



Annual Report
2023

M

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Cover

Decanter, 1913; crystal glass, cut
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MISSION STATEMENT

The MAK is the second oldest museum of applied art in the world. Founded in 1863 as the Imperial Royal Austrian Museum of Art and Industry with the aim of serving as both a sample collection and an educational and training institution, it represents the fruitful combination of past and future, of applied and fine art. Ranging from the Middle Ages to the present day, our collection's outstanding examples of artistic creativity run the gamut from applied art, design, architecture, and fashion to contemporary fine and digital art.

WE BELIEVE IN THE POWER OF CREATIVITY.

The MAK approaches its core missions—collecting, researching, and educating—in the context of the forward-thinking and sustainable development of our society and environment. Our narrative revolves around the impact and power of art and design, and how our understanding of history can enable us to tap into this in response to the challenges of both the present and the future.

WE STAND FOR DIVERSITY, INCLUSION, AND SUSTAINABILITY.

Our diverse topics and educational formats aim to start a socially relevant and lively dialogue with a broad and diverse public, all of whom are welcome in our museum. We encourage reflection related to everyday life, with the aspiration that every time visitors come to the MAK they find enrichment, inspiration, and guidance. To this end, we are in constant communication with the most interesting creatives of our age, at home and abroad, visionary and interdisciplinary. We want to be open to the future and make it accessible to all.

2023 was an active year for the MAK in which we were able to show off our collection with a program that paid tribute to individual artistic approaches and materials, as well as to both historical anniversaries and the digital present.

Much was achieved that had been on the new general director's list of plans when taking office in the autumn of 2021. For instance, some building projects were completed, such as the new cloakrooms, the digital guidance system, and the opening of the wonderful MAK Contemporary room.

With the show *THE FEST*, the exhibition and educational programs focused on the breadth of our collection at the start of the year under the umbrella of celebration. Delicate glass and chandeliers by the Lobmeyr company sparkled in *GLITZ AND GLAMOUR, HARD/SOFT* brought together monumental and fragile contemporary works in textile and ceramic, and both */imagine:* and *WONG PING: edging* immersed visitors in digital art. Solo shows on Felice Rix-Ueno, Rosemarie Castoro, and Gertie Fröhlich continued our series introducing women artists who were given too little recognition in the past. And with Birke Gorm, Lili Reynaud-Dewar, Sonja Bäuml, Anne-Sophie Berger, and Flora Miranda we turned our attention to contemporary women's art.

Other exhibitions illuminated topics like "folds," the Vienna World's Fair of 1873, and critical consumption and fast fashion. The two displays *woom bikes* and *100 BEST POSTERS* provided a forum for design.

In 2023 we were able to expand and enrich our collection, continue our digitalization project, and press ahead with research—while ever-conscious of the importance of sustainability.

All this was only possible thanks to our dedicated team, to whom we would like to express our gratitude for their good work and the positive atmosphere in the museum.

We would also like to thank all our supporters for their commitment and conviction that exploring applied art is always also about exploring the future we believe in.

This year we look forward to more personal encounters and enriching discussions.

Lilli Hollein and
Teresa Mitterlehner-Marchesani

Teresa Mitterlehner-Marchesani, Managing Director, and
Lilli Hollein, General Director and Artistic Director, 2024 © MAK/Christian Mendez



The MAK in Numbers

280

artists involved

4

sites

2 in Vienna
1 in Brtnice
1 in Los Angeles

28

exhibitions

3,556

objects shown

1,901 MAK Objects
1,655 loans

358

balls of wool crocheted

112

bullshit statements collected

8

nude models

50

events

13 press conferences
13 openings
9 open formats
5 previews
3 symposia
2 clothing swaps
2 book presentations
1 artists' fest
1 carnival party
1 rave

20,547

MAK Guide visitors

26

blog entries

12,151

unique blog visitors

4,000

press clippings in print, online, radio,
and TV articles

3,102

podcast listeners

1,974

Instagram stories

5,717

views on YouTube

171,605

visitors (MAK overall)

29%

international visitors
(MAK Vienna)

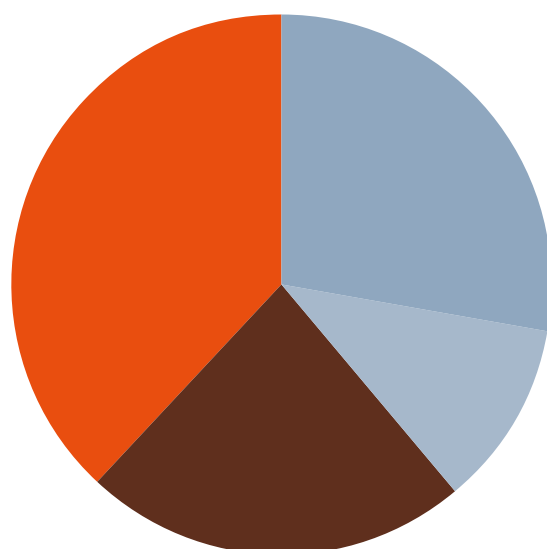
Top 3 countries:
Germany, France, USA

16,862

U19-year-old
visitors

+43% compared
to 2022

Breakdown of admissions by type



38%
reduced admission

23%
full price admission

28%
free admission

11%
free admission U19

Opening

Janina Falkner^{JF} in conversation with Christina Dörfler^{CD} and Brigitte Heiden^{BH} on the MAK's close contact with its community.

Christina Dörfler, teacher at the KunstModeDesign Herbststrasse and artist

Brigitte Heiden, painter, mediator, and *MAK-it!* participant

Janina Falkner, Head of MAK Education and Outreach



© Christina Dörfler



© Brigitte Heiden

JF Christina, your class was in an intensive discussion about fashion and sustainability with the artist Anna Schwarz for a whole school year and created an impressive upcycled collection. In your opinion, what influence did this project have on the students?

CD An important aspect that had a lasting impact on the students was the process of discussion and critical contemplation of complex topics, both on a theoretical and a practical level. By talking about it with experts and applying such a wide range of methods like closet analysis, exhibition visits, discussions, and taking items of clothing apart and putting them back together using craft techniques, the students acquired important tools and competences that they can use when realizing other projects.

JF To what extent did your project increase awareness of sustainability in the context of school lessons?

CD Significantly, because the discussion is still lively and ongoing, and it even led to a senior writing a research paper on sustainable dyeing using plant dyes on textiles. The students are growing their own plants for dyeing and sharing their knowledge with the community.

JF You're not only a teacher but also an artist. In 2023 you designed and ran a *MAK-it!* event. How important is it for you to share artistic ideas and skills with the community, also outside school?

CD The transfer of knowledge and my participative practice as an artist and educator in the field of sustainability are matters that are very close to my heart. The *MAK-it! Ink Lab*, which was about producing inks from plant dyes, was a very enriching experience and a great opportunity to share knowledge and expand the dyeing community.

JF Brigitte Heiden, you are our most die-hard *MAK-it!* participant and have so far attended every single *MAK-it!* workshop since the program's inception. What is it that you find so special about the series?

BH The way it is conceived, planned, and realized is *extremely topical!* Hats off for the selection!!! (... and for the wonderful rooms in which the workshops are held)

JF Is there any one workshop that you found especially memorable?

BH Looking back, the workshop with the designer who came from the Netherlands, Basse Stittgen—a *MAK-it!* in which bioplastic was made from organic waste—is still fresh in my mind and emotions, because despite still working on getting the process development off the ground, Stittgen has imposed a reciprocal banner on the plastic industry. Yes, I consider this innovator an extraordinary pioneer in our plastic-ridden society. As a painter and product designer, my highs were taken to the max by the mixing and combining of and with plant dyes with Christina Dörfler, an enchanting artist whose preparation for the event was outstanding ...

Wide Range of Topics

Fresh, critical, and above all creative takes on the MAK Collection enriched the museum's varied program once again in 2023. The spectrum of exhibitions, educational formats, and approaches to the MAK's diverse fields of knowledge reflected the different target groups to which the museum is increasingly open.

The exhibitions concentrated on subjects with sociopolitical relevance that were intended to serve as a basis for discussion. They ranged from a critical reevaluation of the portrayal of the "Orient" at the Vienna World's Fair of 1873 to exploring the potentials of artificial intelligence for forward-looking architectural utopias. An anniversary show made it possible to experience glass art in a multisensory way, while a critical focus on hyper fast fashion helped raise consciousness of responsible consumption.

The educational and supporting program offered multifaceted approaches to this range of topics: from free audio guides to interactive "hands-on stations," closet analyses, experimental and classic guided tours, exclusive workshops, open formats like Open Crocheting, Speed Bullshit Dating (repartee training against sexism), or artistically designed parties.

Furthermore, in the *Conversation Pieces* format figures from various communities took a selection of objects from the MAK Collection or temporary exhibitions as a basis for discussing the overlooked history of women artists, Techno-Orientalism, rave culture, cultural appropriation, the phenomenon of folds, racism in the living room, and much more.



The Hong Kong artist Wong Ping at his exhibition *edging*. Courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles & Kiang Malingue, Hong Kong/Shanghai © kunst-dokumentation.com/MAK



View of the exhibition *ROSEMARIE CASTORO: Land of Lashes*, in the foreground: *Mountain Range* (2003–2006), in the background: *Party of Nine* (Brushstroke) (1972) © MAK/Georg Mayer



View of the exhibition */imagine: A Journey into The New Virtual*, top: Still from the short film *Planet City* (2020) by Liam Young © eSeL.at—Lorenz Seidler; bottom: *Earth Mother, Sky Father* (2019) by Kordae Jatafa Henry © kunst-dokumentation.com/MAK

Diversity and Inclusion

In 2023 the MAK was able to further expand its engagement for an accessible educational program and collaboration with diverse communities. For example, the MAK Friday Labs offered students the opportunity to work together with designers, artists, or scientists free of charge, which enabled us to reach school classes that had been unable to participate in museum workshops in the past for financial reasons. In collaboration with the designer Theresa Hattinger, a joint flag was created for a culturally diverse class community that also includes students who came here as refugees. Students with hearing impairments and mental health conditions experimented with the microbiologist Manuel Selg using petri dishes and observed at regular intervals how their skin's microbiome continued to grow in the museum. From September the MAK succeeded in extending its reach thanks to a collaboration with the initiative Educational Opportunities in Vienna (Wiener Bildungschancen), managing to increasingly appeal to elementary, middle, and special schools.

The MAK Education department again worked closely with the queer community in 2023, for example organizing a make-up workshop with the drag queen Pandora Nox, during which participants transformed themselves into mysterious hybrid creatures before celebrating the queer party series *Rhinoplasty*. In addition to dialogue tours on queer Vienna's festival culture and exhibition tours with the drag queen Catrice Liberty, there were also readings from queer children's literature for kindergartens and elementary schools. Diversity also played a major part in the discursive program, including in a discussion about queer readings of collections with the fashion designer Anna Menecia Antenete Hambira.



THE FEST: Practical Practice—Dinner & Artists' Fest at the MAK, 13.4.2023
© Julia Dragosits/MAK

Awards

The joint esprit and creative collaboration with the advertising agency Demner, Merlicek & Bergmann / DMB. for the MAK's image campaign were celebrated in 2023 by numerous national and international prizes: gold at the ORF-Awards (ORF-Onward), Austria's most attractive out-of-home art and cultural subject at the "Kunststück" cultural awards by KULTURFORMAT, as well as best display and mobile ad at the iab webAD; silver at the EFFIE Awards by the IAA – International Advertising Association (Brand Experience category), as well as at the Media Awards (excellent media innovation). The campaign won silver and bronze (creative media, OOH classical advertising, digital craft, OOH special advertising, and online ads) at the Venus Awards of the CCA (Creative Club Austria). At the prestigious ADCE Best of European Design and Advertising Awards, the campaign won bronze twice (interactive campaigns and out-door).

By using simple wordplay, scope was created for communicating the MAK's varied content with a certain light-heartedness. "Our aim was to design a campaign that would speak to a broad audience and encourage them to visit the MAK. The awards we have received so far, as well as winning the EFFIE, are further proof for us that this concept works, and we're delighted to see how effective it has been for the MAK," says Marcello Demner, Managing Director of DMB. Having had such great resonance, the campaign will continue over the coming years with other subjects.



MAK image campaign, City Light © Carolin Köpruner



MAK General Director Lilli Hollein and the former rector of the University of Applied Arts Gerald Bast inaugurating the gate connecting the MAK Garden to the university. © MAK/Georg Mayer

The opening of the garden was celebrated again with an evening of performance on 3.10.2023. © MAK/Theresa Schnöll

Connections

Since early summer 2023 the ample MAK Garden, which is surrounded by the two MAK buildings (Stubenring and Weiskirchnerstraße) and the *MAK Terrace Plateau* (planned and constructed by Peter Noever, 1991–1993), has been accessible to all, free of charge. It was officially opened as *KUNSTRASEN [ARTificial Turf]* on 16.5.2023 and now invites the public to spend time there and/or get in the mood for visiting the MAK in good weather during the museum's opening times from early summer to late fall.

By sending this strong signal that it is opening its doors physically and metaphorically, the MAK also succeeded in strengthening its connection to the third district/Wien Mitte and creating a visible symbol of its close connection with the neighboring University of Applied Arts Vienna. Both a separate entrance from the Fritz Wotruba Promenade over the River Wien and a new connecting staircase to the university were specially made for this purpose.

The two institutions were in close communication during the realization of the *KUNSTRASEN [ARTificial Turf]*: for the campaign and its subject, the MAK cooperated with the university's ideas class. Of the numerous proposals, the project by the students Nora Delugan and Vitus Vogl-Fernheim was chosen, who are also responsible for the presentation of the *KUNSTRASEN [ARTificial Turf]* on social media and designing its signs and pictograms.

On 3.10.2023 the garden's opening was celebrated again, this time with a dense program of performance in cooperation with the university's department of transmedia art. On this festive evening, the MAK also welcomed the new rector of the University of Applied Arts, Petra Schaper Rinkel, the day after her inauguration.

Developed together with the Institute of Language Arts at the university, the MAK's new closing-time announcement could also be heard for the first time that evening. Of the many ideas, it was the artistic sound-text-collage *Das Außen äußert sich beiläufig – Did you recognize it as a whole?* [The Outside Expresses Itself in Passing] by Fred Heinemann, Valerie Prinz, and Leonie Ziem (sound design: Noah Rachdi) stood out. At the end of the museum's opening hours, it invites visitors to connect their experiences at the museum with the reality of their own lives and come back soon.

"Good bye. Let us end. At the beginning."

Fragment from the MAK's new closing-time announcement

Renovation and Architecture

On 12 December 2023, coinciding with the opening of the major exhibition *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, the MAK opened the new cloakroom in the main building on Stubenring that was designed with the architecture firm Kuehn Malvezzi. Largely reusing the existing furnishings, it was moved from the ground floor to the lower ground floor and offers a generous 109 m² of space to make visitors' arrival at the MAK's main entrance more comfortable.

The new MAK cloakroom is one of numerous architecture and infrastructure projects in 2023 that have helped to make the MAK a more open place and visits to the museum more special.

274 m² of new exhibition space for contemporary approaches to art and design are now available in the newly adapted MAK Contemporary room. Together with the architect Michael Wallraff, the former Permanent Collection Carpets, which will be redisplayed above the Permanent Collection Vienna 1900 in 2025, was completely renovated—including the addition of a new sliding door, the reactivation of the underfloor heating and cooling, and completely new lighting.

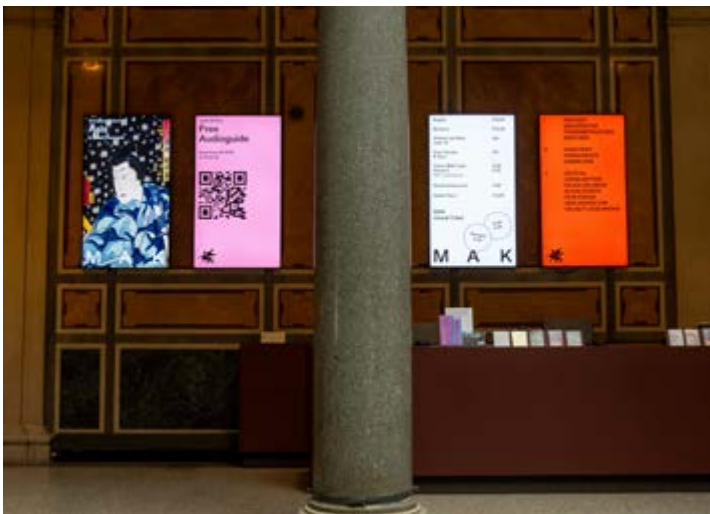
A new level of comfort, contemporary design, and pleasant colors can be found in the MAK's toilets, redesigned with the architect Claudia Cavallar, which were completed in December 2023 after a three-year construction phase. Five of six public toilets are now accessible and some of the WCs in the building on Stubenring are now gender-neutral in line with the MAK's commitment to diversity.

Another change to make the museum more open was the largely digital guidance system developed with Kuehn Malvezzi and implemented at the end of the year. 27 monitors support an intuitive orientation throughout the building and provide up-to-date information about the program.

A total of eleven elaborate projects were implemented by the MAK's Facility Management team in 2023, including the replacement of the elevator, the expansion of the distance cooling connection, the almost complete conversion of the lighting to LEDs, the extensive renovation of internal windows, as well as new shades and film to protect the MAK Permanent Collection Empire Style Biedermeier in the main building on Stubenring from the sun.



MAK Cloakroom © MAK/Christian Mendez



Digital guidance system © MAK/Nathan Murrell



MAK Toilets © Robert Bodnar

274 m²

new exhibition space
for contemporary approaches

109 m²

new cloakroom

27

new guidance
system monitors

6

new public toilets

5

accessible WCs

95%

energy-saving LED lighting

Lilli Hollein^{LH} in conversation with Wilfried Kuehn^{WK} about the demands on designing spaces for art.

Wilfried Kuehn, Partner at the
architecture firm Kuehn Malvezzi,
Professor of Spatial Design,
TU Wien

Lilli Hollein, General Director and
Artistic Director, MAK



LH The Kuehn Malvezzi firm's concentration on art spaces is long, intensive, and diverse. What I treasure about our contact with you is that you have a sensitive and extremely sympathetic approach to art and at the same time understand the demands of modern-day museum operations. The aim was to make the MAK more open. What do you consider to be the museum's main strengths? What were the findings of your research?

WK The MAK is an ensemble of diverse collections and buildings. Its opening via the garden to the Wotruba Promenade is just as important as making the large atrium of Ferstel's building an expanded urban space. In the ideal Nolliplan of Vienna, it should be represented in white, not black. Opening up the atrium to all visitors as a public Viennese living room, without the need for a ticket, and making the various rooms of the ensemble easy to locate and access, was one of the priorities of our intervention.

LH We opted for digital screens as our guidance system in the historical rooms—and I think it works exceptionally well! Do you want to make the case for it anyway?

WK Today, information is quick and fleeting, yet simultaneously detailed and full of images, especially in museums. As beautiful as print can be, it cannot do justice to the abundance of demands made

of a contemporary guidance system. Since Steve Jobs made the display a design object at the intersection of hard- and software, it has also represented the museum—with its role in exhibiting and presenting—as a large screen.

LH Moving the cloakroom down to the lower ground floor has enabled an unobstructed first impression of the building and a well-organized cloakroom in a large space. What in your opinion are now the biggest challenges that visitors present to museums today or that are related to a new kind of visitor behavior?

WK Visitors to an exhibition are after all not consumers, but active producers of culture. They do not want to be served but challenged and to find stimuli and indeed space for that. Instead of ticket halls, we need public spaces in between and foyers as spaces for action by artists and visitors alike.

Engagement

Anna Adamek^{AA} in conversation with Ursula Kunodi^{UK} on volunteer work and mutual enrichment.

Ursula Kunodi, Coordinator of MAK Volunteers

Anna Adamek, MAK Communication & Marketing, Head of the MAK Volunteers project



AA Ursula, why do you do so much for the MAK?

UK When I retired, I wanted to start volunteering. As the MAK has been my favorite museum for many years now, it seemed only natural to get involved here.

AA What motivates you in your work as the coordinator of the team of volunteers and in your work in visitor and art information?

UK What's special is that the MAK Volunteers are a very heterogeneous group, with many fascinating personalities. The work we do together is always interesting and fun. Likewise, talking with our colleagues at the MAK is always a pleasure: their creativity and professionalism are an inspiration. Visitor and art information provides the opportunity of welcoming visitors, entering into conversation with them, and responding to their specific interests and wishes.

AA What is your favorite place, your favorite object at the MAK?

UK My favorite place at the MAK is the Kaminzimmer, where the original interior coincides with functional meeting-room furniture. I feel especially

comfortable there when surrounded by the team. Choosing *one* favorite object is very difficult, but if I had to pick one, it would be the frieze *Die sieben Prinzessinnen* [The Seven Princesses] by Margaret MacDonald Mackintosh. It's always a joy to look at it.

If you too want to join the MAK Volunteers, we would love to hear from you at anna.adamek@MAK.at

(young)MAK

Since 2021 (young)MAK, a collective of young adults between 18 and 26 years old, have been involved in developing the museum's events program. With their passion for design, art, performance, and much more besides, diverse series of events (Open Crocheting, Open Life Drawing, raves, clothing swaps) for a young audience have been organized. (y)MAK sees itself as a platform with which to give people from their age group insights into the museum (including behind the scenes) and hence new perspectives. It is also an opportunity for the MAK to be inspired by the diverse and different points of view, as well as the élan, of y(MAK).

Having admitted new members in the fall of 2023, another diverse program is being implemented and (y)MAK is actively shaping everyday business at the MAK. Keep up to date and follow (y)MAK on Instagram at @ymak_vienna.

"With the open formats, everyone is welcome and invited to join in. It's important to us to create an open atmosphere in the Columned Main Hall and for everyone to feel welcome." "We want to make visitors curious and make encounters possible." "With (y)MAK we are definitely bringing new people into the museum."

**Matthias, Sophia,
and Christina from (y)MAK**



Open Crocheting/Tufting "Tulipomania" with the textile artist Bettina Willnauer
© MAK



Open Crocheting by (y)MAK © MAK



In a bookbinding workshop the fellows designed their own research diaries.
© MAK/Nargol Gharahshir



In the Summer Atelier sculptures were made from the bioplastic lignin.
© MAK/Nargol Gharahshir



Together with the designer Basse Stittgen, the children conducted research in the Young Designers' Kitchen, a kind of "super lab." © MAK/Nargol Gharahshir

Young Science

Via its young science program, in 2023 the MAK offered children and young adults the opportunity to explore design, environmental protection, and innovative technology. For example, two one-week research workshops were offered for the first time during the summer vacation. Together with the designer Basse Stittgen, the young people investigated the world of design and sustainable everyday lives. They were able to produce bioplastic from urban materials in the newly developed Young Designers' Kitchen, a kind of "super lab," and press jewelry from Viennese natural resources. Even distilling fragrances, making paper, and sculpting wood were on the program. Afterward the results could be admired in the MAK Columned Main Hall.

There was also a comprehensive program on the topic of sustainable consumption. Among other things, we reflected together with students on the difficulty of fashion trends and our relationship to our own closets, with us developing various strategies for circular use. The students from the KunstModeDesign Herbststrasse designed their own anti-fast-fashion collection

(the "Upcycled Collection"), which was presented on a catwalk in the MAK Columned Main Hall—a collaboration that also gave rise to the popular school workshop "Tailoring for Change," which has become a permanent feature of the MAK Education program since 2023. As part of a workshop jointly developed with the company J. & L. Lobmeyr and the POLKA designstudio, students could gain practical insights into glass production and try their hands at engraving.

Furthermore, the MAK regularly offered school classes the opportunity for cost-free creative research together with designers, artists, or experts in the context of the MAK Friday Labs. Experiments with petri dishes or planning a neighborhood revolving around resource-conserving clothing production were part of the program.

Creative Community

Once again, the close collaboration with designers and artists went far beyond the exhibitions in 2023. With innovative workshops the MAK became an urban meeting place for co-creative design. Together with creatives education formats were developed, discussed, and realized. *MAK-it!*, the new series of workshops for adults, proved very popular, in which participants were able to work with contemporary artists and designers like Birke Gorm, Thomas Hörl, Theresa Hattinger, mischer'traxler studio, Paula Strunden, and Marion Bataille and Fanny Millard. Diverse (craft) skills like costume construction, rug tufting, various folding techniques, programming virtual avatars, plaster sculptures on the topic "banquet tables," and drag make-up could be tried out here, giving participants insights into artists' ways of working. It was also possible to get the young generation, especially school students, interested in collaborating with artists and creative activists.

The MAK's program of discussions also called on the creative community. In the context of the *Conversations Pieces*, MAK Educators and Curators discussed select objects from the MAK Collection or a temporary exhibition with artists, experts, and figures from various fields of knowledge and communities a total of 14 times. The subjects discussed include our fascination with folds with Elfie Semotan and the question *Can rave save culture?* with Bogomir Doring.

In addition to the numerous openings and previews, celebrations were also held with the creative community last year at the Geymüllerschloß, the costume ball, the opening of the KUNSTRASEN [ARTificial Turf], and not least the artists' fest, the practical practice for the exhibition *THE FEST*.



MAK-it! Paradise Rug-Tufting Workshop with the textile artist Bettina Willnauer, 3.12.2023 © Lea Sonderegger

MAK-it! Build your Own Virtual Avatar with the VR artist Paula Strunden, 9.9.2023 © Maria Belova



MAK-it! Costume Workshop with the costume designer and artist Noushin Redjaian, 21.2.2023 © MAK

Cooperation

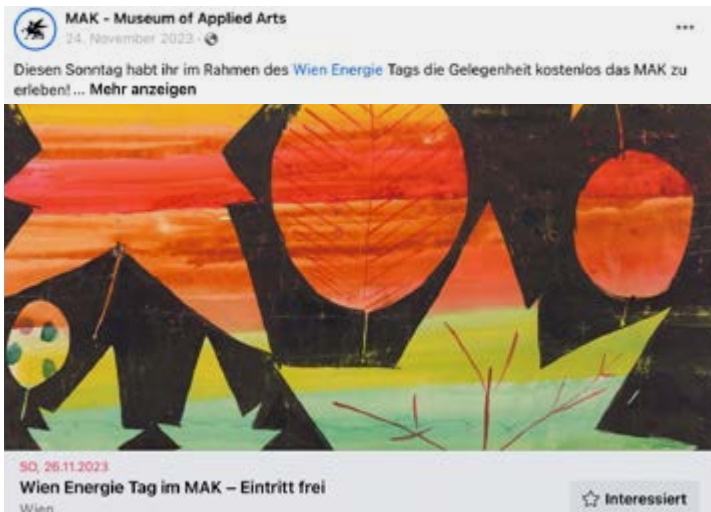
Cooperating with other organizations and together opening up new points of view, has been a matter close to the MAK's heart for many years. Once again in 2023, this made it possible to present exciting content to a diverse audience, for example a workshop discussion with the Swiss architect and Pritzker prizewinner Peter Zumthor and the Austrian composer Olga Neuirth in cooperation with Wien Modern and Musikverein Perspektiven. Realized with Meta and viennacontemporary, the panel discussion *Design & Engagement: Digitalization in a Globalized World* with the designer Stefan Sagmeister, the VR artist Paula Strunden, and Zach Stubenvoll, Head of Brand Design at Meta, attracted not only digital natives to the MAK. There was an animated discussion with architektur in progress on the future of and transformation processes in educational institutions. The longstanding partnership with the VIENNA DESIGN WEEK continued in 2023 with a glass MAK Design Special as the closing event for the exhibition

GLITZ AND GLAMOUR: 200 Years of Lobmeyr, which included a performative workshop for the whole family, talks and guided tours with Leonid Rath, POLKA, and Nives Widauer, an engraving workshop, and a glass harp concert by Susanne Würmell.

Special events in the program were again developed for the Long Night of Museums, Vienna Daughters' Day, the Day of the Monument, the re:pair festival, and VIENNA ART WEEK.



Presentation of the commemorative stamps with patterns by Felice Rix-Ueno and Dagobert Peché. From left to right: Anne-Katrin Rossberg (Curator, MAK Metal Collection and Wiener Werkstätte Archive), Lilli Hollein (General Director, MAK), and Patricia Liebermann (Head of Philately, Österreichische Post AG) © Stefanie J. Steindl



Facebook post about Wien Energie Day at the MAK © MAK



In cooperation with Wien Modern and the Musikverein Perspektiven, a workshop discussion took place at the MAK. © Wien Modern

Sponsors, Patrons, and Friends

The MAK's diverse program, the expansion of its internationally significant collection, the realization of publications, research projects, and educational events is often only possible thanks to valuable partnerships. Support on many levels—from companies, businesses, individuals, and other friends of the MAK—makes a huge contribution to the activities undertaken and offered by this unique museum.

We would like to express our heartfelt thanks to the sponsors and patrons whose commitment and support made so many projects possible in 2023:

Akris for their support of the exhibition *STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix-Ueno (1893–1967)*, Wien Energie for making two days of free admission possible, J. & L. Lobmeyr for supporting the anniversary exhibition *GLITZ AND GLAMOUR: 200 Years of Lobmeyr*, the Thaddaeus Ropac gallery for contributing to *ROSEMARIE CASTORO: Land of Lashes*, woom for their engagement in the context of the exhibition *FOCUS ON COLLECTING 9: woom bikes*, Wien Holding for supporting the show *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient,"* and the Emanuel Layr gallery for contributing to the exhibition *LILI REYNAUD-DEWAR: Rome, 1er et 2 novembre 1975*.

For 30 years the longstanding membership of the MAK Art Society (MARS) has been a true linchpin when it comes to acquiring works of art, realizing exhibition projects and research, and financing publications. Together with the MAK, on 13 April 2023 the MARS extended an invitation to an unusual evening in the context of *THE FEST: Practical Practice—Dinner & Artists' Fest*: 240 guests from the worlds of art, culture, business, and fashion were welcomed to a dinner jointly realized with artists, the proceeds of which benefitted the MAK. The regularly organized MARS Trip took members to Rome from 10 to 12 November, with one major highlight being Rolf Sachs kindly opening his studio for the 14 travelers.

With the MAK Director's Cercle and the International Friends of the MAK Vienna (IFMAK), a group founded in the USA that is recognized as a tax-exempt organization in accordance with section 501(c)(3) of the Internal Revenue Code, the MAK offers various opportunities to become a friend of the museum and play a part in realizing the MAK's vision at the intersection of art, design, and architecture.



In the context of *THE FEST: Practical Practice—Dinner & Artists' Fest*, the MAK together with the MAK Art Society (MARS) extended an invitation to an unusual dinner jointly realized with artists. In the foreground: flower installation by Alma Bektas
© Julia Dragosits/MAK



THE FEST: Practical Practice—Dinner & Artists' Fest
© Andreas Tischler/MAK

Relevance

Judith Anna Schwarz-Jungmann^{JS} in conversation with Albert Kriemler^{AK} on creative intersections between fashion, art, and architecture.

Albert Kriemler, Creative Director of the Swiss fashion house Akris

Judith Anna Schwarz-Jungmann, Head of MAK Press & PR



Albert Kriemler
© Akris

JS For Akris's spring/summer 2024 collection, you were inspired by fabric patterns by Felice Rix-Ueno, one of the most famous artists of the Wiener Werkstätte. How did that come about?

AK Akris has long been connected with the MAK. In April 2023 I had the pleasure of meeting Lilli Hollein as the new director. The visit turned into a spontaneous stroll through the archive, during which three designs suddenly caught my eye: all of them were by Felice Rix-Ueno. Her design for the Wiener Werkstätte fabric *Mohn* [Poppy] was particularly fantastic. Floral designs can be very generic but Lizzi's poppies were different; even now they are still modern, incomparable, and simply great.

JS Your work also explored the Wiener Werkstätte some time ago. How do you combine art or architecture with fashion?

AK For me, fashion is a passion and a joy every day, but now and then I try to explore other topics. Art and architecture give me new angles time and again. There is no *modus operandi*. Often the fusion starts without a plan. It's a purely intuitive, choreographed selection of works, where it's not simply about transferring them to textiles, that would be too banal. Rather, it's about rethinking fashion by considering art and architecture, rethinking fashion's look and feel, cut, print, and appearance. In the end, something feels right, has a place, and is a new *Gesamtkonzept*—or total concept.

JS The early Wiener Werkstätte stood for the *Gesamtkunstwerk*—or total work of art. Is that idea relevant to your work today?



Felice Rix-Ueno, design for the WW fabric *Mohn* [Poppy], ca. 1929 © MAK

AK The union of art and life, of idea and function, is something that always occupies my mind during the design process. A dress should be surprising and good, but above all our fashion must be real and self-explanatory. In its use and in its appearance. I want it to be worn, otherwise I'd probably be in the wrong profession.

JS What made you feel like you were in the right place at the MAK and in dialogue with the collection and experts?

AK I'm constantly impressed by the diversity of the museum and its collection and how the people at the MAK work to combine the past with the present.

The Collection in Context

In the post-pandemic age, there is a growing awareness of museum's significance as a site of participation and communication. We saw 2023 in with a show on festival culture and saw it out with the opening of *HARD/SOFT*, an exhibition demonstrating textiles and ceramics' role as cultural repositories of communities and collectives.

The MAK encouraged self-empowerment in many ways last year. Exhibitions, workshops, and discussion formats inspired audiences to reject their role as uncritical consumers and instead get actively involved in shaping their everyday lives. With its production logic, the limited collection *You're not an Island* by the fashion designer Anna Menecia Antenete Hambira—which can be seen in the exhibition *CRITICAL CONSUMPTION*—represents our responsibility to enter into good commercial relationships and be mindful of our coexistence with the planet.

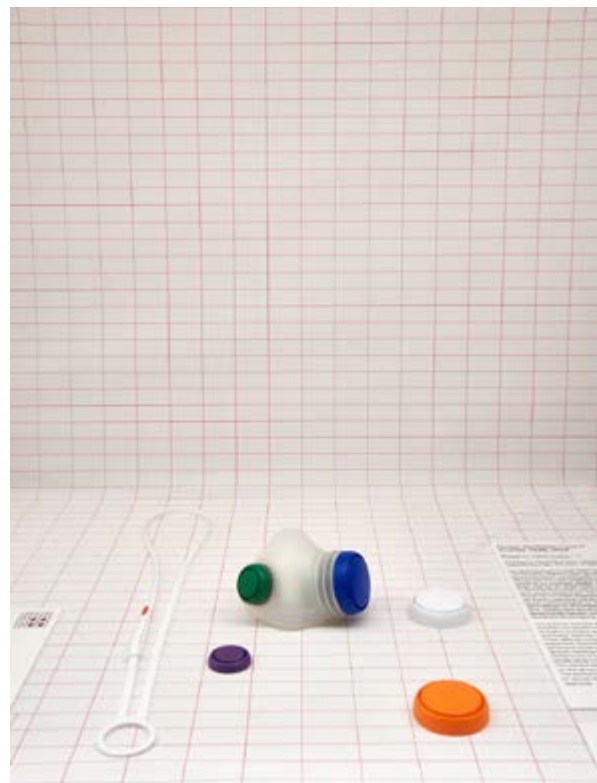
The MAK Collection is a unique concept that differentiates itself from others due to its fusion of art and everyday life. It stands out for being so unremoved from life and teaches us the importance of visions. In 2023 the MAK was interested in more than just the individual meaning of objects. Both the curatorial narratives and the educational efforts emphasized the transformative power art and design can have for shaping communities, democracy, diversity, integration, and cohesion. This approach is always accompanied by a critical consideration of power structures and the paradigms of our coexistence.

With a particular focus on female biographies in the exhibition program and the popular tour format *Everyday Rebels*, the MAK turned a critical eye to patriarchal and heteronormative notions of lifestyles and progress. Hyperconsumerism as a symptom of a society that views individuals primarily as consumers, was challenged, and the ever-topical MAK Design Lab gave pressing topics a platform.

Participation and activism continue to influence the aims of the MAK, whose museum practice is increasingly focusing on including its communities.



View of the exhibition *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"* with a partial reconstruction of the "Arabic Room," which was built in the Austrian Museum of Art and Industry (today's MAK) in 1883 using elements from the Egyptian pavilion from the Vienna World's Fair.
© MAK/Georg Mayer



On show in the MAK Design Lab: Bibi Ho, Mikro Ihrig, Lars Holme Larsen (Airmotion Laboratories), *Woobi Play* (2017), respirator mask for children
© MAK/Georg Mayer

Research

The range of MAK Research Projects in 2023 clearly reflected the museum's diversity and its unique collection.

Decolonization has been at the heart of the museum's work for years now, and in 2022 a research project was launched on the topic: three areas of the collection—Asia, Glass and Ceramics, and Textiles and Carpets—are working on the project funded by the Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKÖES) called *Colonial collection policy? Oriental Museum, Trade Museum, Museum of Art and Industry, and their collection strategies*. In the first year of the project, the focus was on Indian textiles that had entered the collection in the 19th century. The United Kingdom's impact as a colonial power and role model for the collection policy, as well as the importance of international diplomatic networks, were investigated.

Other research projects in 2023 included continued work on the project about the Khevenhüller Chronicle initiated by the MAK Library and Works on Paper Collection together with the MAK Art Society (MARS), expanding the unique online database of bentwood furniture with the support of the Thonet expert Wolfgang Thillmann, a project on Viennese Modernist ceramics, as well as a reappraisal of various collections and archival holdings of the glass manufacturer J. & L. Lobmeyr initiated by the MAK together with the Museum of Decorative Arts in Prague and the Lobmeyr family archive.

Not only in its program and digital agenda but also in its research, the MAK is always concerning itself with digital culture. Since February 2023 the Design Collection, with funding from the Vienna Business Agency, has been exploring the topic of DAOs (decentralized autonomous organizations). All areas of the collection have also contributed to the expansion of the MAK Collection Online and realized comprehensive digitization projects (see pp. 42/43).



Analysis of a majolica plate using X-ray fluorescence, 6.2.2023 © MAK/Anne Biber



UV photograph of the marquetry panels by David Roentgen in the MAK Permanent Collection Baroque Rococo Classicism, June 2022 © Sophie Wolf



Public restoration of the marquetry panels by David Roentgen in the MAK Permanent Collection Baroque Rococo Classicism, 2.3.2023 © MAK/Georg Mayer

Conservation

Making results visible to the public was one of the aims of conservation and restoration at the MAK. Especially with the public restoration of the two large-format marquetry panels from the workshop of David Roentgen (1779), which was completed in July 2023 after ten months of work, the public was able to watch restoration work and conservation research as it happened. These conservation measures will safeguard these invaluable exhibits for many generations. The findings brought to light by X-ray imaging, wood identification, dendrochronology (tree-ring dating), and UV photography, have enriched international research.

After restoring the twelve LED scrolling Signs by the US artist Jenny Holzer, which were the core of the intervention she developed for the Permanent Collection Empire Style Biedermeier in 1993, the artist's spatial concept can now be experienced in full once more.

Similarly, restoration made it possible to display a kimono (designer and executor unknown, after 1927) made from the silk Wiener Werkstätte fabric *Rosenhain* [Rose Copse] designed by Felice Rix-Ueno in the exhibition *STARTS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix-Ueno (1893–1967)*. For the exhibition *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient,"* elements of the "Arabic room" were restored, with a partial reconstruction of the room being put on display as a highlight of the show.

At the MAK Geymüllerschloß iconic clocks from the Franz Sobek Collection were repaired: the bracket clock with four tweeting birds (anonymous, ca. 1850) and a music box (A. Olbrich, 2nd half 19th c.) can now be displayed in working order.



Selected items of vintage fashion in the MAK Design Shop © MAK

Green Museum

The MAK has set itself the aim of being climate-neutral by 2040. For years the museum has been consistent in its efforts to contribute to sustainability and an environmentally friendly future. In 2021 the MAK was the first federal museum in Austria to be awarded the Austrian Ecolabel. Together with the University of Natural Resources and Life Sciences, Vienna (BOKU), it was possible to draw up an initial climate assessment for the MAK in 2023 as part of the research project *Climate-Neutral Federal Museums* (reference year 2019), which serves as the basis for ascertaining the amount to be reduced by 2040. The "Roadmap 2040" lays down measures that will halve the MAK's footprint by that time. The MAK also draws attention to the ecological and climate crisis in its program by presenting solutions in exhibitions and educational formats. For instance, the show *CRITICAL CONSUMPTION (2023/24)* looks at consumption with a critical eye. Sustainability is also taken into consideration when designing MAK exhibitions: we are especially mindful of ensuring the reusability of the exhibition architecture.

With its careful selection of stylish vintage fashion, the MAK Design Shop hosts another of the museum's green initiatives.



View of the exhibition *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, in the foreground two works from the *Abakan* series by Magdalena Abakanowicz (1974) © MAK/Kristina Wissik

Exhibitions 2023

17 exhibitions in the main building on Stubenring alone in 2023 were an impressive reflection of the range of content on offer at the MAK. For example, */imagine: A Journey into The New Virtual* explored virtual space and *HARD/SOFT: Textiles and Ceramics in Contemporary Art* showed how the two media, when in the hands of artists, are capable of overcoming the limitations of material and size and conveying cultural topics. The exhibitions *GLITZ AND GLAMOUR: 200 Years of Lobmeyr* and *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"* revisited the origins of the MAK Collection.

Launched in 2022, the focus on outstanding approaches by women artists was further intensified. The contemporary artist Birke Gorm showed *dead stock* and Lili Reynaud-Dewar displayed her project *Rome, 1er et 2 novembre 1975*. Two important women artists with Viennese roots

were honored with their first solo shows in a museum: *GERTIE FRÖHLICH: (In)Visible Pioneer* and *STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix (1893–1967)*.

A new prestigious exhibition space for contemporary approaches premiered in May 2023: MAK Contemporary. The room opened with *Land of Lashes*, the first solo show in Austria by the New York-based artist Rosemarie Castoro, followed by the solo exhibition *edging* by the Hong Kong artist Wong Ping, one of the most eccentric artists of our age.

The *(CON)TEMPORARY FASHION SHOW-CASE* at the MAK Geymüllerschloß entered its second season with the exhibitions *Anna-Sophie Berger. The Years* and *Flora Miranda*.



View of the exhibition *BIRKE GORM: dead stock* © kunst-dokumentation.com/MAK



View of the exhibition *ENTANGLED RELATIONS—ANIMATED BODIES*, Austria's contribution by the artist Sonja Bäuml to the 23rd International Exhibition of the Milan Triennial in 2022 © eSeL.at—Lorenz Seidler



View of the exhibition *HELP YOURSELF: Julius Deutschbauer—30 Years of Poster Design with the Library of Unread Books* © kunst-dokumentation.com/MAK



View of the exhibition *ROSEMARIE CASTORO: Land of Lashes*, in the foreground the work *Beaver's Trap* (1977) © MAK/Georg Mayer

MAK – Museum of Applied Arts

BIRKE GORM: dead stock
1.2.–25.6.2023
MAK Gallery

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Graphic design: Alexander Nussbaumer

In the MAK Gallery Birke Gorm exhibited nine handmade sculptural figures that symbolize the value of material and work in the context of gender roles. With them, the artist built on an important aspect of her oeuvre: collecting discarded material—*dead stock*.

FOLDS
1.2.–21.5.2023
Central Room MAK Design Lab

Curator: Mio Wakita-Elis, Curator, MAK Asia Collection / Exhibition design: Robert Rüb / Graphic design: Maria Anna Friedl

The exhibition *FOLDS* unfurled the design, physical, and cultural dimensions of folds and displayed extremely heterogeneous exhibits—from works made out of textiles and paper to furniture and paintings to 3D-printed masks.

SONJA BÄUMEL.
ENTANGLED RELATIONS—
ANIMATED BODIES
Official Austrian contribution to the 23rd Triennale di Milano International Exhibition 2022
1.2.–30.4.2023
MAK Forum

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / artistic concept and realization: Sonja Bäuml / Graphic design: Nina Ober

Commissioned by the MAK and funded by the Federal Ministry of Arts, Culture, Civil Service and Sport, Austria's contribution to the 23rd International Exhibition of the Triennale di Milano in 2022 was also made available to the public at the MAK and directed attention to the interconnections between our bodies and the microbial world.

HELP YOURSELF
Julius Deutschbauer—30 Years of Poster Design
29.3.–6.8.2023
MAK Works on Paper Room

Curator: Kathrin Pokorny-Nagel, Head of the MAK Library and Works on Paper Collection/Archive / Graphic design: Maria Anna Friedl, David Jagerhofer (posters)

For 30 years Julius Deutschbauer has been disrupting the cityscape of Vienna with his self-commissioned posters. The MAK exhibited all 208 posters that he has produced so far and invited visitors to events in his constantly expanding *Library of Unread Books*.

LILI REYNAUD-DEWAR
Rome, 1er et 2 novembre 1975
29.3.–6.8.2023
MAK Direktion

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection / Graphic design: Atelier Dreiholz

The installation *Rome, 1er et 2 novembre 1975*, whose title refers to the night when Pier Paolo Pasolini (1922–1975) was murdered in mysterious circumstances, was the focus of this solo show by the French artist Lili Reynaud-Dewar (* 1975).

/imagine: A Journey into
The New Virtual
10.5.–10.9.2023
MAK Exhibition Hall

Curators: Bika Rebek, Architect and Founder, Some Place Studio; Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Exhibition design: Some Place Studio / Graphic design: Process — Studio for Art and Design

With */imagine: A Journey into The New Virtual*, the MAK presented an overview of the manifold design strategies of "The New Virtual" and brought together exciting projects—some of them recently produced—by international architects, designers, and artists. More information can be found at thenewvirtual.org

FOCUS ON COLLECTING 9: woom bikes
24.5.–17.9.2023
MAK Forum

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Graphic design: Bueronardin

As part of the *FOCUS ON COLLECTING* series, the MAK presented the donation of seven children's bikes to the Design Collection: six from the woom ORIGINAL series and a woom NOW.

ROSEMARIE CASTORO
Land of Lashes
24.5.–1.10.2023
MAK Contemporary
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection / Graphic design: Atelier Dreiholz

The first solo show in the German-speaking world by the significant New York-based artist Rosemarie Castoro opened the new MAK Contemporary exhibition room at the MAK on Vienna's Stubenring.

GLITZ AND GLAMOUR
200 Years of Lobmeyr
7.6.–24.9.2023
MAK Exhibition Hall
Guest Curator: Alice Stori Liechtenstein / Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection / Exhibition design: MARCH GUT / Graphic design: Kilian Wittmann, Jakob Mayr

To celebrate 200 years since J. & L. Lobmeyr was founded, the MAK, which has had a close connection with the company from the outset, looked back on the traditional glass manufacturer's diverse and trend-setting products in this show that featured over 300 exhibits.

THE 1873 VIENNA WORLD'S FAIR REVISITED
Egypt and Japan as Europe's "Orient"
28.6.–22.10.2023
Central Room MAK Design Lab

Curator: Mio Wakita-Elis, Curator, MAK Asia Collection / Scientific Adviser: Johannes Wieninger / Exhibition design: Christine Schwaiger, Christa Stürzlinger / Graphic design: Büro Perndl

To mark 150 years since the Vienna World's Fair of 1873, the MAK turned its attention to a critical aspect of this prestigious international exhibition: the presentation of the Orient as an Orientalist construct of the 19th century, considering Egypt and Japan as examples.

CRITICAL CONSUMPTION

30.8.2023–8.9.2024

MAK Gallery

Curator: Lara Steinhäuser, Curator, MAK Textiles and Carpets Collection / Exhibition design: Robert Rüb / Graphic design: Fuhrer, Wien

With *CRITICAL CONSUMPTION* the MAK has turned a critical eye to the fashion industry, which symbolizes like no other consumption, the constant desire for the new, and rapid change.

GERTIE FRÖHLICH

(In)Visible Pioneer

13.9.2023–3.3.2024

MAK Direktion and
MAK Works on Paper Room

Curator: Kathrin Pokorny-Nagel, Head of the MAK Library and Works on Paper Collection/Archive in creative collaboration with Marieli Fröhlich / Exhibition design and graphic design: Fuhrer, Vienna

The MAK mounted the first comprehensive retrospective of Gertie Fröhlich (1930–2020) and immersed itself in her Gesamtkunstwerk—or total work of art—as an artist, Eat-Art activist, graphic designer, and networker of Viennese postwar Modernism.

100 BEST POSTERS 22

Germany Austria Switzerland

27.9.2023–3.3.2024

MAK Poster Forum

Curator: Peter Klinger, Deputy Head of the MAK Library and Works on Paper Collection / Graphic design: studio lindhorst-emme+hinrichs

This was the 18th time that the winners of the annual competition *100 BEST POSTERS: Germany Austria Switzerland* were presented at the MAK. Nine Austrian projects were among the 100 best posters.

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

FOCUS ON COLLECTING 10:

Textile Objects from the Berta and Bernard Rudofsky Collection

4.10.–26.11.2023

MAK Forum

Curator: Lara Steinhäuser, Curator, MAK Textiles and Carpets Collection / Graphic design: Maria Anna Friedl

The MAK showed textiles by Bernard Rudofsky (1905–1988), which THE BERNARD RUDOFSKY ESTATE VIENNA had donated to the MAK from Berta Rudofsky's estate (née Doctor, 1910–2006), together with pieces acquired by the MAK in the 1990s.

WONG PING

edging

25.10.2023–31.3.2024

MAK Contemporary

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Graphic design: Wong Ping, Bueronardin

Wong Ping (* 1984 in Hong Kong), one of the most eccentric artists of our time, causes a furor with his trenchant short films. In his first solo exhibition in Austria, he showed four of his latest animated films in a setting specially created for the MAK.

STARS, FEATHERS, TASSELS

The Wiener Werkstätte Artist Felice

Rix-Ueno (1893–1967)

22.11.2023–21.4.2024

Central Room MAK Design Lab

Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive / Exhibition design and graphic design: POLKA designstudio / Marie Rahm, Monica Singer

The MAK dedicated a highly acclaimed solo exhibition to Felice Rix-Ueno, one of the most remarkable artists of the Wiener Werkstätte. Albert Kriemler, Creative Director of the Swiss fashion house Akris, was inspired by her designs for the brand's spring/summer collection for 2024.

HARD/SOFT

Textiles and Ceramics in

Contemporary Art

13.12.2023–20.5.2024

MAK Exhibition Hall

Curators: Bärbel Vischer, Curator, MAK Contemporary Art Collection; Antje Prisker, Special Projects / Exhibition design: Andrea Lenardin Madden / a l m project / Graphic design: Atelier Dreibholz

Works by some 40 international artists created an impressive narrative about textiles and ceramics in contemporary art—and about the magic of seemingly contrasting media that, when put in the hands of artists, are able to transcend material and cultural boundaries.

Josef Hoffmann Museum, Brtnice

15 YEARS OF THE JOSEF HOFFMANN
MUSEUM

14.6.2022–5.11.2023

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection; Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno / Graphic design: Maria Anna Friedl

This anniversary show reviewed all the exhibitions mounted since the house in which Josef Hoffmann was born came to be used as a joint branch of the Moravian Gallery in Brno and the MAK.

WIENER WERKSTÄTTE SALESROOM

1904 – A Virtual Experience

3.5.2023–31.3.2024

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection; Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno / Graphic design: Maria Anna Friedl

A VR reconstruction of the Wiener Werkstätte's first salesroom, jointly developed by the MAK and the FILMBÄCKEREI FASOLT-BAKER KG, made it possible for visitors to travel back in time and immerse themselves in an early example of interior design from Viennese Modernism.

MAK Geymüllerschloss

(CON)TEMPORARY FASHION
SHOWCASE

Anna-Sophie Berger. The Years
13.5.–20.8.2023

Curator: Lara Steinhäuser, Curator, MAK Textiles and Carpets Collection / Graphic design: Atelier Dreibholz

Anna-Sophie Berger's exhibition *The Years*, the fourth in the (CON)TEMPORARY FASHION SHOWCASE series, focused on the relationship between fashion and time and transcended disciplinary boundaries.

(CON)TEMPORARY FASHION
SHOWCASE

Flora Miranda

2.9.–3.12.2023

Curator: Lara Steinhäuser, Curator, MAK Textiles and Carpets Collection / Graphic design: Atelier Dreibholz

With seemingly futuristic haute couture, the designer Flora Miranda was the fifth artist in the (CON)TEMPORARY FASHION SHOWCASE series to present work in the historical atmosphere of the MAK Geymüllerschloss.



View of the exhibition *FOLDS* © MAK/Georg Mayer



View of the exhibition */imagine: A Journey into The New Virtual* with AIBO7 robots from the installation *The Doghouse* (2023) by SPAN (Matias del Campo & Sandra Manninger) © eSeL.at—Lorenz Seidler



View of the exhibition *GLITZ AND GLAMOUR: 200 Years of Lobmeyr* with a chandelier for the glass and ceramics room at the 1914 Werkbund exhibition in Cologne after a design by Josef Hoffmann (1913) © eSeL.at—Lorenz Seidler



View of the exhibition *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"* © MAK/Georg Mayer



View of the exhibition *LILI REYNAUD-DEWAR: Rome, 1er et 2 novembre 1975* © kunst-dokumentation.com/MAK



View of the exhibition *CRITICAL CONSUMPTION*, left the installation *Fires* (2010) by the artist Ines Doujak, right the video *Return to Sender – Delivery Details* (2022) by the artist group The Nest Collective © MAK/Georg Mayer



View of the exhibition *100 BEST POSTERS 22: Germany Austria Switzerland* © Stefan Lux/MAK



View of the exhibition *GERTIE FRÖHLICH: (In)Visible Pioneer* with the tapestry *Lilien auf dem Felde* [Lilies on the Field] (1976) for the St. Virgil education center in Salzburg © Stefan Lux/MAK



View of the exhibition *FOCUS ON COLLECTING 10: Textile Objects from the Berta and Bernard Rudofsky Collection*, from left to right: woman's blouse made of black Chantilly lace over a beige silk lining (ca. 1940); light turquoise men's vest with tambour embroidery (ca. 1800), reworked as a costume in the 20th c. © MAK/Georg Mayer



View of the exhibition *STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix-Ueno (1893–1967)* © MAK/Georg Mayer



View of the exhibition *WONG PING: edging* with the artist. Courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles & Kiang Malingue, Hong Kong/Shanghai © kunst-dokumentation.com/MAK



View of the exhibition *FOCUS ON COLLECTING 9: woom bikes* © MAK/Georg Mayer



Josef Hoffmann Museum, Brtnice, virtual-reality reconstruction of the Wiener Werkstätte's first salesroom (1904) © FILMBÄCKEREI FASOLT-BAKER KG



MAK Geymüllerschloß, view of the exhibition *(CON)TEMPORARY FASHION SHOWCASE: Flora Miranda* © MAK/Georg Mayer



Preview of the exhibition *FOCUS ON COLLECTING 9: woom bikes*, 22.5.2023:
Felix Kofler (MAK Design Collection), Marlies Wirth (Curator), Lilli Hollein (General Director, MAK), Christian Bezdeka (Designer and Cofounder of woom bikes), and Christof Nardin (Creative Director, Bueronardin)



Preview of the exhibition *GERTIE FRÖHLICH: (In)Visible Pioneer*, 11.9.2023:
© Johannes Kreplan/MAK

Lilli Hollein (General Director, MAK), Marieli Fröhlich (Filmmaker),
and Kathrin-Pokorny Nagel (Curator)

Elisabeth Gürtler (Entrepreneur) attended the preview of the exhibition



Preview of the exhibition *ROSEMARIE CASTORO: Land of Lashes*, 22.5.2023:
Arne Ehmann (Thaddaeus Ropac Gallery), Lilli Hollein (General Director, MAK), and
Werner Pichler (widower of Rosemarie Castoro) © Julia Dragosits/MAK



Preview of the exhibition *GLITZ AND GLAMOUR: 200 Years of Lobmeyr*, 5.6.2023:
Peter Rath (J. & L. Lobmeyr), Lilli Hollein (General Director, MAK), Rainald Franz
(Curator), Teresa Mitterlehner-Marchesani (Managing Director, MAK), and Alice Stori
Liechtenstein (Curator) © Julia Dragosits/MAK



The artist Franz Erhard Walther attended the reception for the opening of the exhibition
HARD/SOFT: Textiles and Ceramics in Contemporary Art, 12.12.2023 © eSel.at



MAK General Director Lilli Hollein and the artist VALIE EXPORT in the exhibition *HARD/SOFT: Textiles and Ceramics in Contemporary Art* © MAK



Preview of the exhibition *STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix-Ueno (1893–1967)*, 20.11.2023: Andrea Unterberger (Akris (Austria) GmbH), Helga Rabl-Stadler (former president of the Salzburg Festival), Lilli Hollein (General Director, MAK), and Carla Rumler (Curator) © Johannes Kreplan/MAK



THE FEST: Practical Practice—Dinner & Artists' Fest at the MAK, 13.4.2023: © Andreas Tischler/MAK:

T. l.: The artists Hanna Putz and Daniel Richter

T. r.: Claudia Cavallar (Architect), Peter Sandbichler (Artist), and Teresa Mitterlehner-Marchesani (Managing Director, MAK)

B. l.: The artists Jakob Lena Knebl and Ashley Hans Scheirl with Martin Böhm (Executive Officer, Dorotheum)

B. r.: Leopold Grupp (CEO, Stölzle Lausitz GmbH), Aliya Brijnath (Group Strategy Development Manager, Zurich Insurance), Lilli Hollein (General Director, MAK), and Cornelius Grupp (Businessman)



Opening of *GLITZ AND GLAMOUR: 200 Years of Lobmeyr*, 6.6.2023
© Julia Dragosits/MAK



Preview of the exhibition *JOSEF HOFFMANN: Falling for Beauty*, Royal Museums of Art and History, Brussels, 5.10.2023 © MAK/Rainald Franz



Opening of *GERTIE FRÖHLICH: (In)Visible Pioneer*, 12.9.2023
© Johannes Hloch/MAK



Opening of *WONG PING: edging*, 24.10.2023 © MAK



Opening of *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, 12.12.2023
© eSeL.at—Robert Puteanu



Opening of */imagine: A Journey into The New Virtual*, 9.5.2023
© Johannes Hloch/MAK



The Faschingsfest hosted by Rhinoplasty in the context of the exhibition *THE FEST*, 21.2.2023 © MAK



Zwettl centerpiece (ca. 1767), execution: Imperial Royal Vienna Porcelain Manufactory, in the background the two marquetry panels from the workshop of David Roentgen (1779), MAK Permanent Collection Baroque Rococo Classicism © MAK/Georg Mayer

Collection

The MAK Collection has been growing steadily for over 150 years and brings together a unique and interdisciplinary variety of objects from—among other things—arts and crafts, art, design, graphic art, architecture, and fashion.

In 2023 the MAK invested €97K in expanding this exceptional collection that was originally founded as a collection of exemplars from the arts and crafts and now unites historical objects with contemporary movements in applied art, design, architecture, and contemporary art like no other institution. As part of its galleries subsidy, the Federal Ministry for Art, Culture, Civil Service and Sport (BMKOES) supported acquisitions from Austrian galleries with purchase costs of €46K. These funds made it possible to acquire e.g., the sculpture *Danke, dass ich danken darf!* [Thank You for Letting Me Say Thank You!] (2023) by the artist Michèle Pagel. The MAK also purchased the vase *Apfelernte* [Apple Harvest]

by Mela Köhler (Augarten Manufactory, 1934) and an embroidered silk picture (1919) by Dagobert Peche. The MAK Art Society (MARS) enabled the museum to acquire, among other things, three tables designed exclusively for *THE FEST: Practical Practice—Dinner & Artists' Fest* by Peter Sandbichler, as well as Andreas Duscha's works *BLOWN AWAY #10* and *BLOWN AWAY #11* (2022) from the series *Tactiles*.

Thanks to donations in the amount of €374K, further important additions to the collection were made, including the space-consuming installation *Ohne Titel* [Untitled] (2012) by Heimo Zobernig and a three-part look by Andreas Kronthaler for Vivienne Westwood from the spring/summer 2018 collection.

636,500

objects in the collection

273,262

objects from the collection accessible online

1,270

objects conserved and restored

707

new acquisitions

1,901

MAK objects in exhibitions

492

loans

192 Belgium
27 Germany
2 Italy
2 Canada
12 Netherlands
229 Austria
3 Switzerland
1 Spain
1 South Korea
13 Czechia
10 UK



View of the exhibition *ALEX KATZ: Sunrise*. Courtesy and copyright of the artist and The MAK Center for Art & Architecture. Photo: Esteban Schimpf

MAK Center for Art and Architecture, Los Angeles

The MAK Center launched the new year with *ALEX KATZ: Sunrise*, with a spectacular roster of visitors including Leonardo DiCaprio, Kendall Jenner, Jennifer Lawrence, and Mark Ruffalo, whose wife Sunrise Coigney was the subject of portraiture. The spring show *SEEKING ZOHN* opened to critical acclaim, focusing on the work of the Austrian Jewish émigré Alejandro Zohn in Guadalajara, Mexico. *SEEKING ZOHN* is about translations and triangulations across the three geographies Vienna, Los Angeles, and Guadalajara in Mexico, through the codependent mediums of architecture and photography.

The fall exhibition *PRINT READY DRAWINGS*, supported by the Getty Foundation's Paper Project Series, presented the fascinating material universe of architectural drawings, including works by Richard Serra, the Eames Office, Gianni Pettena, Lina Bo Bardi, among others. At the Mackey Apartments, we welcomed two groups of artists and architects in residence, with artists Céline Brunko, Marcel Dickhage, Melanie Ebenhoch, Philipp Fleischmann, and Cathleen Schuster, and architects Louise Morin and Simona Ferrari. The annual *GARAGE EXCHANGE* series continued with new projects by residency alumni from Vienna and local Los Angeles artists, including Kerstin von Gabain and Ellen Schafer, and Christian Kosmas Mayer and Gala Porras-Kim, respectively. In support of the MAK Center's annual calendar of programs, three major fundraising initiatives were organized: the *Benefit Dinner*, and two *Architecture Tours*.

144

exhibitions since 1994

340

events since 1994

180

resident artists and
architects since 1994

ALEX KATZ: Sunrise

16.2.–23.3.2023

Schindler House

Curator: Gavin Brown

FINAL PROJECTS: Group LII

10.3.–12.3.2023

Mackey Apartments and Garage Top

SEEKING ZOHN

1.4.–23.7.2023

Schindler House

Curators: Tony Macarena
and Mimi Zeiger

GARAGE EXCHANGE:

Plastic, Plastic, Plastic

21st iteration of the GARAGE EX-
CHANGE VIENNA-LOS ANGELES
exhibition series

Kerstin von Gabain and Ellen Schafer

8.6.–6.8.2023

Mackey Apartments and Garage Top

FINAL PROJECTS: Group LIII

7.9.2023–10.9.2023

Mackey Apartments and Garage Top

GARAGE EXCHANGE:

and yet we grow

22nd iteration of the GARAGE EX-
CHANGE VIENNA-LOS ANGELES
exhibition series

Christian Kosmas Mayer and

Gala Porras-Kim

19.10.2023–7.1.2024

Mackey Apartments and Garage Top

PRINT READY DRAWINGS

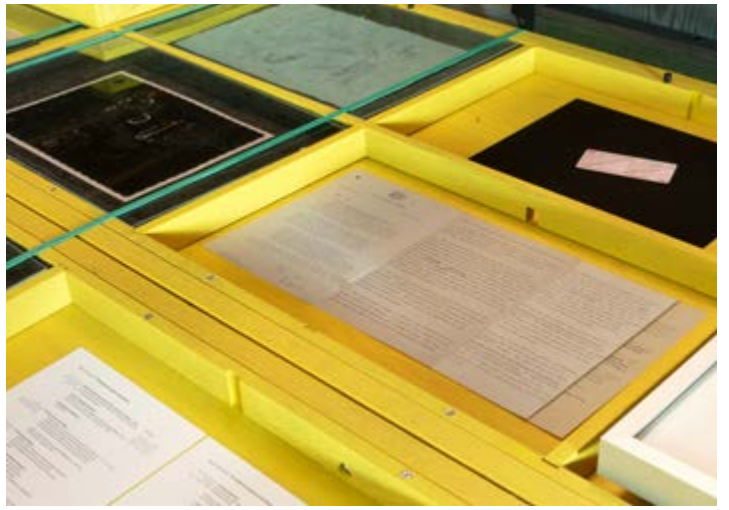
11.11.2023–4.2.2024

Schindler House

Curator: Sarah Hearne

"The MAK's Schindler Residency offers an important opportunity to immerse yourself in the sociocultural environment of the city of Los Angeles. A well-curated program of site visits and studio talks brings you in touch with the city and the art scene, while the duration of six months provides enough free time to develop your own project. Taking part in the residency was really crucial for my artistic practice, it took me in an unforeseen direction that I could only have developed there."

Philipp Fleischmann,
MAK Schindler Scholar 2023



Reception for the exhibition *PRINT READY DRAWINGS*. Courtesy and copyright of the artist and The MAK Center for Art & Architecture. Photo: Tag Christof



View of the exhibition *AND YET YOU GROW* with works by Christian Kosmas Mayer and Gala Porras-Kim. Courtesy and copyright of the artists and The MAK Center for Art & Architecture. Photo: Tag Christof



Reception for the exhibition *SEEKING ZOHN*. Courtesy and copyright of the artist and The MAK Center for Art & Architecture. Photo: Ruthie Brownfield



Opening of the exhibition *ALEX KATZ: Sunrise* at the MAK Center, Los Angeles. From left to right: Gavin Brown, Sunrise Coigney, Alex Katz, and Mark Ruffalo © Robert Smith



Reception for the exhibition *ALEX KATZ: Sunrise*. Courtesy and copyright of the artist and The MAK Center for Art & Architecture. Photo: Robert Smith



View of the exhibition *FINAL PROJECTS: Group LII*. Courtesy and copyright of the artists and The MAK Center for Art & Architecture. Photo: Tag Christof



MAK Design Shop © MAK/Nils Wächter

MAK Design Shop

The MAK Design Shop is one of the most unusual museum shops in Austria. Thanks to the museum's active contact with designers, the carefully selected range of products includes, among other things, pieces of contemporary design, international design classics, Austrian and international fashion labels, as well as publications on a wide variety of topics. Another focus is the creation of the MAK's own products, inspired by the diverse exhibitions at the MAK: Special Editions, which are released exclusively for the shop, and the MAK's outstanding publications, which are a permanent feature of the shop's merchandise. Customers of all generations are always excited by the selection of vintage fashion; owing to such high demand in 2023, it has been extended and now offers a broad spectrum of offbeat pieces and styles.

With the print-on-demand service, it is also possible for visitors to take the multifaceted world of the MAK home with them: numerous select highlights and hidden treasures of the MAK Collection are available as fine-quality art prints.

Fans of the MAK Collection can turn to thomas.matyk@MAK.at for reproductions.



MAK Reading Room © MAK/Georg Mayer

MAK Library and Reading Room

The MAK Library and Works on Paper Collection is one of the most significant institutions of its kind in Europe. It houses a unique specialist library with literature on applied and fine art, as well as art theory and architecture from the 16th century to the present day, which is accessible to everyone who is interested in the form of a reference library.

Its "door to the outside world" is the MAK Reading Room, which can be used by the general public upon production of a photo ID.

293,000 books and magazines on art, design, applied and non-European art, architecture, contemporary art, and museology are all available to visitors. The holdings were expanded last year by 2,281 publications, 1,005 of which via acquisitions,

1,067 via donations, 48 as author copies, and 161 via a publication exchange.

In the Reading Room it is also possible to gain an insight into the extensive collection of some 400,000 works on paper (freehand drawings, graphic art, posters, photographs, bequests), as well as into the world's oldest archive of documents on applied art.

In 2023 there were 10,781 guests (who are not included in the MAK's overall visitor statistics) to the Reading Room—almost 2,800 more than in 2022.

With its quiet, artistically designed atmosphere, large desks, laptop connections, and free WLAN, the room designed in 1993 by Ursula Aichwalder and Hermann Strobl provides the ideal conditions to work undisturbed—even at the weekend and on holidays.

0

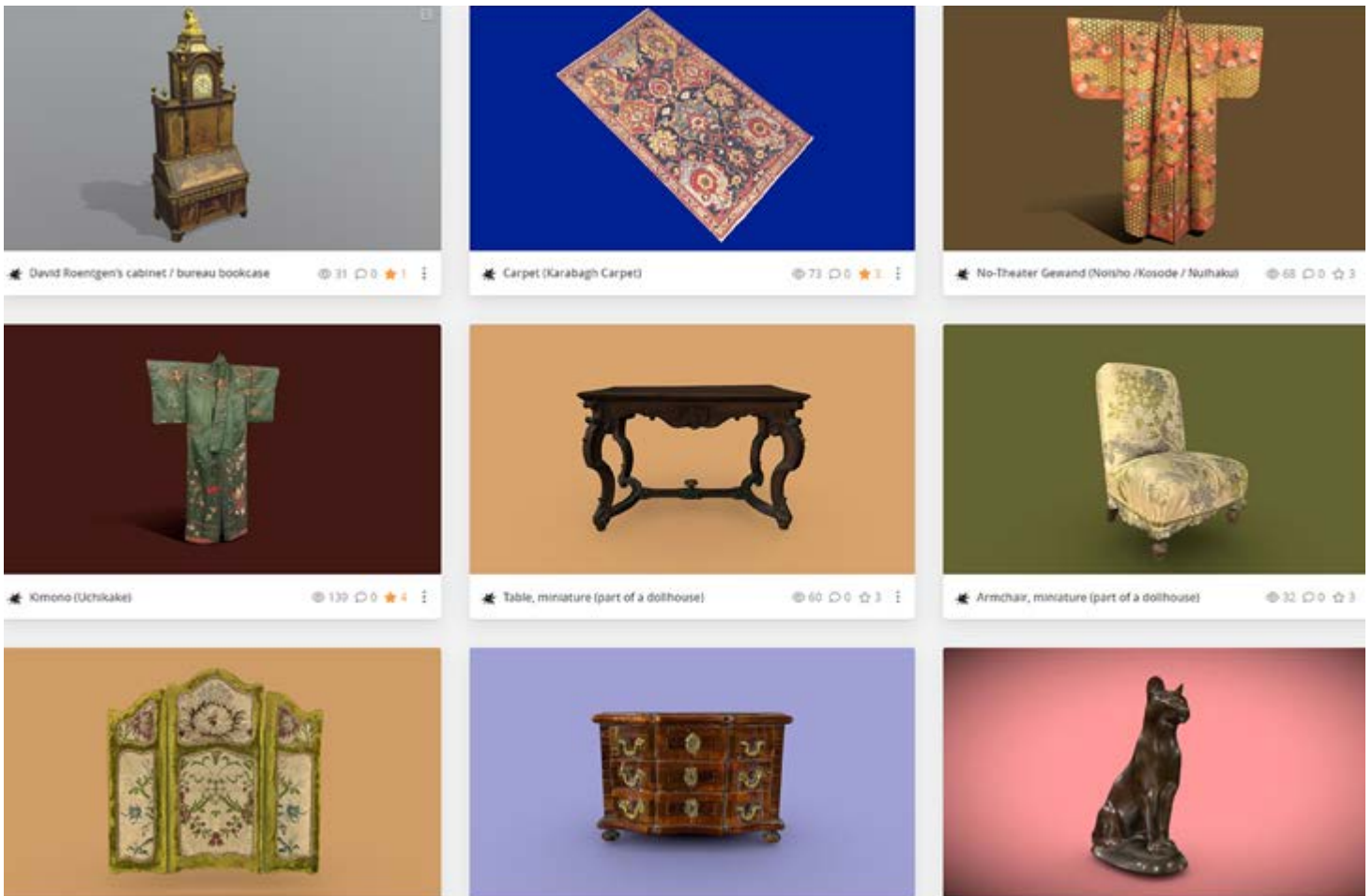
admission to
the Reading Room

10,781

visitors (counted separately
from visitors to the MAK)

293,000

books and magazines



Screenshot of 3D models from the MAK Collection © Sketchfab account of the MAK

Digital MAK

In addition to its exhibition projects in the field of digital art, the digital agenda of the MAK also continued with success last year. 454,797 object records had been updated on the museum's database by the end of the year, with 273,262 of them accessible via the MAK Collection Online. A total of 65,140 visitors from 131 countries made use of this offer in 2023.

Almost all departments are involved in the digitization project *MAK 3D—Digital Copies, Data, Display* funded by the Federal Ministry for Arts, Culture, Civil Service, and Sport (BMK/OES), in the process of which parts of the media archive and objects from almost all areas of the collection are being digitized.

One of the centerpieces of the project is the recently purchased 3D scanner, which elevates accessible presentation to a new level. High-definition 3D models—such as of 20 exquisite carpets—will be available in the MAK Collection Online “down to the last knot.” Furthermore, highlights of the collection like the ornate cabinet by David Roentgen are being digitized in 3D, while the majority of the extensive bequest from the pioneer of Austrian architectural and design history Anna-Lülja Praun (1906–2004) has already been digitized.

273,262

object records on the
MAK Collection Online

18,800

new object records in 2023

131

nations accessed
the site

MAK DAO

In the first of two stages in the idea competition *Culture & Technology: Museum Focus* by the Vienna Business Agency, the MAK was the only museum to convince the jury of two of its ideas. In the end, it was the project idea *MAK DAO* that won, which is now being realized with the Design Collection. In 2023 its implementation began with the creative partners Caliber Consult and Process – Studio for Art and Design and it will be ready in 2024: the project *MAK DAO*, with which the MAK will be the first Austrian museum to take a first and experimental step toward cocreation by the public on the basis of blockchain technology, will be launched this year. The technical foundation was already laid in 2023 and a landing page prepared. The next steps toward the launch and above all participation are being taken in 2024 and will feed into the exhibition *BLOCKCHAIN UNCHAINED: DAO & The Museum* (opens 6.11.2024).

Ready to level up? Join *MAK DAO* now!
[MAKDAO.world](https://makdao.world)

MAK 3D: Digital Copies, Data, Display

Thanks to the “Digital Cultural Heritage” funding program supported by the BMKOES, the MAK has been able to set in motion some necessary, overdue, and new measures. For instance, a start has been made on securing the media archive and digitally maintaining valuable objects and articles. The bequest of Anna-Lülja Praun (1906–2004), one of the first women to study architecture in Austria, could now be digitally recorded—15 years after it entered the collection. The plaster inventory and cutaway drawings of furniture have also been digitized, as have photographic negatives and glass plates from the Hagenauer and Wiener Werkstätte sections of the archive. Stored objects of contemporary art were carefully restored, compiled, and documented. At the same time, strides were made with clarifying image rights in order to further increase the proportion of illustrated object records on the MAK Collection Online. 3D scans were also produced in-house for the first time. You can follow our progress on Sketchfab (sketchfab.com/MAK_3D).

Highlights like the ornate cabinet by David Roentgen, a dollhouse, select pieces of clothing, and carpets were digitized together with external partners.

An up-to-date presentation of the diverse range of digital assets, from videos to 3D models, has also necessitated the remodeling of the MAK Collection Online, which also began as part of this project and will be finalized in 2024.

MAK Collection Online

The MAK has a unique collection of applied art, design, architecture, and contemporary art, which has grown over the course of the past 150 years. The MAK Collection Online is the collection’s digital business card, the place where the public can gain an insight into the MAK’s wide range of objects and see hidden treasures that are not currently on display or on loan elsewhere. With visitors from 131 nations accessing the MAK Collection Online last year, it continues to be a popular open platform.

In order to continue improving the service and to present the MAK’s new 3D models, videos, and other digital assets in a state-of-the-art way, in 2023 funding from the BMKOES enabled the MAK to set the course for remodeling the MAK Collection Online, which should be finalized in 2024.

By the end of 2023, 273,262 object records were available on the MAK Collection Online, 232,934 of which with a photo.

sammlung.mak.at/en

Facts and Figures

20%

increase over 2022
in income from rentals

47

rentals

46,783

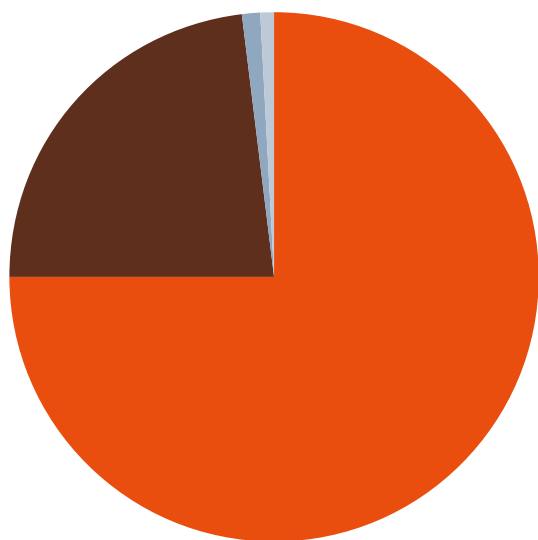
sold shop items

56%

increase over 2022 in
online ticket revenue 2022

Income: 15,229

(in €K)

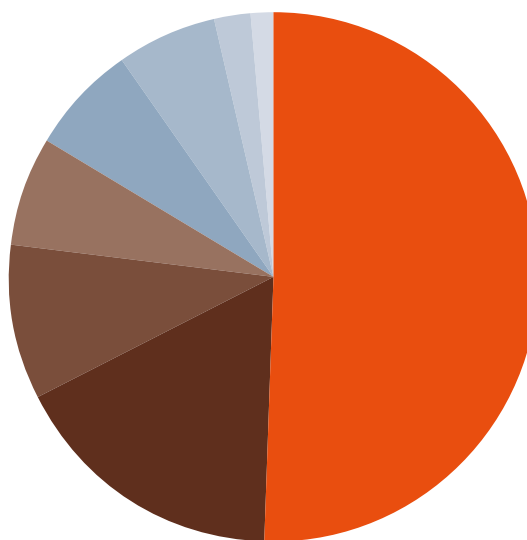


- 11,428 basic payment
- 3,527 sales revenue (admissions, education, rentals, leasing, sponsoring)
- 140 donations
- 134 subsidies

Expenditure: 14,904*

(in €K)

*incl. appropriation of investment grants -516



- 7,817 staff expenses
- 2,612 other operational expenses
- 1,453 expenditure on exhibitions (incl. advertising and supporting programs)
- 1,042 expenditure on preservation, research, education, and PR
- 1,022 expenditure on external staff
- 925 depreciation of fixed assets
- 369 expenditure on profit centers and publications
- 180 acquisitions for the collection

158

employees,
of whom:

20 Collection
11 Library and Reading Room
9 Conservation
5 Education and Outreach
27 Visitor Service
7 Finance and Personnel
4 IT
10 MAK Design Shop

7 Management and Directors'
Office
10 Exhibitions, Publication
Management, and Loans
11 Marketing, Presse,
Communication, Press,
Rentals, Tourism, and Events
12 Digital MAK and 3D Digital
Copies
25 Facility Management and
Security

102

volunteers,
of whom:
39 MAK Volunteers
63 (young)MAK

199

members of the
MAK Art Society

2,566

hours worked by
MAK Volunteers

12

new toilets and 2 bathrooms,
5 of which are accessible WCs

37

WCs/urinals

3

central air-conditioning units
now supplied with distance cooling

207

linear meters of books moved
for parquet to be relaid

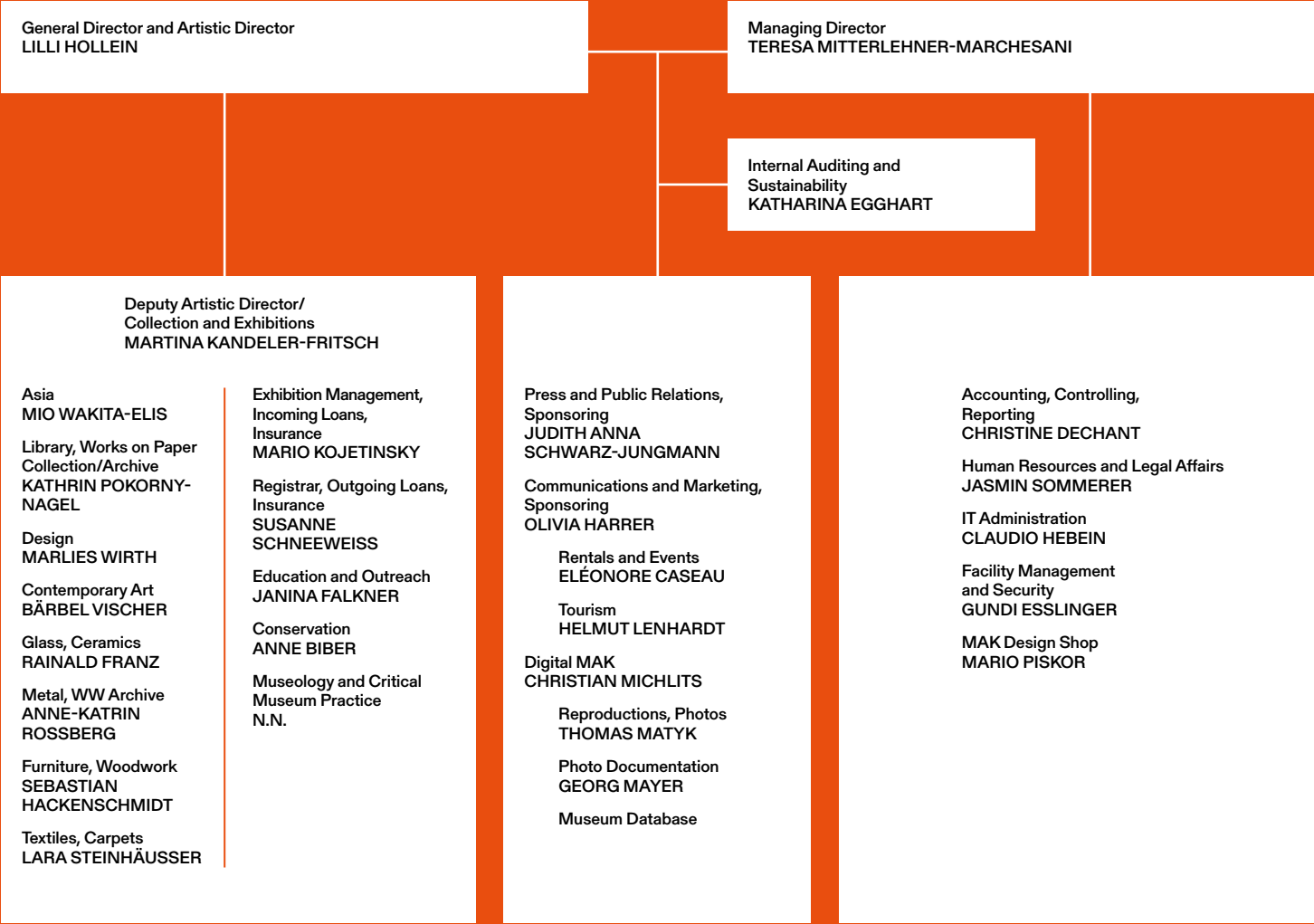
3,356

lights/lamps
converted to LED

10

infrastructure
projects

MAK Organizational Structure



Staff

Anna Adamek	Roman Greger	Georg Mayer	Mine Scheid
Eva Adam-Maxa	Julia Grohmann	Walther Merk	Stefan Scherhauser
Jon Agolli	Helena Grünsteidl	Christian Michlits	Carlotta Schiller
Ijaz Ahmed	Sebastian Hackenschmidt	Katarina Miladinovic	Markus Schlüter
Adel Aly	Eleonora Harlova	Nicole Miltner	Susanne Schneeweiss
Monika Angelberger	Maria Harman	Teresa Mitterlehner-	Sophie Schneider
Anne Christine Atzler	Olivia Harrer	Marchesani	Theresa Schnöll
Harald Bauer	Shakir Hasnain	Samina Sofia Molfetta	Franz Schremser
Sebastian Bauer	Claudio Hebein	Gudarz Moradi	Judith Anna Schwarz-
Anna Maria Biber	Martin Heller	Anna Mroz	Jungmann
Alfred Bochno	Sandra Xenia	Aline Müller	Johannes Schweitzer-
Paul Bögle	Hell-Ghignone	Beate Murr	Wünsch
Astrid Böhacker	Judith Herunter	Marie Nemeth	Ulrike Sedlmayr
Karoline Brand	Lilli Hollein	Maria Neuberger	Philipa Sepetlieva
Saskia Breitling	Michael Hölters	Gev Niv	Dittmar Skrabs
Eléonore Valerie Cecile	Umar Hoy	Erik Norden	Nicole Slowak
Caseau	Judith Huemer	Katharina Nöstlinger	Jasmin Sommerer
Petra Colzada	Jakob Hülsemann	Lisa Nowy	David Sperner
Petra Condlova	Corvin Hummer	Edith Romana Oberhumer	Lara Sophia Steinhäuser
Lukas Danninger	Marija Ilic	Predrag Ostojic	Angelika Strehn
Tetiana Darienko	Hannah Jäckel	Serif Özsoy	Elzbieta Szydlowska
Martina Dax	Stella Maria Jagsich	Clara Paflik	Peter Tampier
Andreas Deak	Denis Jankovic	Karim Paierl	Thomas Thiesz
Christine Dechant	Andreas Jansky	Carina Pammer	Vanessa Tomas
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Stanislaus Dick	Maria-Luise Jesch	Mariia Pavlova	Christine Tschulen
Britta Dierig	Matthias Kalod	Christina Pechan	Grazyna Tule
Zuzanna Dimagiba	Gracjan Kaminski	Julia Peev	Karina Uhl
Branislav Djordjevic	Martina Kandeler-Fritsch	Delyana Peeva	Franz Unger
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Kajetan Ehrenhöfer	Helga Kefeder-Skvarics	Mario Piskor	Alena Volk
Armin Eßlinger	Konrad Kindler	Elias Plasser	Nils Wächter
Gundi Eßlinger	Peter Klinger	Kathrin Pokorny-Nagel	Laura Anna Gabriele
Janina Falkner	Niklas Klüttermann	Elisa Polner	Wagner
Mia Angelina Fehlinger	Felix Kofler	Marietheres Potucek	Mio Wakita-Elis
Franziska Fisa	Mario Kojetinsky	Antje Prisker	Lisa Waldner
Elisa Fischer	Julia Krah	Rudolf Prokesch	Sabine Walther
Rudolf Forstinger	Guido Kraus	Gabriele Puchegger	Simon Shaquille
Rainald Franz	Jochen Ladmann	Franz Putz	Wenninger
Akiko Fujishima	Vasiliki Lagari	Simone Reimitz	Harald Widler
Erich Gabler	Hemin Latif	Simona Reisch	Theresa Wieder
Jasmin Gamperl	Theresa Legerer	Greta Röggli	Petra Wiesner
Hannah-Alina Gasperl	Helmut Lenhardt	Fernanda Romero Velasquez	Henriette Wiltschek
Anita Gausterer-	Andreas Leschinsky	Anne-Katrin Rossberg	Marlies Wirth
Diregger	Christian Lisy	Nikolaus Ruchnewitz	Kristina Wissik
Roman Gazo	Cornelia Malli	Akram Samiei	Paul Wünsche
Nargol Gharahshir	Claudia Marchtrenker	Amber Sanchez Kenlok	Esam Zangana
Robert Ghetau	Thomas Matyk	Julia Christine Santa-	Sophie Zeilinger
Arvinder Singh Gill		Reuckl	
Abdullah Gilli		Emanuel Scheib	

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Ursula Kwizda, Vienna
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Tegernsee

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Martin Böhm, Executive Officer,
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of Finance
Alexander Palma, Federal Ministry
of Labour and Economy
Otto Aiglsperger, Union of
Public Services
Judith Huemer, MAK,
Chair of the Works Council

MAK Art Society (MARS)

Board of Directors:
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Lilli Hollein (Deputy President)
Brigitta Hämmerle (Secretary)
Georg Geyer (Treasurer)
Arthur Arbesser
Valerie Colloredo-Mannsfeld
Cornelius Grupp
Alice Stori Liechtenstein
Maria Planegger
Ali Rahimi
Johannes Strohmayer
Laurence Yansouni

Executive Office:
Michaela Hartig

Auditors:
Michaela Harreither
Arno Hirschvogel

Welcome to the MAK!

MAK Director's Cercle

By getting involved, you will be supporting the museum in its main tasks of teaching a wide audience about major topics of cultural history and our age and preserving, researching, and expanding the MAK's unique collection. As a member of the MAK Director's Cercle, you become part of an exclusive group of patrons who enjoy a close connection to the museum, and you will have a front-row seat on the vibrant art, design, and architecture scene. If you are interested, please write us an email via direktion@MAK.at.

MAK Art Society (MARS)

The MARS is an essential and highly valued partner for the social life of the museum and has supported the MAK for decades when realizing various activities, including acquiring works of art and funding exhibition projects and publications. The members of MARS receive invitations to exclusive events, previews, art- and architecture-themed travels, and much more. To become a member, please contact the executive officer of MARS, Michaela Hartig, via makartsociety@MAK.at.

Tourism B2B

With its collection of over 900,000 objects and printed matter from across five centuries—from the famous bentwood chairs by Thonet and the furniture designs of Viennese Modernism to contemporary design responses to the challenges of our age—the MAK is one of the most important museums of its kind in the world. We happily offer special discounts and voucher arrangements to our partners in the tourism industry. If you are interested, please contact helmut.lenhardt@MAK.at.

Rent—Your Event at the MAK

Celebrate or meet in the traditional and classical atmosphere of one of the most famous magnificent buildings on Vienna's Ringstraße, or use the unique setting of the simple yet elegant architecture of the large Exhibition Halls and the fully equipped and furnished Lecture Hall for your event. If you are interested in viewing our event rooms, we would love to hear from you. Please contact eleonore.caseau@MAK.at.

MAK Annual Ticket

For 12 months MAK annual ticket holders can enjoy free admission to the exciting and diverse exhibition program of the MAK and its branches. The ticket also includes one free guided tour each year and discounts on various MAK events. For further information, go to [MAK.at/visit](https://www.mak.at/visit).

Sponsoring

We would not be able to mount outstanding exhibitions of applied art, contemporary art, architecture, or design without support. Maintaining and expanding our collection and attracting new groups of visitors are likewise reliant on outside help. In return we offer a wide range of advantages tailored to individuals and companies alike. For further information on ways to support the MAK and help secure the museum's future, please contact us via sponsoring@MAK.at.

International Friends of the MAK Vienna (IFMAK)

The founding of the IFMAK arose from the close connection and longstanding collaboration with the MAK Branch MAK Center for Art and Architecture in Los Angeles, as well as from international donors' huge interest in and commitment to supporting the MAK's activities. All donations are fully tax-deductible to the extent provided for by US law (IFMAK is recognized as a tax-exempt organization in accordance with section 501(c)(3) of the Internal Revenue Code). For more information on the IFMAK, please contact us via direktion@MAK.at.

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