–1938), thereby creating an experiential space that calls for profound sensitivity. For, even before Austria’s incorporation into the National Socialist German Reich in 1938, Austrofascism already had ushered in the end of the Viennese interior design culture specific to the Interwar Period, upon which Jewish architects such as Josef Frank, Oskar Wlach, Hugo Gorge, and Oskar Strnad had made such an indelible impression.

Whereas the immediate need after the First World War mainly concerned affordable furnishings for a war-affected populace and the proletariat; as the 1920s progressed, middle- and upper-class interior design concepts increasingly came up for debate as well. Vienna’s New Wohnkultur (domestic culture) differed markedly from the turn-of-the-century Gesamtkunstwerk, also from the contemporary approaches trending in other European centers. The main driver for it was the new humanism, where the emphasis was less on considerations of form or economics, but much more on the comfort and individual needs of the occupants.

The role of the Austrian Museum of Art and Industry—today’s MAK—can scarcely be overstated. It oriented the public in questions of interior design and positioned the Viennese Arts and Crafts movement in national and international exhibitions. In addition to the designers previously mentioned, notable practitioners of Vienna Wohnkultur include Viktor Lurje, Ernst Plischke, Walter Sobotka, Ernst Lichtblau, Fritz Gross, Ernst Schwadron, Josef Hoffmann, Oswald Haerdtl, and Dagobert Peche—and for the first time, women designers such as Margarete Schütte-Lihotzky, Ella Briggs, Friedl Dicker, Jutta Sika, Liane Zimmler, Maria Likarz, Mathilde Flögl, Felice Rix-Ueno, Vally Wieselthier, and Gudrun Baudisch.

The exhibition will be accompanied by a comprehensive publication.



© Zoltán Szalontay / Museum of Applied Arts, Budapest

CultHerit

January 2024–June 2026

Since January 2024—along with twelve other institutions from Hungary, Austria, Romania, Serbia, the Czech Republic, Bosnia and Herzegovina, Croatia, and Slovenia—the MAK has been a partner in the EU project *CultHerit*, whose goal is to improve working conditions and job opportunities for young people employed in the cultural heritage sector. By taking on a leading role, the MAK is making an active contribution to addressing this present-day sociopolitical issue.

MAK Project Manager: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive
Project Assistance: Carlotta Schiller

This project is supported by the Interreg Danube Programme, co-funded by the European Union.



AbeX

January 2025–December 2026

With the interdisciplinary *AbeX* EU project, begun in January 2025, the MAK shines a spotlight on artists' books. Implemented in cooperation with partners from Belgrade and Bucharest, the project aims at making the particularities of this eclectic genre accessible to the public in an impactful way. In February, a pop-up exhibition and the panel discussion *The Museum as a Toolbox* will take place as a joint event with the BMWKMS.

MAK Project Manager: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive
Project Assistance: Aline Müller

This project is supported by Creative Europe.



MAK Geymüllerschloß

One of only a few places in Austria that remains true to the originals, the MAK Geymüllerschloß in the Pötzleinsdorf suburb of Vienna acquaints visitors with the diversity and artistry of Biedermeier furnishings. Together with 160 choice antique Viennese clocks from the Franz Sobek Collection on permanent display, furniture from the Empire and Biedermeier eras from the MAK's Furniture and Woodwork Collection complete the overall impression made by the Geymüllerschloß.

In the Schloß's park, the sculptural ensemble *Der Vater weist dem Kind den Weg* [The Father Shows his Child the Way] (1996/97) by recently deceased artist Hubert Schmalix and the Skyspace *The Other Horizon* (1998/2004) by James Turrell both depict aspects of the contemporary in dialogue with the past.

Entitled *THE WELL-DRESSED TABLE*, the 2026 annual special exhibition (9.5.–1.11.2026) is dedicated to multifaceted aspects of dining culture.



Opening of the exhibition *SIDEKICKS: Rings and Bags from the MAK Collection*, MAK Geymüllerschloß, 2025



James Turrell, Skyspace *The Other Horizon*, 1998/2004
Exterior View
MAK Geymüllerschloß, garden
© Mika K. Wisskirchen/MAK

Josef Hoffmann Museum, Brtnice

Josef Hoffmann's birth house in Brtnice has been a joint branch of the MAK in Vienna and the Moravian Gallery in Brno since 2006. Temporary exhibitions realized by the MAK help keep the work of this renowned Austrian architect and designer alive in the public awareness as well as in his home country.

Since December 2022, the permanent exhibition *A MESSENGER OF BEAUTY* provides insight into Hoffman's oeuvre. Newly constructed models of Hoffmann's buildings as well as objects based on his designs engage in a dialogue of form with works from contemporary designers, demonstrating that his power to inspire remains unbroken to this day.

This permanent exhibition was realized with the financial support from the European Union through its *Interreg V-A Austria-Czech Republic* program and is part of the *ATCZ264—JH New digital* project.



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



Permanent exhibition *A MESSENGER OF BEAUTY*,
Josef Hoffmann Museum, Brtnice
© Archiv MG

JOSEF HOFFMANN AND THE POLDI PHENOMENON

until 6.4.2026

Curator: Michaela Kádnerová

The current temporary exhibition is devoted to the Josef-Hoffmann-designed Poldihaus in Kladno (Czech Republic), built in 1903 as a guesthouse for important visitors to Karl Wittgenstein's "Poldi-Hütte" steelworks. The exhibition also provides insight into Josef Hoffmann's work as a furniture designer and architect for steel magnate Wittgenstein. Poldihaus was named for Wittgenstein's wife Leopoldine, who went by the nickname "Poldi." One of Hoffmann's early projects, it is realized in the geometric style of the early Wiener Werkstätte.

Selected pieces of Hoffmann's furniture for the interior are also on display; their simplicity, geometric forms, and ageless design put them ahead of their time. The furniture was acquired in 2024 for the Moravian Gallery in Brno.



Josef Hoffmann Museum, Brtnice
JOSEF HOFFMANN AND THE POLDI PHENOMENON
© Milan Janota

MAK Center for Art and Architecture, Los Angeles

Founded in 1994, this MAK branch implements an extraordinary concept: Three architecturally significant houses by Rudolph M. Schindler are used for exhibitions and events: the Schindler House (1922) in West Hollywood, the Fitzpatrick-Leland House (1936), and the Mackey Apartments (1939). New trends and interdisciplinary developments in art and architecture are the focus of its activities, of which an important component is the MAK Artists- and Architects-in-Residence Program at the Mackey Apartments, a fellowship awarded by the Austrian Federal Ministry of Housing, Arts, Culture, Media and Sport in coordination with the MAK.



MAK Center for Art and Architecture, Los Angeles
Mackey Apartments (R. M. Schindler, 1939), exterior view
© Tag Christof



MAK Center for Art and Architecture, Los Angeles
Rudolph M. Schindler House (R. M. Schindler, 1921/22), exterior view
© Tag Christof



Fitzpatrick-Leland House (R. M. Schindler, 1936), exterior view
© Tag Christof

NANCY HOLT

Light and Shadow Poetics

Schindler House
25.2.–25.5.2026

Curators: Lisa Le Feuvre, Beth Stryker
(in partnership with Sprüth Magers and
the Holt/Smithson Foundation)

What does it mean to notice how we see? *NANCY HOLT: Light and Shadow Poetics* offers an encounter where art and architecture shape perception together. Over five decades, Nancy Holt (1938–2014) explored how we perceive the world, and how language, light, sound, and the built environment shape our sense of place. This exhibition brings Holt's work into a responsive dialogue with the Schindler House, inviting visitors to experience art and architecture as partners in seeing.

At the center of the exhibition is Holt's 1972 photographic poem *California Sun Signs*, which gathers the word "sun" as it appears across California's commercial and infrastructural landscape. The exhibition also features Holt's audio work—pieces she described as poems in place—alongside works related to her landmark Sun Tunnels project from the mid-1970s. Together, they invite visitors to slow down, to listen, and to notice how perception itself unfolds through space.



Nancy Holt, *California Sun Signs* (detail), 1972
19 Inkjet prints on archival rag paper
© Holt/Smithson Foundation / Licensed by Artists Rights Society, New York

FINAL PROJECTS LVIII

Mackey Apartments and Garage Top
5.–8.3.2026

FINAL PROJECTS: GROUP LVIII presents new works by MAK Schindler fellows Leni Hoffmann, Veronika Spierenburg, and Zara Pfeifer. The exhibition marks the conclusion of the 58th Artists- and Architects-in-Residence Program at the Mackey Apartments.



Leni Hoffmann, *pizzicato*, 23 November 2009,
Kölner Stadt-Anzeiger, print-run of 150.000 copies, sold on 24 November 2009,
exhibited at Städel Museum Frankfurt
© Courtesy of the artist

VISUAL INVESTIGATIONS

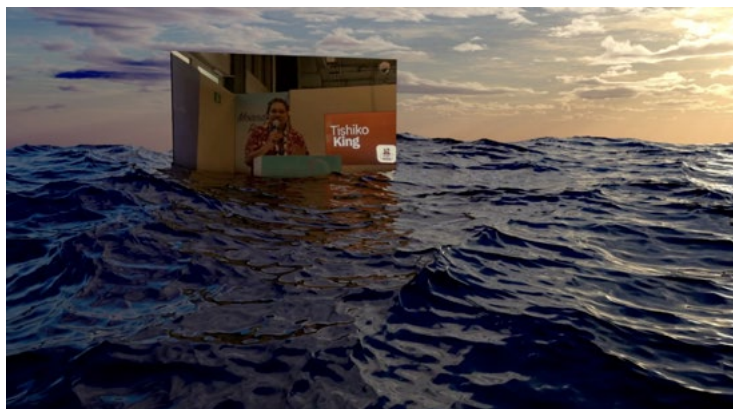
Between Advocacy, Journalism, and Law

Schindler House

18.6.–13.9.2026

Curators: Andres Lepik, Lisa Luksch (in partnership with the Architekturmuseum der TUM at the Technical University of Munich)

Through seven case studies, this exhibition delves into the emergent field of visual investigation, exploring how architecture operates in the sphere of tension between advocacy, journalism, and the law, as well as in the pursuit of justice and accountability. Human rights violations are more present in the public domain than ever before, not least due to the ubiquity of image sources: smartphones, satellites, surveillance equipment, and police body cameras produce large volumes of audiovisual material that documents violent and repressive incidents, as well as persistent injustices. Newsrooms, district attorney's offices, and human rights organizations have become increasingly involved with processing and contextualizing these data streams, in respect to both breaking news as well as investigative journalism and accountability mechanisms. Interdisciplinary teams composed of architects, filmmakers, and computer scientists, among others, employ a diverse constellation of instruments and methods to analyze violations across time and space.



VISUAL INVESTIGATIONS: Between Advocacy, Journalism, and Law

What is Owed: Taking the Climate Crisis to the World's Court, 2024

Video still

Directed by Suneil Sanzgiri, in collaboration with Pacific Islands Students Fighting Climate Change, World's Youth for Climate Justice, SITU Research, and University of Chicago Law School's Global Human Rights Clinic

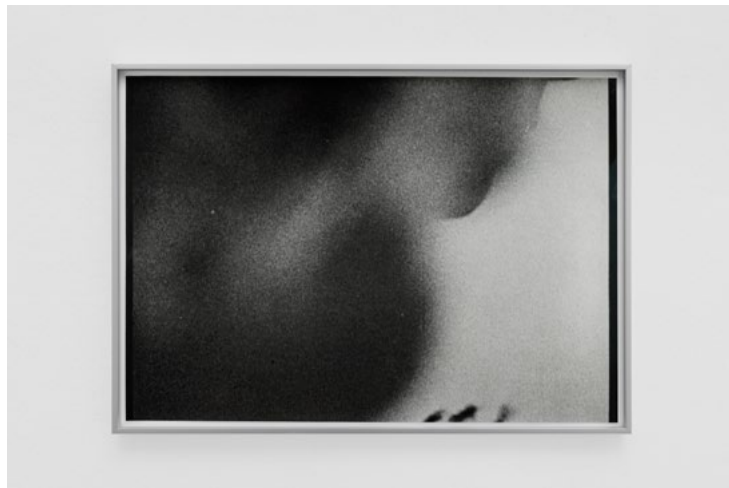
© Courtesy of the artist and SITU Research, 2024

FINAL PROJECTS LIX

Mackey Apartments und Garage Top

10.–13.9.2026

FINAL PROJECTS: GROUP LIX presents new works by MAK Schindler fellows Alexandra Kahl, Sarah Silbernagel, and Simon Lässig. The exhibition marks the conclusion of the 59th Artists- and Architects-in-Residence Program at the Mackey Apartments.



Simon Lässig, *In a room of 497 × 239 cm, each wall measuring 250 cm in height, a window of 146 × 134 cm on the left wall, a door of 111 × 200 cm on the wall facing me. Being without motion, I look at the other, measure myself against every movement they make, for I see what they see and see it as they see it: without colour, as angles and distances*, 2025

Gelatin silver print on ORWO paper, aluminum frame

© Courtesy of the artist; FELIX GAUDLITZ, Vienna; LC Queisser, Tbilisi and

Kunstverein München e. V.; photo: CL / Lutz / Lässig

SOCIAL HOUSING VIENNA— LOS ANGELES

Schindler House

22.10.2026–17.1.2027

Curator: Beth Stryker, Michael Obrist, Sabine Pollak

Through case studies, *SOCIAL HOUSING VIENNA—LOS ANGELES* examines how architecture and housing intersect. Based on architectural models, drawings, photographs, and building materials, the exhibition presents ten trailblazing projects that reflect the diversity of experimental housing designs in Los Angeles and Vienna, including novel approaches that make it possible to live affordably in metropolises against a backdrop of climatic and social political crisis.

The housing crisis in Los Angeles is well known, but not well understood. In contrast to Los Angeles, the city of Vienna, with over 200,000 units of social housing at its disposal, considers housing to be a human right. With an emphasis on architecture outside of conventional development models (capitalist, speculative, and for-profit), the exhibition explores how city councils, architects, and local authorities can spur radical initiatives by adopting the fresh ideas, new concepts, and civic initiatives cropping up in Vienna and Los Angeles. It also probes the complex interplay between civic responsibility, social trust, and architectural design.



Karl-Marx-Hof, 2009
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WOMEN OF THE WIENER WERKSTÄTTE

A cooperation between the Jewish Museum, New York,
and the MAK, Vienna

The Jewish Museum, New York

17.7.–15.11.2026

Curator: Kristina Parsons

Research Advisor: Anne-Katrin Rossberg, MAK

The exhibition will be shown with a concept based on the MAK's 2021 exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*. With this internationally acclaimed exhibition, the MAK directed attention to women designers who have garnered little notice thus far, while having substantially broadened the spectrum of the Wiener Werkstätte.

The focus of the exhibition in the Jewish Museum will be on the contributions of Jewish women artists, who made up around a quarter of the designers working for the Wiener Werkstätte (WW). After the "Anschluss," some of them, like ceramic artist Susi Singer, emigrated to the USA. Already in 1928, Vally Wieselthier moved to New York, where she was very successful. Based on the MAK's extensive WW Archive, the exhibition shows a cross-section of the artists's works.



Susi Singer
Couple in love, ca. 1920
© MAK/Kristina Wissik

MAK on Stubenring

HELMUT LANG
SÉANCE DE TRAVAIL 1986–2005
Excerpts from the
MAK Helmut Lang Archive
MAK Exhibition Hall (ground floor)
10.12.2025–3.5.2026

FELIX LENZ
Soft Image, Brittle Grounds
MAK Gallery
11.2.–26.7.2026

Reinstallation:
VIENNA 1900—
Everyday. A Total Work of Art
MAK Permanent Collection
from 25.2.2026

URSI FÜRTLER
Textile—Abstract
MAK Forum
18.3.–14.6.2026

New Presentation:
MAK PERMANENT
COLLECTION TEXTILES
AND CARPETS
from 25.3.2026

BARBARA PFLAUM
Showcases of Everyday Life
MAK Works on Paper Room
15.4.–16.8.2026

HYPE AND HIGH CULTURE
75 Years of the Vienna Festival
(Wiener Festwochen) in Posters
MAK Poster Forum
21.4.–20.9.2026

VALLY WIESELTHIER
Ceramic Sculptor
Central Room MAK Design Lab
29.4.2026–10.1.2027

CHRISTOPH SCHLINGENSIEF
It's Not My Problem Anymore!
MAK Exhibition Hall (upper floor)
13.5.–13.9.2026

THOMAS DEMAND
Rooms That Dream of the Past
MAK Contemporary
27.5.2026–24.1.2027

GLANZSTÜCKE
Van Cleef & Arpels High Jewelry
× Masterpieces from the MAK Collection
MAK Exhibition Hall (ground floor)
10.6.–27.9.2026

KATERYNA LYSOVENKO
Borderland
MAK Forum
16.9.–18.10.2026

20 Years of VIENNA DESIGN WEEK
A City Full of Posters
MAK Poster Forum
29.9.–1.11.2026

ARCHITECTURAL
CONSTRUCTION KITS 1890–1990
Plenty to Play With!
MAK Works on Paper Room
and DIREKTION FÜR ALLE!
7.10.2026–14.3.2027

Cooperation with WIEN MODERN
MAK Forum
28.10.–29.11.2026

100 BEST POSTERS 25
Germany Austria Switzerland
MAK Poster Forum
11.11.2026–4.4.2027

MAK Film Forum
JOSEF DABERNIG
MAK Forum
9.12.2026–31.1.2027

BEFORE DARK
Viennese Interior Design
in the Interwar Period
MAK Exhibition Hall (ground floor)
16.12.2026–2.5.2027

MAK Geymüllerschloß

THE WELL-DRESSED TABLE
9.5.–1.11.2026

Josef Hoffmann Museum, Brtnice

JOSEF HOFFMANN
AND THE POLDI PHENOMENON
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International Exhibitions

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WIENER WERKSTÄTTE
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17.7.–15.11.2026

Museum of
Applied Arts

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