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Cover/Backcover
Thomas Bayrle, iPhone meets Japan, 2017; Walk-in installation in the MAK Columned Main Hall after Nishikawa Sukenobu (preliminary study from ca. 1720); Digital print on plastic;
Courtesy of the artist © MAK/Georg Mayer

Imprint
Editors: Christoph Thun-Hohenstein, General Director, MAK; Teresa Mitterlehner-Marchesani, Managing Director, MAK
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2017 was a prime example of the inspiring diversity of the MAK, one of the world’s most important museums of applied art. As a reservoir of the past, a platform for the present, and a lab for the future the MAK relates design, architecture, and the contemporary fine arts to each other and to our lives. After the opening of the collection exhibitions THE GLASS OF THE ARCHITECTS: Vienna 1900–1937 and GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn which were greeted with enthusiasm by visitors at the beginning of the year, the second VIENNA BIENNALE, initiated by the MAK, sparked intense discourse on the topic of possible digital realities. As was the case at the premiere in 2015, the MAK once again joined forces with the University of Applied Art Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency as well as the AIT Austrian Institute of Technology as non-university research partner. Under the title AMALEIC THOMAS BAYRL: If It’s Too Long—Make It Longer flooded the MAK with a narrative for interaction between communications design and society. The artist’s pointed interpretation of social interconnections enriched the MAK’s critical view on our future.

In 2017 the MAK placed a new emphasis on the way it communicates its content with the MAK FUTURE LAB, which will continue to provide interdisciplinary perspectives on the humane use of Digital Modernity in 2018. As a conclusion to the 2017 program and as an entry into the year 2018 the anniversary exhibition AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna submerges itself into the cosmos of one of Austria’s most visionary cultural universities with the deepest tradition. Thousands of biographies from art, architecture, and design are connected to this institution.

In total 20 exhibitions were opened in the MAK and its branches—Geymüllerschlössel, Josef Hoffmann Museum in Béatrice, and MAK Center for Art and Architecture in Los Angeles—in 2017. The visitors honored the program with the second highest number of visitors in the museum’s history. Also in terms of finances the MAK can look back at 2017 as a successful year. It was possible to increase the financial security, the targets in the areas of donations, sponsoring, and funding were clearly surpassed. Thanks to a one-time increase in the basic remuneration a feasibility study could be carried in regard to the possible renovation of the Villa Beer for its use as an exhibition space for the MAK. This single family home in the 13th district of Vienna, designed by Josef Frank, would be a congenial fit for the MAK’s network of branches which provide the MAK’s program with always new perspectives.

In order to be able to ensure the continuation of its high-profile program and to at least moderately expand its collection, the MAK decided to carry out certain measures which, among other things, include a slight increase in the traditionally rather moderate admission prices and the replacement of free admission on Tuesday evenings with a reduced admission price starting in 2018. At the same time the prices for annual tickets were made more attractive.

In 2018 we would like to once again make as many people as possible interested in applied arts. In this big year of anniversaries of great artists which is also simultaneously the European Year of Cultural Heritage the MAK’s program concentrates on the outstanding role of the MAK as a competence center of Viennese Modernism. The exhibitions POS’ OTTO WAGNER: From the Postal Savings Bank to Post-Modernism and KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann and the virtual reality experiment KLI MT’S MAGIC GARDEN honor three of the giants of the era around 1900 in Vienna. How much art and design can be found in everyday life can be seen, among others, in the exhibitions SAGMEISTER & WALSH: Beauty and 300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY.

In the MAK applied always means a direct relationship with life. In 2018, we want to articulate the vision behind fascinating and multi-faceted applied arts even more clearly, and we want to inspire our visitors and partners in accordance with our mission statement “vision applied”!
handiCRAFT
Traditional Skills in the Digital Age

The MAK exhibition handiCRAFT: Traditional Skills in the Digital Age invited visitors to reflect on the significance and status of handicraft as an integral component of material culture and cultural identity. In six sections, this comprehensive MAK exhibition encompassed handicraft from historical times to current European perspectives, examined how handicrafts can help preserve natural resources, explored interfaces to digital technologies, and presented masterpieces from a range of craft disciplines.

Publication: handiCRAFT: Traditional Skills in the Digital Age, edited by Christoph Thun-Hohenstein, Rainald Franz, and Tina Zickler. With contributions and interviews, amongst others with Richard Sennett, German/English, 208 pages with numerous color illustrations, MAK/Verlag für moderne Kunst, Vienna 2016. Available at the MAK Design Shop and at MAKdesignshop.at for € 28.
Thomas Bayrle, *iPhone Pietà*, 2017; Tapestry: Atelier Patrick Guillot, Aubusson © MAK/Georg Mayer

**THOMAS BAYRLE**

If It’s Too Long—Make It Longer

MAK Columned Main Hall, MAK DESIGN LAB, MAK GALLERY, and MAK Permanent Collection Contemporary Art
25 October 2017 – 2 April 2018

**Curators:** Nicolaus Schafhausen, Bärbel Vischer (Curator, MAK Contemporary Art Collection)

A “superform” comprised of countless iPhones—*iPhone meets Japan* (2017)—in the MAK Columned Main Hall was the central work and at the same time the prelude to the first institutional solo exhibition in Austria by the German draftsman, graphic designer, painter, and sculptor Thomas Bayrle (* 1937). The examination of contemporary media is an inherent part of the works of this world-renowned artist who celebrated his 80th birthday on 7 November 2017. Bayrle flooded the MAK with an account of the interaction between communication design, the individual, and society. The exhibition showed works from the 1960s until the present, including the two special productions developed specially for the MAK, *iPhone meets Japan* and the tapestry *iPhone Pietà* (2017).

**Publication:** THOMAS BAYRLE: Pattern Designer, edited by Christoph Thun-Hohenstein, Nicolaus Schafhausen, and Bärbel Vischer, with texts by Spyros Papapetros, Nicolaus Schafhausen, Christoph Thun-Hohenstein and Bärbel Vischer, German/English, 96 pages with numerous color illustrations. MAK/Verlag für moderne Kunst, Vienna 2017. Available at the MAK Design Shop and at MAKdesignshop.at for € 24.

With the kind support of the Deutsche Botschaft Wien

**phileas**

A Fund for Contemporary Art

This exhibition was produced in cooperation with Phileas – A Fund for Contemporary Art.

Exhibition Opening, 24 October 2017
From l. to r.: Christoph Thun-Hohenstein (General Director, MAK), Jürgen Meindl (Austrian Federal Chancellery), Bärbel Vischer (Curator, MAK Contemporary Art Collection), Thomas Bayrle (Artist), and Nicolaus Schafhausen (Curator) © MAK/Nico Schafhals

Exhibition View, 2017
Thomas Bayrle, *iPhone Pietà*, 2017; Tapestry: Atelier Patrick Guillot, Aubusson © MAK/Georg Mayer
On the occasion of the 150th anniversary of the University of Applied Arts Vienna, the major exhibition AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna (15 December 2017 – 15 April 2018) delves into the cosmos of an Austrian cultural university that is at once one of the richest in tradition and among the most visionary. In two parts, the jubilee exhibition, a cooperation between the University of Applied Arts Vienna and the MAK, converges on the Ange-wandte’s historically evolved position as the leading competence center for artistic and scientific education and research. In the lower MAK Exhibition Hall, around 400 exhibition objects revealed insights into the numerous highlights of its 150-year history. Speculative and occasionally provocative contemporary positions in the upper MAK Exhibition Hall sketch the future of art and education in front of a backdrop of social and technological upheavals.
THE GLASS OF THE ARCHITECTS
Vienna 1900–1937

A cooperation between the MAK and LE STANZE DEL VETRO
MAK Exhibition Hall
19 January – 17 April 2017
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

The exhibition THE GLASS OF THE ARCHITECTS: Vienna 1900–1937, which was enthusiastically received by both the public and the media, presented a fascinating chapter of Austrian craft: designs by young architects exercised an epochal influence on the development of art glass in Viennese Modernism. After its successful showing at LE STANZE DEL VETRO in Venice in 2016, this impressive exhibition was presented in the MAK at the beginning of 2017. The exhibition with its 300 pieces of glassware—realized together with lenders and LE STANZE DEL VETRO—offered for the first time a comprehensive overview of the period from the final decades of the Austro-Hungarian Monarchy up until the end of the First Republic.


Exhibition Opening, 17 January 2017

From l. to r.: Christoph Thun-Hohenstein (General Director, MAK), David Landau (LE STANZE DEL VETRO), Rainald Franz (Curator, MAK Glass and Ceramics Collection), and Manuela Divari (LE STANZE DEL VETRO) © MAK/Mona Heiß

GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD
From the MAK Collection and the Glass Collection of Christian Kuhn

MAK Exhibition Hall
1 February – 17 April 2017
Guest Curator: Christian Kuhn
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

A phenomenal insight into the significant glass design techniques from the era between 1780 and 1840 was offered by the exhibition GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn. This wide-ranging presentation in the MAK Exhibition Hall brought together 180 select objects from the MAK Glass and Ceramics Collection as well as some 180 objects from the glass collection of Christian Kuhn, thereby once again positioning Biedermeier glass at the heart of a MAK exhibition after almost a century.


Exhibition Opening, 31 January 2017

From l. to r.: Emmanuel Tjeknavorian (violinist), Christian Kuhn (Guest Curator) © MAK/Mona Heiß

Anton Kothgasser (1769–1851)
Gold-Rimmed Beaker with Fishes
Vienna, ca. 1820 © MAK/Hanady Mustafa

Kindly supported by DOROTHEUM

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JOSIAH MCELHENY
The Ornament Museum

In collaboration with John Vinci
MAK Permanent Collection Contemporary Art
27 April 2016 – 2 April 2017
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

The Ornament Museum, Josiah McElheny’s remarkable installation—developed especially for the MAK—reinterpreted the historical design language of Viennese Modernism, finding within it a set of new questions about art and psychology. For his first solo museum exhibition in Austria, the New York-based artist created a museum-within-a-museum—comprised of an architecturally scaled pavilion made of painted wood and glass, and installed in relation to the MAK’s permanent collection of Viennese objects from around 1900. In the context of the exhibition the actress Susanne Sachsse (Berlin) performed as the curator of the ornament while wearing a fantastical dress, a copy of a design from the designer Emilie Louise Flöge from 1908.

100 BEST POSTERS 16:
Germany Austria Switzerland

MAK Works on Paper Room
18 October 2017 – 25 February 2018
Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

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

Available at the MAK Design Shop and at MAKdesignshop.at for € 30.80.

A cooperation between the MAK and the association 100 Beste Plakate e. V.
Committed to the idea of the Gesamtkunstwerk, numerous designers and craftspeople at the Wiener Werkstätte also turned their hand to artistic designs for books. For the first time, the MAK dedicated an entire exhibition to this aspect, presenting an overview of these multifaceted book cover designs under the title BOOK COVERS OF THE WIENER WERKSTÄTTE. Some 70 books from the private collections of Ernst Ploil, guest curator of the exhibition, and Richard Grubman were supplemented by 40 original design drawings and approximately 500 leather stamps and select book covers from the MAK Collection.

For their generous support we would like to thank
Richard Grubman
Ernst Ploil

Exhibition Opening, 7 March 2017
From l. to r.: Teresa Mitterlehner-Marchesani (Managing Director, MAK), Ernst Ploil (Guest Curator), Maria-Luise Jesch (MAK Metal Collection and Wiener Werkstätte Archive), Elisabeth Schmuttermeier (Curator, MAK Metal Collection and Wiener Werkstätte Archive), and Christoph Thun-Hohenstein (General Director, MAK)
© MAK/Mona Heiß

Domanska, which could be seen in the solo exhibition Patrycja Domanska. Stimuli at the MAK. In the context of the exhibition series APPLIED ARTS. NOW, a cooperation between the MAK and the University of Applied Arts Vienna, Domanska allowed very personal insight into her work methods. In a display created by the designer, which divided up the MAK GALLERY in spatial terms, the objects encountered one another in a variety of settings and were accompanied by product photographs and by “stimuli” and main themes from her creative process.

APPLIED ARTS. NOW
Patrycja Domanska. Stimuli

A cooperation between the MAK and the University of Applied Arts Vienna
MAK GALLERY
19 October 2016 – 14 May 2017
Curator: Marlies Wirth

Modularity, the greatest possible freedom of movement, and lightness characterized the objects of the young designer Patrycja Domanska, which could be seen in the solo exhibition Patrycja Domanska. Stimuli at the MAK. In the context of the exhibition series APPLIED ARTS. NOW, a cooperation between the MAK and the University of Applied Arts Vienna, Domanska allowed very personal insight into her work methods. In a display created by the designer, which divided up the MAK GALLERY in spatial terms, the objects encountered one another in a variety of settings and were accompanied by product photographs and by “stimuli” and main themes from her creative process.
SHUNGA: Erotic Art from Japan

MAK DESIGN LAB
12 October 2016 – 5 March 2017
Guest Curator: Diethard Leopold
Curator: Johannes Wieninger, Curator, MAK Asia Collection
Scientific Advisor: Sepp Linhart

The MAK exhibition SHUNGA: Erotic Art from Japan focused on the artistic quality of the explicitly erotic color woodblock prints, which despite long prohibition by the Japanese government advanced to become a mass phenomenon. Individual sheets, albums, and books by renowned masters—mostly loans from the Leopold Private Collection—offered a representative and in-depth view of this frequently tabooed facet of Japanese art history. Contemporary nude photographs by Nobuyoshi Araki acted as a connecting link to the present day.

Publication: SHUNGA. Erotic art from Japan, published by the MAK, with texts by Susanne Klien, Diethard Leopold und Sepp Linhart, 150 pages, 80 illustrations. Available at the MAK Design Shop and online at MAKdesignshop.at for € 18.

FOCUS ON COLLECTING 6
Greg Lynn—Secret Table

MAK FORUM
17 May – 11 June 2017
Curator: Sebastian Hackenschmidt, MAK Furniture and Woodwork Collection

With FOCUS ON COLLECTING 6: Greg Lynn—Secret Table, the MAK presented renowned architect and designer Greg Lynn’s Secret Table, revealing for the first time the process by which this extraordinary piece of furniture was created by presenting it in conjunction with two smaller models and reproductions of relevant design drawings. While the Secret Table produced for the 2008 MAK exhibition FORMLESS FURNITURE in Vienna was directly assimilated into the MAK Furniture Collection, the two models produced in Los Angeles entered the MAK Collection only in 2012, as a gift from Greg Lynn.

650 YEARS OF GOLD- AND SILBERSMITHS
The Competitions

A cooperation between the Landesinnung Wien der Kunsthanderwerke and the MAK
MAK FORUM
15 March — 17 April 2017
Curator: Elisabeth Schmuttermeier, MAK Metal Collection and Wiener Werkstätte Archive

To celebrate its 650th year the federal guild of gold- and silversmiths organized two competitions: The award The Young and Wild Ones 2016 was targeted towards all trainees of the craft, 650 Years of Gold- and Silversmiths towards all 590 master gold- and silversmiths in Austria. The most impressive pieces of work were presented in the exhibition.
The LIBRARY FOR SOCIAL DESIGN focused on the question of whether, and if so how, design can bring about social change. The collection of books was thereby subject to a process of constant transformation; designers and social theorists were regularly asked each recommended a book on this topic. The library was developed by the AG Gesellschaftsdesign der Hochschule für bildende Künste Hamburg, in which the students and the instructors thought about the political relevance of design: Students Julian Bühler, Frieder Bohaumitzky, Julia Böttcher, Lukas Esser, Helena Kersting, Claudia Koch as well as instructors Friedrich von Barries, Jesko Fezer, and Stefan Wunderwald.

**LIBRARY FOR SOCIAL DESIGN**

In cooperation with AG Gesellschaftsdesign der Hochschule für bildende Künste Hamburg

MAK FORUM

26 April – 14 May 2017

Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection

The library was developed by the AG Gesellschaftsdesign der Hochschule für bildende Künste Hamburg, in which the students and the instructors thought about the political relevance of design: Students Julian Bühler, Frieder Bohaumitzky, Julia Böttcher, Lukas Esser, Helena Kersting, Claudia Koch as well as instructors Friedrich von Barries, Jesko Fezer, and Stefan Wunderwald.

**MAK FUTURE LAB for Citizen Science**

MAK FORUM

18 October – 12 November 2017

Curator: Janina Falkner, New Concepts for Learning

Project Coordination: Andrea Jungbauer-Radax

Where does the potential of Citizen Science lie for the urban future, particularly as concerns the digitally upgraded Smart City? What vital role can design methods play in this process? Possible scenarios to answer these and other questions were the result of the pilot project MAK FUTURE LAB for Citizen Science. Developing a Format for the Topics Smart City, Digital Modernity, and the Working Environment of the Future, which was launched by the MAK in cooperation with the Federal Ministry of Science, Research and Economy. In this months-long interdisciplinary research project, fictive future scenarios for a Smart City were developed under a rubric of sustainable improvement of communal quality of life. The results of the project were made available to the public in the context of a presentation put together by the design team Vandasyme.

**KEPOS—Prototype of an urban garden temporarily installed in front of the MAK**

MAK Columned Main Hall and Stubenring in front of the MAK Main Entrance

7 – 22 June 2017

Curators: Andrea Börner and Bernhard Sommer

Realization: Galo Moncayo and Anna Gulkis (Supervision), Angelica Lorenzi and Dennis Schiarioli (Design)

All: Institute of Architecture, University of Applied Arts Vienna

KEPOS is a prototype realized at the Institute of Architecture of the University of Applied Arts Vienna, under the direction of the Departments of Energy Design and Urban Strategies, within the framework of the project Active Public Spaces (APS). The project was co-financed by the Creative Europe Program of the European Union. Its realization was made possible by the kind support of Bollinger+Grohmann Ingenieure, SemF, EXIKON arcadev, K2 DachsBau, and Robotic Woodcraft. Within the framework of the MAK FUTURE LAB, the installation pointed out the innovative and integrative role which architecture could play in the implementation of environmentally-related and environmentally-conscious urban development. Following the opening the artist intervention NakedScanner [Naked scanner] by Patrick Jaritz and Rüdiger Suppin afforded a unique insight into information sharing between humans, space, and nature.

**International Exhibitions**

**DO IT YOURSELF-DESIGN**

Bröhan-Museum, Berlin

State Museum for Art Nouveau, Art Deco and Functionalism

30 September 2016 – 29 January 2017

Based on the exhibition NOMADIC FURNITURE 3.0. New Liberated Living? (12 June – 6 October 2013) which was developed and presented in the MAK in Vienna, the exhibition DO IT YOURSELF-DESIGN was realized in the Bröhan-Museum in Berlin. This exhibition featured the historical development of DIY design in the 20th century, with a focus on contemporary concepts and particularly on their direct experience in workshops in the museum.

**JOSEF FRANK: Against Design**

ArkDes – The Swedish Centre for Architecture and Design, Skeppsholmen, Stockholm

10 April – 27 August 2017

ArkDes – The Swedish Centre for Architecture and Design presented the exhibition JOSEF FRANK: Against Design (16 December 2015 – 12 June 2016) with slight modifications. This exhibition, which was originally conceptualized and presented by the MAK in Vienna, plunges into the diversity found in Frank’s work, from the ground-breaking architecture from the early days of his career up to the brilliantly colored patterns and furniture for Svenskt Tenn in his later years.
For the second time now the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, the Vienna Business Agency together with the AIT Austrian Institute of Technology as a non-university research partner organized the VIENNA BIENNALE. Initiated in 2015 by Christoph Thun-Hohenstein, General Director of the MAK, this was, world-wide, the first event of this kind to combine the disciplines of art, design, and architecture.

Under the title Robots. Work. Our Future the VIENNA BIENNALE 2017 sparked off a multi-disciplinary discussion about possible digital realities. In a total of nine exhibition projects, six of which took place in the MAK, more than 300 artists, designers, architects, and other participants drew our attention to the possibilities for getting the most and the best for us out of the technology and business-driven digital revolution. Under the title ARTIFICIAL LABOR the MAK cooperated with the international online-platform e-flux Architecture and invited international experts to outline new perspectives on Digital Modernity in essays (permanently available at www.e-flux.com). 1,000 pages of press reviews prove that the VIENNA BIENNALE 2017 was right on target with one of the most formative topics of our times.

Curators: Anne Faucheret (Curator, Kunsthalle Wien), Angelika Fitz (Director, Architekturzentrum Wien), Anab Jain (Director and Co-founder, Superflux, London; Professor for Industrial Design, University of Applied Arts Vienna), Amelie Klein (Curator, Vitra Design Museum, Weil am Rhein), Elke Krasny (Curator, Professor at the Academy of Fine Arts Vienna), Marlies Wirth (Curator, Digital Culture and Design Collection, MAK), IDRV – Institute of Design Research Vienna (Martina Fineder, Harald Gruendl, and Ulrike Haele)

Publication: On the occasion of the VIENNA BIENNALE 2017: Robots. Work. Our Future a guide under the same title was published, edited by the MAK, German/English, 160 pages with numerous color illustrations, MAK/Verlag für moderne Kunst, Vienna 2017. Available at the MAK Design Shop and online at MAKdesignshop.at for € 9.80.
“The digital future affects us all.”
Christoph Thun-Hohenstein, General Director, MAK; Initiator and Head of the VIENNA BIENNALE

Overview: Exhibitions

Hello, Robot. Design between Human and Machine
An exhibition of the MAK, the Vitra Design Museum, and the Design museum Gent

ARTIFICIAL TEARS: Singularity & Humanness—A Speculation
An exhibition of the MAK

ich weiß nicht—Growing Relations between Things
An exhibition of the MAK

How Will We Work?
An exhibition by the University of Applied Arts Vienna

Work it, feel it!
An exhibition by the Kunsthalle Wien

Demonstrators within the city and exhibition at the MAK
A cooperation project by the Vienna Business Agency with its creative center departure and the MAK

What Do We Want? Dimensions of a New Digital Humanism.
The Vienna Biennale Circle’s Exhibition Manifesto

Level—the fragile balance of utopia
A mischer’traxler studio installation at the MAK

DESIGN FOR AGENCY
A presentation by the MAK and the University of Applied Arts Vienna

(Details at www.viennabiennale.org)
Hello, Robot
Design between Human and Machine

An exhibition of the MAK, the Vitra Design Museum, and the Design museum Gent
MAK Exhibition Hall
21 June – 1 October 2017

Curators: Amelie Klein (Vitra Design Museum), Thomas Geisler, Marlies Wirth (MAK), Fredo De Smet (Design museum Gent, curatorial advisor)
Curatorial Assistance: Erika Pinner (Vitra Design Museum)

The incursion into our daily lives of intelligent machines capable of acting independently has long been more than a fantastical utopia.

A centerpiece of the VIENNA BIENNALE 2017: Robots. Work. Our Future, the comprehensive exhibition alliance Hello, Robot. Design between Human and Machine invited encounters with the always omnipresent species robot. More than 200 exhibition objects from the realms of art, design, and architecture, as well as examples from technology, film, literature, fashion, science, and pop culture examined the inexorable hype around intelligent machines and the crucial role played by design.

In its end-of-the-year review the magazine art placed Hello, Robot in its list of the year’s twelve most excellent art exhibits taking place in Germany, Switzerland, and Austria.

Publication: Hello, Robot. Design between Human and Machine, edited by Mateo Kries, Christoph Thun-Hohenstein, and Amelie Klein, with contributions from Rosi Braidotti, Douglas Coupland, Anthony Dunne & Fiona Raby (Dunne & Raby), Christoph Engemann, Paul Feigelfeld, Gesche Joost, Amelie Klein, Carlo Ratti, Bruce Sterling, Marlies Wirth, i.a.
Cover illustration: Christoph Niemann
Softcover, English, 328 pages, ca. 250 images, mainly in color. Available at the MAK Design Shop and at MAKdesignshop.at for € 49.90.

ARTIFICIAL TEARS
Singularity & Humanness—A Speculation

An exhibition of the MAK
MAK Exhibition Hall
21 June – 1 October 2017
Curator: Marlies Wirth (Curator, Digital Culture and Design Collection, MAK)

The exhibition ARTIFICIAL TEARS. Singularity & Humanness—A Speculation quoted from a chapter of human history yet to be written. Thirteen artistic positions opened hypotheses for a confrontation with the singularity as envisioned by American futurist Ray Kurzweil. Transhumanist scenarios predicted a world wherein humanity achieves immortality through self-optimizing artificial intelligence, and fundamental human characteristics such as forgetfulness could disappear. The exhibition focused on human emotions and ethical considerations about Digital Modernity in order to simultaneously stimulate intellectual and emotional associations.

Exhibition View, 2017 © Aslan Kudrnofsky/MAK
StadtFabrik
[City factory]

A project by the Vienna Business Agency and the MAK
MAK Exhibition Hall and demonstrators across the city
21 June – 1 October 2017
Curators of the demonstrators:
IDRV – Institute of Design Research Vienna
(Harald Gruendl, Ulrike Haele)
Curators of the exhibition:
IDRV – Institute of Design Research Vienna
(Martina Fineder, Harald Gruendl, Ulrike Haele)

The StadtFabrik [City factory] explored new cultures of production and work in the context of the VIENNA BIENNALE 2017: Robots. Work. Our Future. Since 2016 the StadtFabrik, a co-operation between the Vienna Business Agency with its creative center departure and the MAK, curated by the IDRV – Institute of Design Research Vienna, has been committed to discovering and raising awareness of urban potentials in the creative industries. With demonstrators across the city and an exhibition at the MAK, the StadtFabrik researched three core aspects of work in the digital future: NEW CREATIVE WORK, NEW SOCIAL WORK, and NEW SUSTAINABLE WORK.

From 24–26 August 2017 the MAK and the Vienna Business Agency presented a satellite of their co-operative exhibition in the course of the Alpbacher Technology Symposium.

ich weiß nicht
Growing Relations between Things

An exhibition at the MAK
MAK DESIGN LAB
21 June – 1 October 2017
Curators: Janina Falkner (MAK Contemporary Art Collection) and Marlies Wirth (Curator, Digital Culture and MAK Design Collection)

In a world increasingly shaped by digital technologies and interfaces, the significance of the relationships between humans and things becomes a focal point of interest. Against a backdrop of new digital and social settings, the group exhibition ich weiß nicht [I don’t know]—Growing Relations between Things spun a narrative about the effect of things via works by 17 contemporary artists, who are primarily living and working in Austria.
LeveL
the fragile balance of utopia

An installation from mischer’traxler studio in the MAK
MAK GALLERY
21 June – 1 October 2017

The kinetic installation LeveL—the fragile balance of utopia from mischer’traxler studio which was designed in cooperation with the MAK on the occasion of the London Design Biennale 2016 was presented for the first time in Austria in the course of the VIENNA BIENNALE 2017. This installation symbolized the concept of utopia as a balancing act between individual and collective demands.

Level—the fragile balance of utopia was developed by mischer’traxler studio in collaboration with the MAK (curator: Thomas Geisler) as the Austrian contribution for the London Design Biennale 2016. Commissioned by the Arts and Culture Division of the Federal Chancellery of Austria, Level—the fragile balance of utopia was organized by Austria Design Net and supported by the Austrian Economic Chamber and the Austrian Cultural Forum London.

What Do We Want?
Dimensions of a New Digital Humanism

The Vienna Biennale Circle’s Exhibition Manifesto
MAK Columned Main Hall, 1st floor
21 June – 1 October 2017

Team Vienna Biennale Circle: Christoph Thun-Hohenstein (editorial lead), Gerald Bast, Erwin K. Bauer, Mark Coeckelbergh, Janina Falkner, Anne Faucheret, Paul Feigelfeld, Gabriela Gantenbein, Harald Gruendi, Ulrike Haele, Miriam Kathrein, Beate Lex, Eva Meran, Elisabeth Noever-Ginthör, Hans-Jörg Otto, Bill Price, Doris Rothauer, Robert Trappl, Marlies Wirth, and Evan Zimmerman

DESIGN FOR AGENCY

A presentation by the MAK and the University of Applied Arts Vienna
MAK FORUM
21 June – 2 July 2017
Curators: Anab Jain, Nicolas Heep, Peter Knobloch, Tamas Nyilanszky, Matthias Pfeffer, Justin Pickard, Bernhard Ranner, Stefan Zineil

A statement on the hidden agendas behind the digital interfaces and software that surround us on a daily basis was made by the students of the Industrial Design 2 department at the University of Applied Arts Vienna in the ten-day presentation DESIGN FOR AGENCY in the MAK FORUM.

Exhibition View, 2017 © MAK/Georg Mayer

“'We want to be human and imperfect, not superhuman and perfect.'

“We want to rest when we feel like it.”

“Yes, we can imagine a superintelligence falling in love with us.”

These were only three of the more than 100 answers formulated by the Vienna Biennale Circle, a think tank of mostly Vienna-based personages from various creative segments, to eleven fundamental questions about the future of human beings in the digital age. An exhibition manifesto in the Columned Main Hall of the MAK presented postulates for approaching a world in which we would also like to live in the future. Different variations on the manifesto were also available through the website www.viennabiennale.org and the VIENNA BIENNALE 2017 App.

Project Sponsor

sorial MINISTRY
In 2017 the MAK added an innovative highlight in the form of the newly founded creative lab MAK FUTURE LAB. In workshops, lectures, panel discussions, and other formats, interdisciplinary contributions to a humane shaping and utilization of Digital Modernity were generated. The MAK FUTURE LAB, which will be continued in 2018, positions design, architecture, and fine art as driving forces for socially, ecologically, culturally, and economically sustainable social market economy models, and links these creative sectors, within a framework of diverse co-operations, with science, research, economics, and politics. The prelude to this series of events was the top-class panel discussion *Ein Roboter kommt selten allein* [You Rarely See a Lone Robot] on 23 May 2017 as part of the VIENNA BIENNALE 2017: Robots. Work. Our Future [21 June – 1 October 2017], which was organized together with the Austrian Ministry for Transport, Innovation and Technology. Other highlights included the panel discussion *BURGER/IN 4.0. Chancen und Grenzen der Digitalisierung aus menschlicher Sicht [CITIZEN 4.0. Opportunities and Limits of Digitalization from a Human Perspective]* on 13 June 2017, which was organized in cooperation with the Austrian Federal Ministry of Education, Science and Research, the series Sehnsucht Arbeit [Longing for Labor], a five event series based on the topic of the ethical, social, and political effects of the radical extension of digital technology on the future of human work, realized in cooperation with the Arbeiterkammer, Vienna, as well as the panel discussion *Co. Operation. Neu Marx* [12 September 2017] in cooperation with Wien Holding. A panel discussion in cooperation with the Austrian Federal Ministry of Education, Science and Research introduced the topic of *Living in a Robot? How Algorithms and Robotic Systems are Changing Architecture and the City* [19 September 2017]. The results of the pilot project MAK FUTURE LAB for Citizen Science. Developing a Format for the Topics Smart City, Digital Modernity, and the Working Environment of the Future, a project carried out in cooperation with the Austrian Federal Ministry of Education, Science and Research, were presented during a MAK FUTURE LAB event on 17 October 2017.

In 2017 the MAK carried out a total of 67 events (excluding rentals), including further highlights such as the meanwhile traditional MAK DAY on 26 October 2017, the participation in the ORF Long Night of Museums [7 October 2017], as well as the conference *RUDOLF VON EITELBERGER: Networker in Art History* [27 – 29 April 2017], at which three long-established Viennese art institutions (University of Applied Arts Vienna, Department of Art History of the University of Vienna, and the MAK) honored their founding father Rudolf von Eitelberger (1817–1885), and the presentation of the top-class publication *EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection* edited by the MAK [7 March 2017].

A symposium on the topic *ECONOMY IN TRANSITION: How do we design social and economic change* [23 June 2017], held as part of the VIENNA BIENNALE 2017, and organized by the Council for a 21st Century Progressive Economy, dealt with issues in connection with digitalization.

A top-class MAK DESIGN SUMMIT [30 September 2017], an event as part of the MAK FUTURE LAB in cooperation with the VIENNA DESIGN WEEK, sponsored by the Austrian Ministry for Transport, Innovation and Technology, and organized in the framework of the VIENNA BIENNALE 2017, stood under the motto of *Artificial Intelligence–Genuine Emotions: How Robots Shape Our Lives.*

On 5 December 2017 the porcelain expert Annette Ahrens presented the book *SAMMLUNG FALTUS: Wiener Porzellanfiguren des Rokoko* [Album Verlag, Vienna]. This book launch heralded the beginning of the MAK’s wide range of activities on the occasion of the 300 year anniversary of the Vienna Porcelain Manufactory [16 May – 23 September 2018].

(All events archived in review at MAK.at)
MAK Collection

In 2017 the MAK’s unique collection of works on applied art, design, architecture, and contemporary art was enhanced with superb objects in almost all of its specialized collections. A total of €270,856.00 was invested in purchases, €54,001.86 of which came from the Austrian Galerieförderung (Gallery Fund). In addition to this the MAK received donations amounting to €482,213.23 in 2017.

Acquisitions

The most significant new acquisition in 2017 was the Sitting Machine (Vienna, ca. 1906/08, Design: Josef Hoffmann, Execution: Jacob & Josef Kohn), one of Hoffmann’s the most famous designs, purchased for the MAK Furniture and Woodwork Collection. The so-called Morris Chair, with its adjustable backrest, is believed to have been the inspiration for this design. Yet another important piece of furniture was also acquired, namely the writing- and drawing table combination Initiative So, Arbeitsplatz 11 (Initiative So, Workplace 11) (Vienna, 1973–1977, Design: Robert Maria Stieg, Execution: E. R. Svoboda & Co), which is one of the most interesting pieces of Austrian furniture from the 1970s.

The solar powered production apparatus for small pieces of furniture The Idea of a Tree – Recorder One (Vienna, 2008/09, mischer’trxler studio) was purchased for the MAK Design Collection. Using solar power, this apparatus converts the sun’s energy into one object per day. In a way similar to the growth of rings in trees, it lets objects like lamps, stools, or vases grow. Other notable new acquisitions include the Schönberg-Schrank (Schönberg Wardrobe) (2013) from Mathias Poledna, as well as two works from Kerstin von Gabain: Ohne Titel #7 (Without Title #7) (2017) and My friend’s leg (2017) in the MAK Contemporary Art Collection.

The MAK Glass and Ceramics Collection was augmented by a number of objects from Austrian ceramists, for example Matthias Kaiser, Petra Lindenbauer, Sandra Haischerberger, and Gottfried Palatin, whereby the focus was placed on sets made for Viennese top gastronomic locations.

The MAK Metal Collection also made important new acquisitions: A flower basket from Koloman Moser (Vienna, 1906, Execution: Wiener Werkstätte, the brooch Horizons (2018) from Margit Hart, an electric kettle from Peter Behrens (1909), as well as a pair of candlesticks from Carl Schweiger (Vienna, 1806). The MAK Library and Works on Paper Collection was able to purchase 388 sketches for handicraft objects and 54 architectural plans following the exhibition JOSEF FRANK: Against Design (2016). This included the plans for the Werkbund Housing Project in Stuttgart and the Villa Bunzl in Vienna. The MAK Library and Works on Paper Collection also purchased 21 jewelry designs, including designs from Erwin Lang among others, and a significant stock of design drawings for goldsmith works from the 1930s. In addition to the historical designs from the 19th century, the stock now also included designs from one of the leading Purveyor to the Imperial and Royal Court of that time, A. E. Köchert.
Donations

At the initiative of the MAK ART SOCIETY (MARS) two helmets, Minotaur Head with Sutures and Medusa 2 (both 2012), from the American-Israeli architect, designer, and professor at MIT Media Lab, Neri Oxman, found their way into the MAK Design Collection. Inspired by figures from Greek mythology, they are designed as shock-absorbing safety helmets made of suture material. Based on the mathematical model of the Gosper curve, the sutures expand the surface of the helmet and so increase the mechanical flexibility.

The MAK Asia Collection were supplemented with 20 color woodblock prints and two watercolors by Ishikawa Toraji (1875–1964), this included the complete series Ten Female Nudes. This generous gift was given to us by the artist’s granddaughter, Yuka Komatsu, who lives in Vienna.

Yet another significant donation was given to the MAK by the collector Hermi Schedlmayer: 12 objects, 135 drawings, and blueprints from the Viennese architect Otto Prutscher are now to be found in the MAK Glass and Ceramics Collection, Library and Works on Paper Collection, and the Metal Collection.

The MAK Library and Works on Paper Collection also received 7 application plans and designs from Atelier Hollein for the reconstruction of the jewelry shop Schullin am Graben (1973) as a gift.

The MAK Metal Collection received the donation of 8 cartons with documents, design drawings, sketches, calculation books, diverse metal and wood models, complete and incomplete workpieces, and a ceiling light from Caja Hagenuer for the Franz Hagenuer Legacy section of its collection.

MAK Library and Works on Paper Collection

With over 250,000 books on applied art, fine arts, art theory, and architecture from the 16th century to the present the MAK Library and Works on Paper Collection is one of the most important institutions of its kind in Europe. The collection was extended through the addition of 2,522 publications in 2017, 1,493 of which were purchased, 698 of which were donated, 68 being sample copies and 263 through publication exchange. The Works on Paper Collection comprises circa 400,000 exhibits, including 17,000 design drawings from the Wiener Werkstätte Archive. The MAK Library and Works on Paper Collection is the last institution worldwide to unite art and books. By way of the library's reading room the public can gain access not only to the comprehensive stock of literature, but also to the Works on Paper Collection.

In 2017 a total of 10,382 enthusiasts frequented the Reading Room, which is accessible by showing a picture ID and is equipped with laptop plug-in connections, WLAN, computers, copiers, and the most modern book scanners. Designed by Ursula Aichwalder and Hermann Strobl in 1993, it offers current scientific journals, lexicons, art guides, and literature on the current exhibitions in its open-shelf section.
Approximately 20 research projects were realized by the curators of the MAK Collection in 2017. The research activities which were carried out for the MAK Glass and Ceramics Collection in preparation for the exhibition 300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY (16 May – 23 September 2018) were among the most important. After being closed in 1864, the artistic legacy of the Vienna Porcelain Manufactory, which was established in 1718, became part of the collection of the Imperial Royal Austrian Museum of Art and Industry, as it was called at that time, and since then constitutes one of the most important parts of the MAK Ceramics Collection and the Library and Works on Paper Collection. In a research project which started in 2012, the inventory from the inherited collection from the Vienna Porcelain Manufactory (since 1744 the Imperial Porcelain Manufactory, Vienna) was processed, redefined, and dated.

Starting from the completed cataloging of the tile collection from Islamic countries, mainly from Syria/Damascus, the MAK Asia Collection began with the processing of a topic which has until now barely been worked on: the history of the collection of objects from Egypt and Syria. One focus was on the donations made by the architect Franz Schmoranz Jr., Wall fountain from the Arabian Room (Detail), 1883 © MAK.
The MAK Design Collection realized three research projects in the context of its preparations for the VIENNA BIENNALE 2017: Robots. Work. Our Future. The project Design between Human and Machine deals with the topics of science-fiction, robots, AI, smart devices, and smart cities from a design perspective. Under the title Human Enhancement – der Mensch als Gestaltungsaufgabe [The Human as a Design Task] the expansion and “optimization” of human possibilities through the use of new technology was investigated. New Work. New Design [in the context of the City-Factory in the framework of the cooperation MAK/departure for the VIENNA BIENNALE 2017] focused on the core topics of collaboration, co-creativity, algorithms as design tasks, and commons. In addition to this the MAK Design Collection analyzed the term design against the backdrop of digitalization in relation to the planned new conception and designing of the MAK DESIGN LAB.

The MAK Library and Works on Paper Collection succeeded in completing a multi-year research project: the publication of the extensive collection of ex libris, playing and visiting cards, papers, greeting cards, dust jackets, promotion materials, and poster stamps. The inventory has been available for download on the website “MAK Collection Online” since March 2017. As a conclusion to this project the comprehensive work entitled EPHEMERA: The Graphic Design of the MAK Library and Works on Paper Collection was published. The MAK Library and Works on Paper Collection also contributed 34,000 objects to the GRAPHIKPORTAL, an international joint database, which collectively publishes graphic collections, picture archives, photographic libraries, and libraries in the internet. In contrast to the online catalog of a museum, the GRAPHIKPORTAL is to be understood as a superordinate collection—as a “collection of collections.”

Alongside the preparation work for the exhibition POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism (30 May – 30 September 2018), which sets its focus on the lasting influence of Wagner’s epochal works on other architects and designers, the MAK Furniture and Woodwork Collection began with a comprehensive scientific analysis of the topic of bentwood furniture as one of the main foci of its research activities in 2017. The MAK has a unique collection of bentwood furniture, mainly from the company Thonet, but also from competing companies such as J. & J. Kohn. This exceptional collection will be presented in 2019 in a large exhibition accompanied by a comprehensive publication, on the occasion of the 200th anniversary of the establishment of Thonet.

The Hagenauser Archive was one of the key research projects carried out by the MAK Metal Collection and Wiener Werkstätte Archive in 2017. Starting in March 2015, the collection inherited from the Viennese metalworking company Hagenauser was transferred to the MAK in three lots. In addition to visually inspecting the lots and ordering them into object groups the taking of inventory (own probate inventory) was continued.
EU Projects 2017

Interreg Project
Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity

The MAK is the lead partner of the Interreg Project Bilateral Design Networks which will organize exhibitions, workshops, and other events on Central European Modernism in Austria and the Czech Republic from 2017 until 2019.

The project Bilateral Design Networks: Design innovation from Early 20th Century Modernity to Digital Modernity contributes to the preservation, protection, and broader communication of Central European Modernism. The common roots of Czech and Austrian Modernism which can be traced back to the cooperation of artists and architects from both countries (Josef Hoffmann, Adolf Loos, Otto Wagner, and Koloman Moser) will be pointed out in particular.

Core activities include small exhibitions in Brno as well as in the Josef Hoffmann Museum in Brtnice (a joint branch of the Moravian Gallery in Brno and the MAK, Vienna), an overhaul of the permanent exhibition of the Moravian Gallery in the Governor’s Palace in Brno, and an exhibition series in the MAK in Vienna. As part of this project structural adaptations which are intended to improve the accessibility of the Josef Hoffmann Museum in Brtnice will also be carried out. The project will be realized with financial support provided by the European Regional Development Fund and by the state budget of the Czech Republic.

Interreg Project
ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region

The Art Nouveau architecture of the Danube region stands in the center of the two and a half year EU project ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region (2017–2019). In the course of four workshops urban planning aspects, issues regarding the protection of historical buildings and monuments, restoration measures, and the digital agenda on these topics will be discussed. As one of a total of seven participating institutions in all of Eastern Europe, the MAK has been given the opportunity to examine its valuable and comprehensive collection of exhibits from this creative period from a wider scientific perspective and to present this to the public. In Austria the MAK, together with other institutions which place their focus on architecture, occupies a central position in the pooling of project results.

The results of this partnership will be presented to the public in exhibitions (i.a. the annual ART NOUVEAU WORLD DAY), a mobile app, and a film. As a competence center for Art Nouveau in Austria the mandate of the MAK lies mainly in the scientific processing and digitalization of its own architectural collection which is to be made accessible to the public in a joint database.

Project co-funded by European Union funds (ERDF, IPA)
MAK Branches

MAK Branch Gymmüllerschlössel
Pätzleinsdorferstraße 102, 1180 Vienna

The Gymmüllerschlössel in Pätzleinsdorf has been run as a branch of the MAK since 1965. Built on commission as a “summer house” for the merchant and banker Johann Jakob Gymmüler (1760–1834) in 1808, this is now one of the few places in Austria that provides an authentic insight into the variety of Biedermeier interior decoration. In addition to the permanent exhibition of 160 exquisite Old-Viennese clocks from the collection of Franz Sobek, there is also Empire and Biedermeier Style furniture from the MAK Furniture and Woodwork Collection which enhances the overall impression of the Gymmüllerschlössel, which also regularly offers temporary exhibitions. In the park surrounding this pleasure building the sculptural ensemble Der Vater weist dem Kind den Weg [The Father Shows His Child the Way] by Hubert Schmalix (1996/1997) and James Turrell’s Skyspace Other Horizon (1998/2004) portray a contemporary aspect to the dialogue with the past.

In 2017 the Gymmüllerschlössel was open to the public every Sunday from 7 May to 3 December. In addition to this, regular guided tours and specialized guided tours, as well as a special program were offered on MAK DAY – Open House Day on 26 October 2017.

MAK Tower
Gefechtssturm Arenbergpark/Dannebergplatz 6, corner Barmherzigengasse, 1030 Vienna

The MAK Tower, formerly the MAK Contemporary Art Depot in Arenbergpark, has been one of the MAK’s branch museums since 1995. Until 2011 it was used as a repository of the MAK Contemporary Art Collection, partly accessible to the public, as well as for events in the fields of art and architecture. Expansive installations by Brigitte Kowanz, Atelier Van Lieshout, and Ilya & Emilia Kabakov are connected with the commemorative aspect of this building. Built in World War II from 1942–1943 under the Nazi regime, the flak, or combat, tower characterizes, together with the neighboring command tower, the cityscape around Arenbergpark, and serves, as well as its five counterparts in Vienna, as a historical memorial and is protected by official historical preservation ordinances.

Due to a lack of official approval, the MAK Tower is currently closed to the public. The MAK is currently working on a new financing and restructuring concept.

Exhibition
JOSEF HOFFMANN—OTTO WAGNER. On the Use and Effect of Architecture
Josef Hoffmann Museum, Brtnice
24 May 2017 – 6 May 2018
Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection, and Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno

The exhibition JOSEF HOFFMANN—OTTO WAGNER: On the Use and Effect of Architecture was dedicated to the relationship of Josef Hoffmann (1870–1965) and his teacher Otto Wagner (1841–1918). The exhibition is held on the occasion of the 100th anniversary of the death of Otto Wagner in 2018. The support gained from Otto Wagner, not only within the framework of their work together but also in the Secession, had a crucial influence on Hoffmann’s career. The interaction of the working attitudes of these architects were demonstrated in the exhibition using ca. 50 designs, drawings, and photographs.

The exhibition was realized thanks to the financial support of the European Regional Development Fund, and was part of the project “Bilaterale Designnetzwerke” in the framework of the program INTERREG V-A Austria-Czech Republic.

The exhibition was held under the patronage of the Embassy of the Czech Republic in Austria.

MAK Branch Gyemüllerschlössel
View of the drawing room © Gerald Zugmann/MAK

Exhibition view, 2017 © Kamill Till/Mährische Galerie, Brno/MAK

Josef Hoffmann’s birth place, 2007 © Wolfgang Woessner/MAK

Ilya and Emilia Kabakov, Not everyone will be taken into the future, 2001 © Gerald Zugmann/MAK

MAK Tower
Exterior view © Wolfgang Woessner/MAK

MAK Branch Gymmüllerschlössel
Exterior view © Peter Kainz/MAK

JOSEF HOFFMANN: Inspirations on Hoffmann's career. The interaction of the working attitudes of these architects were demonstrated in the exhibition using ca. 50 designs, drawings, and photographs.

Exhibition
Josef Hoffmann Museum, Brtnice

Since 2006 the birthplace of Josef Hoffmann in Brtnice has served as the location of the Josef Hoffmann Museum which is run as a joint branch of the Moravian Gallery in Brno and the MAK in Vienna. Already in 1992, the MAK was present there with the exhibition The Baroque Hoffmann which was dedicated to the roots of Hoffmann’s work as an architect and a designer. With an annual exhibition on topics related to the surroundings of Josef Hoffmann, the MAK highlights the life and work of this ground-breaking architect. The permanent exhibition JOSEF HOFFMANN: Inspirations, which has been on display at his place of birth since 2009, traces Hoffmann’s artistic inspiration with objects and designs.

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MAK Center for Art and Architecture, Los Angeles: A Busy Year of Exhibitions and Events

835 North Kings Road, West Hollywood, CA 90069, USA

MAK Center for Art and Architecture, our friends and supporters, enjoyed a busy year of exhibitions and events in 2017, initiating new ideas and engaging new people. The year kicked-off the inaugural Summer Charette Series inviting local design firms to compete in a re-imagining of LA’s residential landscape. The resulting exhibition LUSH, drew an amazing audience to the Schindler House celebrating the five winning teams’ imaginative installations. Later in the year we exhibited our critically-acclaimed Pacific Standard Time show: How to Read El Pato Pascual: Latin America’s Disney and Disney’s Latin America. The ambitious scope of this exhibition included the work of 48 artists from over 10 countries.

At the Mackey Apartments, we enjoyed the work of two particularly accomplished resident groups as well as remarkable exhibitions from our Garage Exchange Vienna – Los Angeles program. In the spring former artists-in-residence Sabine Bitter and Helmut Weber partnered with Los Angeles-based artist Edgar Arceneaux to create an installation of new and archival work drawing from their shared history of the city’s architecture. Later in the year Austrian artist Johann Lurf and local artist Brice Bischoff shared their highly individual though complimentary views of outer space, both through the literal creation of unidentified flying objects and film.

Beyond our ongoing exhibitions program, the past year marked a special effort to expand and improve our membership and clarify its benefits. The Foodshop salon series of private dinners at the Schindler House drew an exciting mix of curators, artists, architects, and writers, providing our supporters with the rare opportunity to experience the Schindler House as it was originally intended: as an intimate gathering place for the creative and curious to intermix.

The past summer also marked our first annual Member’s Pool Party. Beating the heat with Paloma’s Paletas, our supporters gathered around the Fitzpatrick-Leland House to enjoy an installation of site-specific paintings and sculptures. In addition to this celebration, members have also enjoyed preview receptions for our last four major exhibition openings as well as a ticket priority purchase and discount to our annual Architecture Tour fundraiser.

In anticipation of the Schindler House’s Centennial in 2022, we have begun a fundraising effort to further restore and repair our three properties. This year we fully salvaged and conserved the original flooring of the Fitzpatrick-Leland property, as well as making multiple landscaping improvements. Mackey Apartment repairs are ongoing with a recent roof restoration, and we continue to support FOSH (Friends of the Schindler House) in their preservation efforts on Kings Road.

As we begin our programming for 2018, we look forward to an incredible line up of events and exhibitions, beginning with the recently opened The Conscientious Objector, a group show featuring local and international artists and performances, in collaboration with Public Fiction. An exhibition with Social Pool artist Alfredo Barsuglia in collaboration with Alice Könitz will open at the Mackey Garage Top. We are also thrilled to announce the return of Foodshop, our biannual fundraiser, which will return to its original location at the Sheats-Goldstein House, designed by John Lautner.

In the summer, we will install The Art of Engineering, an exhibition exploring the secret history of Skidmore, Owings and Merrill’s structural engineering of monumental works of art, from the Chicago Picasso sculpture (1967) to James Turrell’s Roden Cwatter project. To close out 2018, we plan to showcase an original installation and sound piece by Edmund de Waal, specifically inspired by the Schindler House. These are just the highlights—we are very much looking forward to the year ahead!

Priscilla Fraser, Director, MAK Center, Los Angeles
Exhibitions

You may add or subtract from the work: On the work of Christopher D’Arcangelo and Michael Asher

Mackey Garage Top
23 March – 23 April 2017
Curators: Simon Leung, Sebastien Pluot

Michael Asher (1943–2012) and Christopher D’Arcangelo (1955–1979) formulated convergent yet distinct practices centered on the critical analysis of the structural conditions of art. With documents of works by Asher and D’Arcangelo (including six films by Dean Inkster and Sebastien Pluot with Stephen Antonakos, Benjamin H. D. Buchloh, Daniel Buren, Ben Kinmont, Naomi Spector, and Lawrence Weiner), and works by Dorit Cypis, Ben Kinmont, Silvia Kolbowski, Emilie Parendeau.

Mandla Reuter: WASSER [Water]

A solo exhibition by Mandla Reuter at the Schindler House
A group exhibition curated by Mandla Reuter at the Fitzpatrick-Leland House
10 March – 4 June 2017

The sparse installation at the Schindler House complemented the main work, in which a raw snow-white marble block was quarried from the island of Thasos, Greece, and loaded into a shipping container arriving at the Port of Los Angeles, becoming an extended but crucial part of the exhibition. This choreography of sequence and staging created a narrative of construction, utopian or dystopian.

Garage Exchange Vienna – Los Angeles

Sabine Bitter & Helmut Weber / Edgar Arceneaux:
As a text differs from a book, an image differs from an archive

Mackey Garage Top
11 May – 30 July 2017

For this eleventh iteration of the Garage Exchange series, former artists-in-residence Sabine Bitter and Helmut Weber worked together with celebrated artist Edgar Arceneaux. Reyner Banham’s influential love-letter to the Southland, Los Angeles: The Architecture of Four Ecologies (1971), which changed the cultural perception of L.A. and its urban evolution, served as a framework for Bitter and Weber’s ensembles of archival imagery, juxtaposed with Arceneaux’s practice of sugaring books, a process where books are immersed in sugar and water for months, and the accumulated crystals transform into sculptures that reflect on notions of knowledge production and the book as an object.
Gravity’s Peacock: Johann Lurf & Brice Bischoff

For this twelfth iteration of the Garage Exchange series, former Artist-in-Residence Johann Lurf worked together with L.A.-based photographer Brice Bischoff. Using film stills, Lurf presented an archive of earths created and imaged by the movie industry: earths created and imaged before the actual earth was ever observed from space; earths created to be imaged after the famous Blue Marble photograph taken by Apollo 17 astronauts; earths created and imaged through vivid, virtual illustration in recent film. As a counterpoint, Bischoff exhibited work from his photographic book and sculptural series, *Halo Snuffers*, depicting forms floating in space, draped on other forms, changing color and luminosity, appearing digitally composited, virtual, and holographic. New sculptures created for the exhibition were in direct conversation with Lurf’s cinematic mining: lo-fi molds were made of small sections of significant filming locations in Los Angeles and finished with the same retro reflective material driving Bischoff’s photographs.

How to Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney

Joint Exhibition as part of Pacific Standard Time: LA/LA at the Schindler House and Luckman Fine Arts Complex at Cal State LA 9 September 2017 – 14 January 2018

Curators: Lerner and Ruben Ortiz-Torres

How to Read El Pato Pascual was an exhibition of over 150 works by 48 Latin American artists who investigate and challenge nearly one hundred years of cultural influence between Latin America and Disney. The joint exhibition explored the idea that there are no clean boundaries between art, culture, and geography, and deconstructs how such notions are formed and disputed.

The exhibition’s curators examined Disney’s long engagement with Latin American culture to show that Disney cartoons cannot be seen as something simply exported to the rest of the Americas and then passively received. Like any other cultural force or mythology in Latin America, Disney imagery has always been quickly reinterpreted, assimilated, adapted, cannibalized, syncretized, and subverted by artists.

MAK Center for Art and Architecture, Los Angeles, at the Schindler House

Artists and Architects-in-Residence

Final Projects: Group XLIII
Mackey Apartments & Garage Top
17 – 26 February 2017
An exhibition by the 43rd group of MAK Center Artists and Architects-in-Residence: Petrit Halilaj and Alvaro Urbano, Nico King, and Anastasiya Yarovenko.

Final Projects: Group XLIV
Mackey Garage Top
20 August – 4 September 2017
An exhibition by two members of the 44th group of MAK Center Residents: Alina Schmuch and Anna Jermolaewa.

Events and Collaborations

Elastic Architecture:
Frederick Kiesler and Design Research in the First Age of Robotic Culture

Book release and panel discussion at the Schindler House
3 June 2017
Reception, interdisciplinary panel discussion with presentations, and book launch with Annie Chu, Joe Day, Tom Gunning, Julia Koerner, Jimenez Lai, Priscilla Fraser, and Stephen Phillips.

How to Read El Pato Pascual: Book Release & Discussion

Schindler House
1 October 2017
Panel discussion with curators Fabián Cereijido, Jesse Lerner, Rubén Ortiz-Torres, and Chilean scholar Angela Vergara, moderated by author Jessica Ceballos y Campbell to celebrate the book launch of How To Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney (Black Dog, 2017).

ÅYR: Architects-in-Residence

7 July – 14 September 2017
Architects-in-residence ÆYR presented a series of salon-style events throughout the summer. ÆYR (formerly AIRBNB Pavilion) is an art collective focusing on interiors, domesticity, internet, and the city. Three of the four members, Alessandro Bava, Luis Ortega Govela, and Octave Perrault, were in residence as part of the MAK Center program.

MAK Architecture Tour

Inglewood, California
2 December 2017
MAK Center continued the tradition of annual architecture tours by highlighting three houses designed by R.M. Schindler to promote and redefine modern, affordable living in 1940s Los Angeles. Five years before there were any Case Study Houses, Schindler, in collaboration with his draftsman E. Richard Lind, set out to develop a series of three small houses: flexible in both their open floor plans and easy indoor-outdoor circulation, and designed to meet the universal needs of single-family housing. The tour celebrated the restoration and renovation of these historically significant houses previously inaccessible to the public.
Art Education in the MAK: From Classical to Interactive

With more than 14,500 participants in more than 1,200 guided tours and 155 workshops, the MAK and its art education program managed to break the museum’s own record in 2017. The MAK traditionally offers a broad spectrum of educational services for all age groups, levels of education, and nationalities: from traditional guided tours and workshops to the well-established children’s program MINI MAK, a comprehensive program for schools, and WEDNESDAYS AT THE MAK (dialog-oriented tour with further discussion in the restaurant Salonplafond im MAK), and on to the multi-

One of the key concerns of the MAK Education is the development of innovative and interactive products. In 2017 the use of a Smartwatch app was tested. This product was created as part of a cooperative project between Fluxguide, the Specialist Didactics Department of the University of Applied Arts Vienna, the MAK, and watchado. Students going through their occupational orientation phase obtained information on handcraft vocations through the wearable computer. These vocations were represented through the objects in the exhibition handiCRAFT: Traditional Skills in the Digital Age.

In 2017 the content-related focus areas of the art educational programs were oriented on the large-scale exhibitions: Handcraft: Traditional Skills in the Digital Age offered a wealth of topics related to handcrafted production. Starting with the historical development of various handicraft techniques and how they changed in the digital age, the MAK placed a special focus on vocational orientation and cooperation with vocational schools, technical high schools, and new middle schools. The educational program in connection with the VIENNA BIENNALE focused on the exhibition Hello, Robot. Design between Human and Machine, while the exhibition THOMAS BAYRLE: If it’s Too Long—Make it Longer on the imparting of knowledge on the topic of ornamentation also inspired the very young visitors. In 2017 a focus on educational sessions with practical applications for those training to become daycare workers (Bafep = College for Pre-school and Nursery Education) in order to position the MAK more strongly in this area.

The VIENNA BIENNALE app turned into a great success: it had already been developed for the premiere of the VIENNA BIENNALE 2015 (iOS and Android) and with the support of the digital content partner T-Mobile Austria it was expanded in 2017. The app offered users audio tours and the possibility to interact with selected exhibitions.

On the occasion of the VIENNA BIENNALE 2017, Robots. Work. Our Future and within the framework of the exhibition CityFactory: New Work. New Design, the charitable organization Caritas provided a workshop under the title Social Furniture 2.0 for asylum seekers. Here, under the supervision of a workshop manager, the asylum seekers produced furniture for purposes of public benefit according to the plans of the designer team E0OS.

With the MAK FUTURE LAB for Citizen Science the MAK, in cooperation with the Federal Ministry of Science, Research and Economy, developed a format for dealing with the topics of smart city, Digital Modernity, and the future world of work. “Where does the potential of Citizen Science lie as concerns the urban future? And what vital role can design methods play in this process?” These were just two of the central questions in a series of workshops with students and senior citizens conceptualized and carried out by the designer team Vandasey, the designer Kathrina Dankl, the architect and architectural theorist Andreas Rumpfhuber, and the MAK.

With numerous high resolution images of its collection highlights and virtual tours through the Museum and the Geymüllerschlössel the MAK has been part of the growing virtual art portal Google Arts & Culture since the end of May 2017.
Marketing 2017: Omnichannel present

2017 started with a lively exchange between the visitors and craftspeople who were invited to take part in a live workshop within the framework of the exhibition handicraft: Traditional Skills in the Digital Age. In addition to two action weekends, the MAK on TOUR WORKSHOP SPECIALS on violin makers, shoemakers, and master decorators also allowed the MAK to present the multifaceted sectors of craftsmanship to a wider audience.

The MAK on TOUR trip to the Josef Hoffmann Museum, Brtnice, Czech Republic, a joint branch of the Moravian Gallery in Brno, Czech Republic, and the MAK, Vienna is an annual highlight for visitors. The special exhibition JOSEF HOFFMANN—OTTO WAGNER: On the Use and Effect of Architecture was presented at this venue in 2017.

Using an omnichannel communication strategy, as was used for the exhibitions THE GLASS OF THE ARCHITECTS: Vienna 1900–1937 and AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna, it was possible to specifically address a design-minded audience. A unique spectacle was offered to the visitors upon their entry to the exhibition THOMAS BAYRLE: If It’s Too Long—Make It Longer: namely the installation iPhone meets Japan, 2017, which encompassed the entire floor of the MAK Columned Main Hall, became a very popular social media motive for the visitors.

In 2017 the use of videos in digital communication was intensified, for example using exhibition trailers, behind the scenes glimpses, and Instagram stories at events and current exhibitions. Organic reach and follower growth on all relevant social media channels could be increased significantly in 2017, and the MAK was able to solidify its position as a digital platform in the Social Web.

The VIENNA BIENNALE 2017, with its numerous exhibitions and a comprehensive supporting program connected to the topic Robots. Work. Our Future, became a true public attraction, and strengthened the MAK’s position as a venue of innovation and experimentation. On the occasion of the VIENNA BIENNALE the new event series MAK FUTURE LAB was started. This series provides a platform for interaction with socially, ecologically, culturally, and economically sustainable market economy models and explores what influence or effects design, architecture, and visual art have on these models.

In 2017 the MAK continued in its aspiration to act as a forum for creative discussion by means of taking part in diverse co-operations, for example in the VIENNA DESIGN WEEK, the VIENNA ART WEEK, the viennacontemporary, the Museum 2061 (an initiative of the Museumsbund Austria, the MAK, and the KHM), the Forum Alpbach, the Vienna Chamber of Labor, and the Forward Festival.
In 2017 the press and public relations work of the MAK was dominated by the second VIENNA BIENNALE. This event was organized through the cooperation of the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, the Vienna Business Agency, and the Austrian Institute of Technology as a non-university research partner. In addition to the communicating of the six exhibitions presented in the MAK, the MAK Press and Public Relations Department was entrusted with the responsibility of the general communication of the VIENNA BIENNALE 2017: Robots. Work. Our Future. A multistage, multi-channel communication concept, which started already in fall of 2016, resulted in an almost 850 page press review with news coverage in almost all Austrian daily newspapers, weekly and monthly periodicals, art and architecture magazines, online media, radio, and television. A focus on international communication and press trips carried out by selected international journalists, resulted in great international media coverage for the VIENNA BIENNALE 2017. For the first time not only the pre-press conferences, but also the launch press conference were broadcast live via Facebook, through which additional attention from influencers could be attracted. The VIENNA BIENNALE was once again purposefully used to further strengthen the MAK’s extensive international media distributors.

Along with the VIENNA BIENNALE, the entire MAK exhibition and event program and all other activities of the institution were given a new medial presence on Google Arts & Culture. The high level of media interest in the MAK’s outstanding collection of contemporary art is documented in the comprehensive collection of press reviews on the exhibitions THE GLASS OF THE ARCHITECTS: Vienna 1900–1937, GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn, and BOOK COVERS OF THE WIENER WERKSTÄTTEN in the MAK Works on Paper Room. The exhibitions which were opened in the second half of the year, THOMAS BAYRLE: If It’s Too Long—Make It Longer and AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna, a cooperation between the University of Applied Arts Vienna and the MAK, were especially successful in the national media.

The intra-departmental communicative corporate identity was further sharpened: The press portal on the MAK website was relaunched, the MAK Blog was extended in content, and the digital press releases were made interactive in order to fit contemporary standards. In the fall of 2017 the range of tasks for which the department is responsible was extended to include the development of a sponsoring dossier.

Selected Press Comments

"The over 300 objects, mainly from the outstanding MAK Glass and Ceramics Collection, are colorful, fascinating, rich in forms, and extremely fragile.” Werner Rosenberger on the exhibition THE GLASS OF THE ARCHITECTS: Vienna 1900–1937, in: Kurier, Vienna, 23 January 2017


"What is presented to the public here in classical black display cases and without a lot of staging is true eye candy. Lovers of everything beautiful just have to swoon.” Thomas Gabler on the MAK exhibition GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn, in: Kronen Zeitung, Vienna, 1 February 2017

“There’s nothing new about conspicuous consumption—Imperial Vienna understood very well how to sweeten everyday life with things of beauty. It was ‘Glassmania’, said director Christoph Thun-Hohenstein, opening the sumptuous new show of ornamental glass from the Imperial and Biedermeier period (about 1750–1850) at the Museum of Applied Arts (MAK).” Simon Ballam on the exhibition GLASSES FROM THE EMPIRE AND BIEDERMEIER PERIOD: From the MAK Collection and the Glass Collection of Christian Kuhn, in: Metropole, Vienna, March 2017


"Not only great possibilities, but also great dangers lie in digital technology. In order to make sure that the latter don’t gain the upper hand, one has to do something, namely not only use our all too beautiful, all too smart, and all too new devices, but also think every once in a while about what one is actually doing.” Roman Gerold on the exhibition Hello, Robot. Design Between Human and Machine presented in the VIENNA BIENNALE 2017, in: Der Standard, Vienna, 21 June 2017

"Using such simple means and many exhibits, the exhibition succeeds in extruding and in making our ambivalent attitude toward new technology visible.” Susanne Koeberle on the exhibition Hello, Robot. Design Between Human and Machine presented in the VIENNA BIENNALE 2017, in: Neue Zürcher Zeitung, Zurich, 11 August 2017
“É una Biennale, che aspira a offrire scenari, per un futuro migliore; un catalizzatore che inviti le persone a co共创re un’umanità digitale, come afferma il fondatore e direttore Christoph Thun-Hohenstein.”

(F’It’s a Biennale which aspires to offer a setting for a better future; a catalyst inviting people to work together to create a digital society which respects humanity,’ as the initiator and director Christoph Thun-Hohenstein underlines.)

Federico Florian, in: Il Giornale dell’Arte, Turin, 1 August 2017

“No matter. The future of work is a crucial subject, and models in which life melds with art are precisely what needs undoing.”


“The dilemma of necessity, the understanding of reality, and mankind’s inability to assert itself with ease in these areas, and therewith the fear of one’s own loss of importance, pervades the exhibitions on the topics of digitalization and robotics.”


“This topic is a burning issue, as the Viennese exhibitions show, because it is becoming increasingly clear that, as a result of digital automatization, a completely new world is blossoming.”


“Our society misses literature, this stabilizing cultural force has been lost because we have invested so much energy in, and attention to, technology.”

Bruce Sterling on the occasion of his visit to the MAK FUTURE LAB in an interview Georg Leyrer, in: Kurier, Vienna, 25 September 2017

“Shunga and iPhone, car and church: In this work a lot of things come together.”

Nina Schedlmayer on THOMAS BAYRLE: If It’s Too Long—Make It Longer, in: Profil, Vienna, 23 October 2017

“This first Contemporary Art presentation from the Thun-Hohenstein era is convincing.”

Brigitte Borchhardt-Birbaumer on the exhibition THOMAS BAYRLE: If It’s Too Long—Make It Longer, in: Wiener Zeitung, Vienna, 24 October 2017

“Nowadays you would most likely just give it a ’like.’”

Anne Kathrin Fellner on the exhibition THOMAS BAYRLE: If It’s Too Long—Make It Longer, in: Der Standard, Vienna, 24 October 2017

“The University of Applied Arts Vienna and the MAK have never really distanced themselves from one another. They are too firmly established, both structurally and institutionally, in the creative- and art scene of Vienna.”

Norbert Philipp, on the occasion of the exhibition AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna, in: Die Presse Schaufenster, Vienna, 15 December 2017

“In the next 150 years art will probably still not be able to get by without forms of expression like painting, drawing, and sculpture. Luckily.”

Nina Schedlmayer on the occasion of the exhibition AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna, in: Profil, Vienna, 18 December 2017

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MAK Facts 2017

Business Figures

In 2017 the MAK had a successful year in terms of finances. Disregarding the changes in the collection assets a result amounting to TEUR of approximately €270 in profits from sponsoring and almost TEUR 210 from donations were achieved.

This positive development was the result of increased revenues from sponsoring and donations (+TEUR 380), in the MAK Design Shop, and in the areas of art education offers and restoration work. We were also able to reduce both the external staff costs and the building and operating costs.

In the area of donations, sponsoring, and subventions the targets were exceeded. The one-time increase in the basic remuneration provided the financial resources needed for carrying out a feasibility study for the possible incorporation of the Villa Beer into the MAK. With this villa Josef Frank succeeded in producing one of the most important private dwellings in Vienna of the 1920s.

As one of a total of seven participating institutions from all over Eastern Europe the European Union approved the MAK’s participation in the Interreg-Project ART NOUVEAU—Sustainable protection and promotion of Art Nouveau heritage in the Danube Region. Since 2017 is also a Lead Partner in the EU-funded Interreg project Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity. (See page 22)

The MAK also expresses its thanks to all those who provided generous contributions for the financing of exhibition projects. In 2017 gains of approximately TEUR 270 in profits from sponsoring and almost TEUR 210 from donations were achieved.

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Visitors

With 169,253 visitors in 2017, the MAK and its branches, the Geymüllerschlössel in Vienna, the Josef Hoffmann Museum in Brtnice, and the MAK Center for Art and Architecture in Los Angeles, reached the second highest number of visitors in its history. 2017 lies therewith 7 percent behind its record-setting year 2016 (182,049), the success of which was primarily the result of the exhibition STEFAN SAGMEISTER: The Happy Show. Even still, in 2017 the total number of visitors was increased by 5.4 percent when compared to 2015 (160,594). Based on a five-year comparison, the MAK was able to delight almost 50,000 more visitors in 2017 than in 2012.

In the MAK on the Stubenring and its Geymüllerschlössel branch a total of 153,701 visitors were counted in 2017. Successful exhibitions, like handiCRAFT or THE GLASS OF THE ARCHITECTS, and particularly the second VIENNA BIENNALE were responsible for the widely positive response of the public. With these visitor numbers the MAK sees a confirmation of its content-related prioritization in the last year, a prioritization which put a focus on its core competence in the topic Vienna 1900, and its positioning of the MAK as an everyday, living museum with a focus on Digital Modernity.

The high amount of interest in the MAK Art Education Programs was particularly pleasing. 15,864 visitors took part in more than 1,200 guided tours and 155 workshops. The percentage of foreign visitors in 2017 was 29 percent. The MAK wishes to further increase the museum’s popularity with foreign visitors with a targeted focus on tourist activities in 2018.

Admission Prices

After having carried out an in-depth investigation of the situation in 2017, the MAK decided to increase the traditionally rather moderate admission prices starting in 2018. The new admission prices will be as follows: regular admission €12 (were €9.90), reduced admission €9 (were €7.50), and Family Ticket €15 (were €13). The MAK Annual Tickets will be offered at more favorable prices: regular €34, reduced (for those aged 18–25 and from 65) €20, and the Annual Ticket Family €44. Free admission on Tuesday evenings will no longer be offered; starting in 2018 the admission fee for Tuesday from 6–10 p.m. will be a flat rate of €5.
MAK ART SOCIETY (MARS)

The MAK ART SOCIETY (MARS), established in 1986, has been supporting the MAK in purchasing works of art, in realizing exhibition and research projects, and in the financing of publications for more than 20 years. In 2017 MARS was once again very successful with regard to its central function as a sponsoring society. MARS was thus able to make its mark through purchases including that of the work Staircase & Prague Object (2015) from Lucy McKenzie and Laurent Dupont.

Guided tours, exclusive events, previews, openings, and art and architecture tours are regularly offered to the members of MARS. In 2017 eight events were organized in the context of the LADIES’ GUIDE, including a guided tour with Eva Schlegel through her exhibition Imaginary Spaces in Galerie Krinzinger (21 March 2017) and a guided tour with Andreas Rath through the exhibition Lobmeyr Contemporary – Design since 2000 in the Lobmeyr main store (19 October 2017). The film screening of Stefan Sagmeister’s The Happy Film in the MAK Lecture Hall (Tuesday, 28 February 2017) and the MAK DESIGN NITE Word & Sound Performance—Rolf Sachs (3 October 2017), organized by MARS and the MAK, with the subsequent international MAK Advisory Board Dinner with Rolf Sachs were highlights of the 2017 MARS Program.

MARS organized an Artist’s Dinner (29 September 2017) on the occasion of the purchase of artist Markus Schinwald’s work Untitled (Maschine 3, 2015) and its subsequent transfer to the MAK. A Preview Dinner held on the occasion of the opening of the MAK exhibition THOMAS BAYRLE: If It’s Too Long—Make It Longer on 23 October 2017 attracted a great amount of interest.

The MARS PORTRAIT SESSION has already become a tradition, its net profit is used each year to finance a purchase. In 2017 there were two events held under the motto of “Catch a new image—Künstlerporträts der MARS-Mitglieder” (Artist portraits of MARS members): one photo session with the artist-photographers Pilar Schacher, Thaddäus Stockert & Nikolaus Ruchnewitz, and Jork Weismann on 5 November 2017 and another with artist-photographers Valerie Loudon, Pilar Schacher, Thaddäus Stockert & Nikolaus Ruchnewitz on 19 November 2017.

International Friends of the MAK Vienna (IFMAK)

Since 2 October 2014 the group International Friends of the MAK Vienna has existed as a tax-exempted organization according to §501(c)(3) of the Internal Revenue Code. IFMAK supports the goals and activities of the MAK, and provides funds for doing so. This is made possible mainly through donations. Ephraim Gildor, Richard L. Grubman, Stephen M. Harnik, and Christoph Thun-Hohenstein function as the first members of this organization’s Board of Directors. All donations are subject to the overall limits applicable to charitable donations under U.S. tax law.

MAK Directors’ Circle and MAK Directors’ Forum

Under the direction of Museum Director Christoph Thun-Hohenstein the circle of MAK sponsors was extended with the establishment of the “MAK Directors’ Circle” and the “MAK Directors’ Forum”, the members of which are invited to previews and other events (i.e. briefings and discussions). An art tour to Lisbon together with Christoph Thun-Hohenstein which was organized by the MAK Directors’ Office from 12–14 October 2017 was one of the highlights of the year.
MAK Exhibitions 2018

300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY

MAK Exhibition Hall
16 May – 23 September 2018
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection
Research Associate: Michael Macek, MAK Glass and Ceramics Collection

The imperial privilege for porcelain production in Vienna was granted to Claudius Innocentius Du Paquier in May 1718. Three hundred years later, the MAK has taken this as an opportunity to dedicate a large exhibition to Viennese porcelain, highlighting the founding and history of the second-oldest porcelain manufacture in Europe. International loans that have never before been displayed in Vienna are joined by unique pieces from the holdings of the MAK and other Austrian collections.

POST-OTTO WAGNER
From the Postal Savings Bank to Post-Modernism

MAK Exhibition Hall
30 May – 30 September 2018
Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection
Expert Advisors: Ákos Moravánszky (Professor emer. of architectural theory, ETH Zurich) and Iris Meder (Architectural historian and freelance curator)

This exhibition explores Otto Wagner’s impact as the “father of modernism.” The show demonstrates the context and the interactions between Wagner and other protagonists of early modernism as well as Wagner’s influence on his contemporaries, students, and subsequent generations of architects and designers.
SAGMEISTER & WALSH

Beauty
MAK Columned Main Hall, MAK DESIGN LAB, MAK GALLERY, MAK Permanent Collection, MAK Works on Paper Room
24 October 2018 – 31 March 2019
A cooperation between the MAK, Vienna and the Museum Angewandte Kunst, Frankfurt am Main

Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive

Virtually throughout the 20th and 21st centuries, the term beauty has had rather negative connotations in the world of design: prestigious designers show little interest in it, the contemporary art world has almost entirely forsaken it, and many architects think of the term as conservative and backwards. Sagmeister & Walsh will show why this antipathy is so stupid and what can be done to bring beauty back in.

Cooperation Partner
dr:angewandte

KOLOMAN MOSER
Universal Artist between Gustav Klimt and Josef Hoffmann

MAK Exhibition Hall
19 December 2018 – 22 April 2019

Guest Curator: Christian Witt-Dörring
Curator: Elisabeth Schmuttermeier, Kustodin

MAK-Sammlung Metalle und Wiener-Werkstätte-Archiv

On the centenary of the death of Koloman Moser (1868–1918), the MAK is hosting a large exhibition to showcase his wide-ranging oeuvre, which covers the disciplines of painting and graphic design, applied art, interior design, fashion, and scenography.

Premium Sponsor
**KLIMT’S MAGIC GARDEN**

A Virtual Reality Experience by Frederick Baker

An exhibition experiment in the MAK FORUM

**MAK FORUM**
7 February – 22 April 2018

*Project Coordination: Janina Falkner, New Concepts for Learning, MAK*

On the centenary of the death of Gustav Klimt (1862–1918), the MAK is focusing on the artist’s designs for the mosaic frieze—a highlight of its collection—in the dining room of the Stoclet House in Brussels: **KLIMT’S MAGIC GARDEN** is a virtual reality experiment, inspired by Klimt’s masterpiece *Expectation and Fulfillment*. The virtual reality artist and filmmaker Frederick Baker has used high-resolution digital photographic material to create a fantastic virtual world in which visitors can embark on an interactive filmic journey.

A project in collaboration with Frederick Baker and the Christian Leiss GmbH

**GUSTAV PEICHL**

15 Buildings for His 90th

**MAK Works on Paper Room, MAK Columned Main Hall**
21 March – 19 August 2018

*Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive*

Austrian architect Gustav Peichl with a solo show. In 2013 he donated all his sketches, designs, and plans for construction projects in Austria to the MAK. The 15 most defining projects from his 50-year creative career are now being displayed. The German artist Pola Sieverding will photograph the selected buildings in their current state exclusively for the exhibition.

**ADRIANA CZERNIN**

Fragment

**MAK GALLERY**
18 April – 30 September 2018

*Curator: Johannes Wieninger, Curator, MAK Asia Collection*

Adriana Czernin explores the structure of ornament. In 2014 the MAK invited the artist to find inspiration for a work of art in the rosette of the minbar from the Mosque of Ibn Tulun in Cairo, whose fragments are housed in the MAK. In this exhibition, the resulting works produced over the last few years are united with the 13th-century original in a room installation.

**EARTH AND FIRE**

Asian Ceramics from the Slunecko Collection

**MAK DESIGN LAB**
25 April – 10 June 2018

*Guest Curator: Heinz Slunecko*

*Curator: Johannes Wieninger, Curator, MAK Asia Collection*

For over a decade, Heinz Slunecko’s wide-ranging collection of ceramics from Vietnam, Thailand, Cambodia, Korea, and Japan—little known and rarely displayed in Europe—have been enriching the exhibitions of the MAK. With around 120 ceramics, this show lets visitors share in the collector’s passion for the age-old traditions of ceramic art.

**100 BEST POSTERS 17**

**MAK DESIGN LAB**
27 June – 23 September 2018

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

2018 will also bring forward the winners of the competition **100 BEST POSTERS 17: Germany Austria Switzerland** who will be awarded by an internationally renowned jury of experts. The eagerly-awaited results of the competition will be presented at the MAK. Idea-based poster design will again look for the latest trends in an efficient and focused way.

**CITYFACTORY 2018**

A cooperation between the MAK and the Vienna Business Agency

The MAK and the Vienna Business Agency are continuing their cooperation with CityFactory 2018. Within the framework of the CityFactory—in cooperation with the IDRV – Institute of Design Research Vienna—the Design Future Map Vienna will identify the potential for alternative forms of work, production, and consumption for a sustainable, future-oriented lifestyle in Vienna. MAK.at/cityfactory2018
MAK Exhibitions 2018 / Preview

MAK Branches

Josef Hoffmann Museum, Brtnice

JOSEF HOFFMANN – KOLOMAN MOSER

30 May – 28 October 2018
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

This year’s exhibition in Brtnice is dedicated to the relationship between Josef Hoffmann and Koloman Moser, who died 100 years ago this year, and juxtaposes designs by these two protagonists of the Wiener Werkstätte.

MAK Center for Art and Architecture, Los Angeles

MAK Center L.A.
Schindler House
835 North Kings Road West Hollywood, CA
MAKcenter.org

Public Fiction: The Conscientious Objector
3 February – 15 April 2018

SOM: The Art of Engineering
9 June – 26 August 2018

Edmund de Waal: An Installation
15 September 2018 – 6 January 2019

Garage Exchange
Vienna – Los Angeles
Alfredo Barsuglia and Alice Könitz
10 March – 29 May 2018

Matias del Campo and Sandra Manninger & N. N.
18 October – 16 December 2018

MAK Artists and Architects-in-Residence Program

Final Projects: Group XLV
26 February – 4 March 2018
Works by Guillermo Acosta, Alejandra Avalos & Alan Rios, Flora Hauser & Baptist Penetticobra

Final Projects: Group XLVI
August 2018 (exact dates tbc)
Works by Gerry Bibby, Aleksandra Domanović & Noemi Polo

This exhibition series is made possible by the Austrian Federal Chancellery.

Edmund de Waal: An Installation
Edmund de Waal, a new ground, I, 2015
14 porcelain vessels and COR-TEN steel blocks in S steel, Corian®, and plexiglass vitrines
MAK Center for Art and Architecture, Los Angeles
© Edmund de Waal. Courtesy of Gagosian. Photo: Mike Bruce.

Fiona Connor: We Went There One Night
11 May – 12 August 2018

Fiona Connor, Closed Down Clubs, Pizza, 2017
MAK Center for Art and Architecture, Los Angeles
© Fiona Connor

SOM: The Art of Engineering
Sectional Model of James Turrell’s Roden Crater
MAK Center for Art and Architecture, Los Angeles
© SOM.

Fiona Connor: We Went There One Night
Fiona Connor, Untitled, 2017
Courtesy the artist and Kristina Kite Gallery, Los Angeles
© Fiona Connor

Public Fiction: The Conscientious Objector
Dianna Molzan, Untitled, 2017
Courtesy the artist and Kristina Kite Gallery, Los Angeles
© Dianna Molzan
MAK Staff 2017

MAK BOARDS

MAK SUPERVISORY BOARD

Johann Sereinig, Chairman, Verbund
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