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MAK on Stubenring

The MAK is one of the three most significant and oldest museums of applied arts in the world. Like hardly any other institution, it represents the connection between tradition, present, and future. The creative power of design can be felt and experienced here. The connection between applied arts, design, architecture, and contemporary art is one of the MAK's core competencies. With its exceptional collection of objects from decorative arts, art, design, graphics, architecture, fashion, and other fields, the MAK reflects the design of our living environment all the way to everyday

objects. Since the 1990s, the rooms of the Permanent Collection have been designed by contemporary artists and display selected highlights of the extensive MAK Collection, which spans from the Middle Ages to the present and is continuously being expanded.

Topic-related temporary exhibitions as well as diverse discursive programs and applied workshops turn the museum into an important social protagonist and engage visitors from very different communities with the latest topics of our time.



MAK – Museum of Applied Arts
© Hertha Hurnaus/MAK

PECHE POP Tracing Dagobert Peche in the 21st Century

MAK Exhibition Hall, ground floor,
11.12.2024–11.5.2025
Guest Curator: Claudia Cavallar
MAK Curator: Anne-Katrin Rossberg,
Curator, MAK Metal Collection and Wiener
Werkstätte Archive

The “ornamental genius” Dagobert Peche (1887–1923) virtually caused the stylistic idiom of the Wiener Werkstätte (WW) to explode. He replied to the geometry of the founders of the WW, Josef Hoffmann und Koloman Moser, with opulent and trendy decorations taken from nature.

He gave everyday objects a complexity that deliberately undermined logic and utility. After more than a quarter of a century, the MAK is once again dedicating a major exhibition to the visionary and “enfant terrible” of the Wiener Werkstätte.

Josef Hoffmann was the one to call Dagobert Peche the “greatest ornamental genius Austria has produced since the Baroque.” At least this is the story journalist Berta Zuckerkandl recounted in 1923 in her obituary for the artist. And indeed, Peche did guide the stylistic idiom of the WW in an entirely new direction: away from geometry to opulent decorations he gained from nature. He worked with various materials—silver, glass, ceramics, leather, and paper—designing jewelry, furniture, and exhibition displays, as well as sensational fabric patterns.

In *PECHE POP: Tracing Dagobert Peche in the 21st Century*, around 700 objects present the unique Peche cosmos and the fascinating impact of his work on design in the 20th and 21st centuries: from art deco to post-modernism to the present. In the exhibition, numerous contemporary artists engage in a direct dialogue with Peche’s unique legacy, including Uli Aigner, Richard Artschwager, Friedrich von Berzeviczy-Pallavicini, Götz Bury, Adriana Czernin, Marco Dessì, Gelitin, Christine and Irene Hohenbüchler, Hans Hollein, Mary Katrantzou, Jakob Lena Knebl, Adolf Krischanitz, Andreas Kronthaler, Claude Lalanne, Alessandro Mendini, Olaf Nicolai, Michèle Pagel, Nathalie du Pasquier, Gio Ponti, Bořek Šípek, Andreas Slominski, Robert Smithson, Ettore Sottsass, Philippe Starck, Robert Venturi, Franz West, Vivienne Westwood, Wiener Times, Maria Ziegelböck, and Heimo Zobernig.

The exhibition is accompanied by the publication *PECHE POP: Tracing Dagobert Peche in the 21st Century*, published by Lilli Hollein, Anne-Katrin Rossberg, and Claudia Cavallar, with texts by Claudia Cavallar, Brigitte Felderer, Rainald Franz, Sebastian Hackenschmidt, Lilli Hollein, Gabriele Kaiser, Kathrin Pokorny-Nagel, Anne-Katrin Rossberg, Nikolaus Schaffer, Janis Staggs, and Lara Steinhäuser. German/English, 304 pages with numerous color images. MAK, Vienna/Verlag der Buchhandlung Walther und Franz König, Cologne 2025.

Available at the MAK Design Shop and at MAKdesignshop.at for € 55.



Dagobert Peche, mirror frame, 1922
Execution: Max Welz
Limewood, carved, gilt; plate glass
MAK, H 1686
© MAK



MAK Exhibition View, 2024
PECHE POP: Tracing Dagobert Peche in the 21st Century
MAK Exhibition Hall (ground floor)
© MAK/Christian Mendez

FOCUS ON COLLECTING 12

Renate Fuhry

MAK Forum, 29.1.–11.5.2025

Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

Since moving to Vienna in 1960, Renate Fuhry (* 1938, Witten, Germany) has been one of the defining ceramic artists in Austria. She designs ceramics with a functional character, mostly vases, which she describes as the defining element of her artistic oeuvre. In the context of the *FOCUS ON COLLECTING* series, the MAK is dedicating an exhibition to Fuhry, thereby contributing to making her extensive work known to a wider audience. On display will be works from the MAK Collection, in which Fuhry was already present with exhibitions in the 1960s and 1980s, as well as pieces from her private collection. For more than 40 years, Fuhry taught at the Vienna Academy of Fine Arts and was deeply rooted in the Vienna art scene. She was especially close with Kiki Kogelnik. For the first time, pieces from the artist's late work, in particular bowls created after 2010, will also be on display in the MAK Forum.



Renate Fuhry, wall vase, 1980
Ceramic, glazed, painted
© MAK/Kristina Wissik

POWERFUL PATTERNS

Meisen Kimonos from the MAK Collection—A Friis Donation

Central Room MAK Design Lab, 12.3.–24.8.2025

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

On the occasion of the generous donation of a roughly 60-piece collection from Henriette Friis, the MAK is dedicating an exhibition to Meisen kimonos and haoris from the first half of the 20th century. The exhibition will present colorful and often large-patterned pieces from the Taishō and Shōwa periods, illustrating the characteristic features of this special form of kimono. Due to the innovations of stencil printing, they often imitate elaborate kasuri or ikat fabrics. Their patterns, which sometimes resemble op art, reflect Japan's exchange and engagement with European modernity. For a long time, silk was reserved for Japan's privileged upper class. Only in the late 19th century, technological innovations in the production of schappe silk and the introduction of aniline dyes led to a greater availability of the material. As a result, the Meisen kimono became affordable at the beginning of the 20th century and evolved into a widely used everyday clothing of the "new woman."



Meisen kimono, late Taishō (1912–1926)/Shōwa era (1926–1989)
Silk with double ikat pattern
Donation Henriette Friis, collection of Meisen silk kimonos
© MAK/Christian Mendez

TYPOMANIA

Curator's Choice by Kathrin Pokorny-Nagel

MAK Poster Forum, 25.3.–15.6.2025

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

Under the title Curator's Choice, the MAK gives the Heads of the MAK Collection the opportunity to present special topics and areas of the Collection. As the first curator of the new format, Kathrin Pokorny-Nagel, Head of the MAK Library and Works on Paper Collection/Archive, is focusing on an important aspect of poster art: typography. The exhibition spans from the first posters that were understood as artistic handwriting by artists such as Gustav Klimt, Leopold Stolba, Alfred Roller, and the Rudolf Larisch school during the founding of the Vienna Secession, to examples of the fusion of typography and illustrations in the inter-war period, such as those by Friedrich Kiesler and Joseph Binder, to contemporary poster design by Arnulf Rainer, Melk Imboden, Niklaus Troxler, and Stefan Sagmeister.



You are not an Island.

Design: Anna Haas

Photographer: Marianne Wex

Printing: Serigrafie Uldry AG, Hinterkappelen, 2020

Commissioned by: Association Palace St. Gallen

Digital printing

PI 22042-177

© Anna Haas

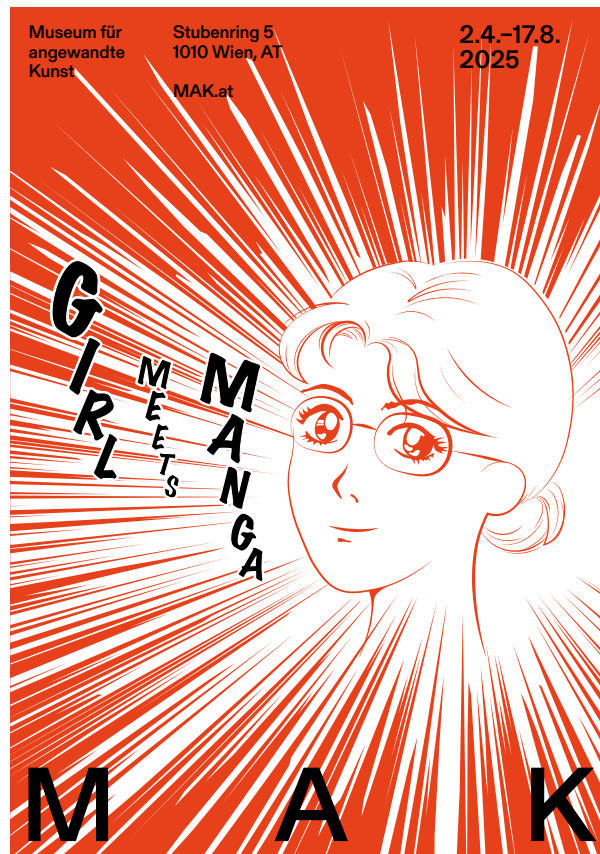
GIRL MEETS MANGA

A Manga Biography from Tokyo (1985–1992)

MAK Works on Paper Room, 2.4.–17.8.2025

Curator: Mio Wakita-Elis, Curator, MAK Asia Collection

With the exhibition GIRL MEETS MANGA, the MAK is tracing the special role of mangas for the formation of female identity. Since the middle of the 20th century, mangas—Japanese comics—have become a significant phenomenon of contemporary Japanese culture and are gaining importance worldwide. Mio Wakita-Elis, Curator of the MAK Asia Collection, lets her personal biography and perspective flow into the exhibition and gives insights into her manga-influenced teenage years in the Greater Tokyo area during the 1980s and early 1990s. As an integral part of her daily life, mangas contributed to the development of her personality and enabled reflection on social issues such as feminism, consumerism, and globalization. A wide selection of mangas as well as images, music, and everyday objects, illustrate the way Japanese comics are fascinatingly intertwined with social topics and real-life concerns of their readers. The epilogue draws a connection to the year 2025 with short stories by Viennese women who tell us how mangas influence their biographies in today's globalized world.



Poster GIRL MEETS MANGA, 2024

© KIM+HEEP



Superflux, *The Seas Are No Longer Dying*, 2022
 Produced by Superflux in collaboration with Safe Seaweed Coalition as well as Cream Projects and David Vélez
 Film still
 © Superflux

WATER PRESSURE Designing for the Future

An exhibition by the MAK in cooperation with the Museum für Kunst und Gewerbe Hamburg and Jane Withers Studio, London

MAK Exhibition Hall, upper floor,
 21.5.-7.9.2025

Curators touring exhibition: Jane Withers Studio (Jane Withers, Ria Hawthorn), Erika Pinner (MK&G Hamburg)
 Curator MAK exhibition: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

The exhibition *WATER PRESSURE: Designing for the Future* combines the creative power of design with visionary concepts from science to address the global challenge of not only preserving the unique and vital substance of water but also using it more sustainably and equitably in the long term.

Water is the only substance on Earth that exists in nature in all three states of matter—liquid as water, solid in the form of ice, and gaseous as water vapor. This unique property influences the climate, the water cycle, and the living conditions of all organisms. Although access to water is recognized as a human right, around two billion people worldwide lack access to clean drinking water, and approximately 3.5 billion lack safe basic sanitation. Overexploitation of water resources as well as the drying up and pollution of rivers, lakes, and groundwater reserves exacerbate this crisis.

Across five chapters, *WATER PRESSURE* presents scenarios that look into the future, raising awareness about the vital resource of water and aiming to improve water justice: “Water Stories” explores the cultural significance of water in a diverse collage of ideas and examples from different eras and cultures and looks at strategies for coping

with extreme environmental changes. “Bodily Waters” explores the water molecule and its close connection to the inner and outer worlds of human and non-human bodies while addressing psychological aspects and global inequalities in access to clean water. “Thirsty Cities” shows innovative solutions for the water crisis in international metropolises such as Chennai, London, Mexico City, Copenhagen, and Lagos—from wastewater treatment with the help of plants to swimming architecture. “Invisible Water” highlights the water footprint of agriculture and industry, outlining new ways to reduce water consumption. The chapter “Ecosystems” presents alternative scenarios for restoring the balance between humans and nature, emphasizing the role of rivers and oceans in preserving biodiversity. Here, local and indigenous knowledge is activated for the vision of a creative and more resilient water culture.

In Vienna, the exhibition, which was conceived at the MK&G, is expanded with objects from the MAK Collection, large-scale installations by contemporary designers and artists, and projects relevant to Austria.

The exhibition will be accompanied by an extensive educational and workshop program.



Color woodcut
 Ukiyo-e 浮世絵
 36 views of Mount Fuji:
 Under the Wave at Kanagawa
 Design: Katsushika Hokusai 葛飾北齋
 School: Katsushika 葛飾派
 Execution: anonymous, Japan, ca. 1830
 MAK, KI 10988
 © MAK/Georg Mayer

ELIGIUS AWARD 2025 Jewelry Art in Austria

MAK Forum, 28.5.–29.6.2025

Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive

In cooperation with Kunst im Traklhaus, Salzburg, the MAK is again providing insights into the contemporary jewelry scene in Austria. Already for the sixth time, the MAK is presenting the entries for the “Eligius Award for Body Jewelry and Jewelry Objects,” which was established by the federal state of Salzburg in 2005 and is awarded every three years. The works by the artists nominated for the Eligius Award 2025 will be presented in the MAK Forum.



MAK exhibition view, 2016
ELIGIUS AWARD 2016: *Jewelry in Austria*
MAK Forum
© MAK/Georg Mayer

JOHANN STRAUSS: FRANTIC ECSTASY Feminist Free Dance in Posters 1900–1933

MAK Poster Forum, 17.6.–2.11.2025

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

The MAK will also join the celebrations for the 200th birthday of Johann Strauss, but in an unexpected way. The beginnings of expressionist dance were linked to the Viennese waltz, as this poster exhibition attests. It illustrates how the heyday of this form of artistic dance, which was heavily inspired by Strauss' music, was lived and experienced in Vienna between 1900 and 1930. After all, expressionist dance, which deviated from the predefined movements of the Viennese waltz, focused on individual forms of rhythm, gesture, and emotion. Dancers like Anny Day-Helveg, Maria Ley, and Gertrude Barrison interpreted the dance by reflecting their inner selves through movement. Grete Wiesenthal—an active ambassador of the Viennese waltz—revitalized mode dance through her interpretation. The MAK Poster Forum will present around 50 posters that advertised the sensational performances of these dancers.



Der Tanz. Gotik bis Gegenwart. Internationale graph. Ausstellung Hagenbund
[Dance. From Gothic to the Present. International Graph. Exhibition Hagenbund]
Graphic design: Lois Pregartbauer
Commissioned by: Hagenbund, 1933
Printing: E. Danzinger
Lithograph
© Lois Pregartbauer

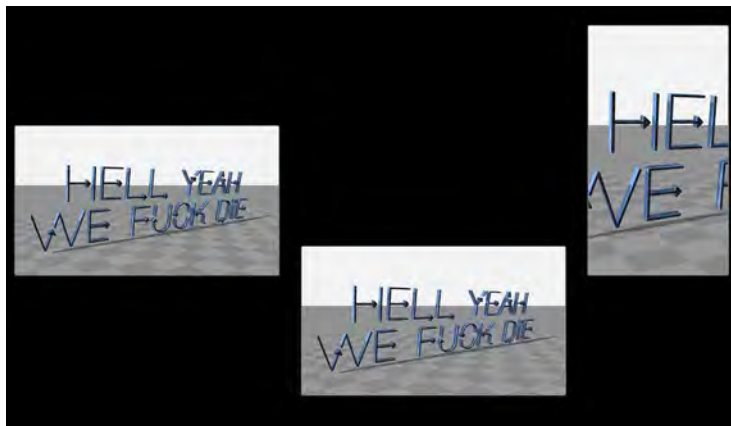
HITO STEYERL

Der Menschheit ist die Kugel bei einem Ohr hinein und beim anderen herausgeflogen
[Humanity Had the Bullet Go In Through One Ear and Out Through the Other]

MAK Contemporary, 25.6.2025–11.1.2026

Curator: Bärbel Vischer, Curator,
MAK Contemporary Art Collection

Berlin-based artist, film maker, and author Hito Steyerl (* 1966) highlights social processes evoked by latest technology and develops interdisciplinary works in the focus of fine arts. At the same time, she analyses the interpretation of reality and illuminates the socio-political relevance of current discussions. In her first solo exhibition in Austria titled *Der Menschheit ist die Kugel bei einem Ohr hinein und beim anderen herausgeflogen* [Humanity Had the Bullet Go In Through One Ear and Out Through the Other] (by Karl Kraus, Nacht, 1918), Steyerl uncovers the structures of political dimensions in everyday and pop culture. Two works are contrasted: The multimedia installation *Hell Yeah We Fuck Die* (2016) that in its title draws on words that were, according to Billboard magazine, most commonly used in the English-speaking music charts in the 2010s and seem to reflect a kind of crisis mood. In a new video installation (2025), Hito Steyerl analyzes cross-genre developments of artificial intelligence (AI).



Hito Steyerl, *Hell Yeah We Fuck Die*, 2016

Video installation

Courtesy of Hito Steyerl, Andrew Kreps Gallery, New York, and Esther Schipper, Berlin/Paris/Seoul

© Hito Steyerl/VG Bild-Kunst, Bonn 2024

Film stills © Hito Steyerl

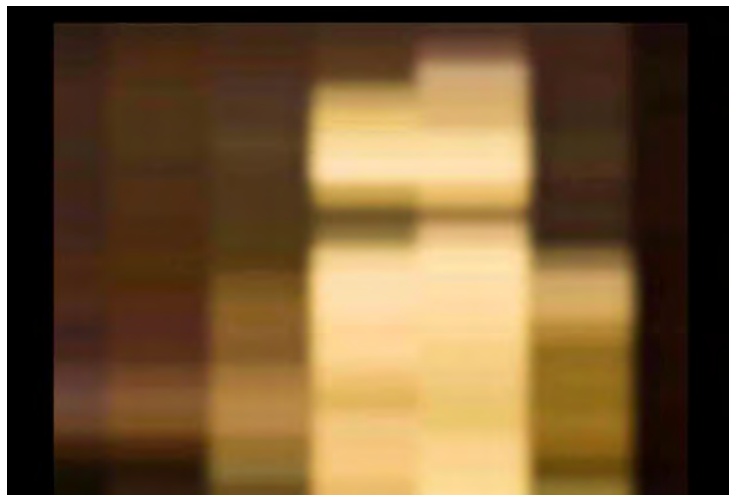
MAK Film Forum

MAK Forum, VALENTINA TRIET, 8.7.–13.10.2025

JOSEF DABERNIG, 15.10.2025–22.3.2026

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

With Valentina Triet and Josef Dabernig, the MAK Contemporary Art Collection is inviting visitors to decipher visual codes in fashion and fitness. In their videos, the artists combine concepts of abstraction and community that are inscribed into the body as a projection surface.



Valentina Triet, *Provider in Spring/Summer 1996*, 2024

Film still

© Valentina Triet



Josef Dabernig, *excursus on fitness*, 2010

Film still

© Josef Dabernig

Cooperation ImPulsTanz

MAK Exhibition Hall, ground floor,
10.7.-10.8.2025

ImPulsTanz – Vienna International Dance Festival was founded in 1984 and now, for over ten years, it has been creating a dialog between dance/choreography and visual arts, continuing the connection between the two disciplines that has existed for more than 100 years. From 10 July to 10 August 2025, the European Festival for dance and performance will once again visit the MAK – with a contribution that will be announced in a few days.



WILLIAM FORSYTHE: *Choreographic Objects*, Exhibition View, 2024

Lower MAK Exhibition Hall

A cooperation between ImPulsTanz – Vienna International Dance Festival and the MAK – Museum of Applied Arts

William Forsythe, *Nowhere and Everywhere at the Same Time*, Nr. 2, 2013

© kunst-dokumentation.com/MAK

DRESSED UP Sparkling Tree Decoration

MAK Works on Paper Room, 24.9.2025–1.2.2026

Guest Curator: Waltraud Neuwirth

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

An impressive selection of hundreds of objects from the Waltraud Neuwirth collection from Gablonz and the Bohemian region from the heyday of Christmas tree decoration between the 1920s and 1950s transform the Works on Paper Room into a yet unknown, glittering cosmos. Slide rules, airplanes, lobsters, and constructed forms reminiscent of the Bauhaus show Christmas decoration beyond confessional ideas.

Originally invented in the Biedermeier era and self-made as decoration from apples, ribbons, and nuts, Christmas decoration soon became a product manufactured industrially on a large scale. Hollow glass, glass beads and rods, but also other materials like wood, foil, chenille, and leonine wire let eyes and trees sparkle. The less known, but equally fascinating Christmas tree decoration from the 1960s to 1980s is also part of the exhibition. Even those who do not celebrate Christmas itself will not be able to escape the fascination of this show.



Lobster, large spindle-shaped form beads with inner silvering, various beads made of colorless glass and "Klautschen" with inner silvering, small yellow hollow beads, 2nd quarter 20th c.

© MAK

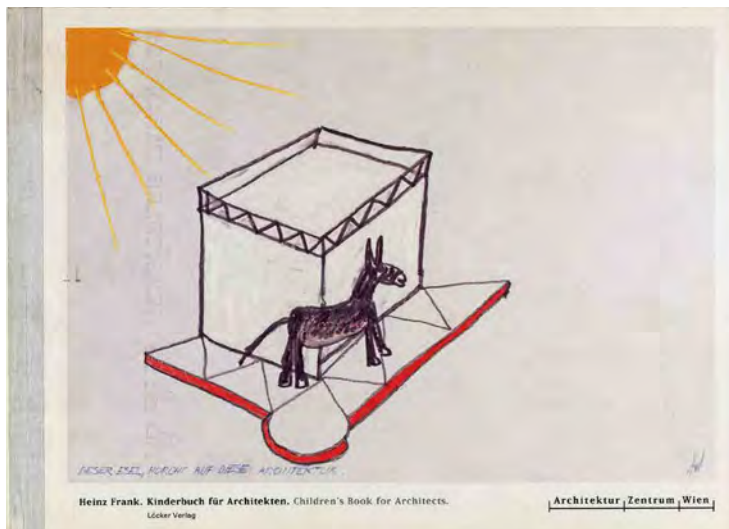
TURNING PAGES Artists' Books of the Present

Central Room MAK Design Lab
1.10.2025–22.3.2026

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

The book as an artistic medium plays a central role in the work of Louise Bourgeois, Heinz Gappmayr, Sol Lewitt, Rosemarie Trockel, as well as many contemporary young artists in the Austrian and international scene. Books are used as instruments to design poetic visions and to expand concept art. The artists' books in this exhibition initiate dialogues about gender roles and socio-political questions. At the same time, books are a form of cultural memory and commemoration. Young artists experiment with the medium of the book and transcend traditional boundaries of image, text, and material—against the backdrop of the digital world. In the exhibition, visitors can take different positions to leaf through and read books with the help of a specially developed, expansive display.

The exhibition will be accompanied by a catalog.



Heinz Frank
Kinderbuch für Architekten [Children's Book for Architects], 1993
© MAK

100 BEST POSTERS 24 Germany Austria Switzerland

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

MAK Poster Forum, 12.11.2025–12.4.2026

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

With the presentation of the competition *100 Best POSTERS 24: Germany Austria Switzerland*, the MAK is once again displaying exceptional poster design from Germany, Austria, and Switzerland, which excels with convincing graphic and typographic solutions as well as new trends and successful design. The by now 19th edition of the graphic design competition proves the vitality of posters. The association 100 Beste Plakate e. V. is also accompanying this year's competition with an extensive publication.



Tristesse, visual for the competition
100 BEST POSTERS 24: Germany Austria Switzerland
© Tristesse, CH-Basel



MAK exhibition view, 2021
Josef Hoffmann: Progress Through Beauty
 Reconstruction of the Boudoir d'une grande vedette [Boudoir for a Great Star]
 World's Fair, Paris, 1937
 Execution: Manfred Trummer, Johannes Ranacher, Glaserei Scharl, Johannes Falkeis, Marina Paric, Irina Huller, MAK Cabinetmaker's Workshop, Vienna, 2014
 MAK Exhibition Hall
 © MAK/Georg Mayer

VIENNA 1900 The Pathmaker to Modernism

MAK Permanent Collection
 starting 19.11.2025
 Design: Markus Schinwald

With the reorganization of its permanent collection on Vienna around 1900, the MAK resolutely continues its policy of recent years of interpreting its collections according to recent contemporary criteria.

Markus Schinwald has been invited to evolve a concept for the reorganization from an artist's perspective in close cooperation with the collection's curators, thus continuing the MAK's internationally acclaimed policy of working with artists on revising its permanent collections.

The aim is to narrate the history of art and culture in the period between the first Secession exhibition in 1898 and the end of the Second World War not, as previously, linearly and chronologically but rather by focusing on the history of ideas and design in this formative epoch.

In the Imperial Royal Austrian Museum of Art and Industry (today's MAK), founded in 1864, and the School of Arts and Crafts (today's University of Applied Arts)—that evolved from the museum and that from 1900 onwards was closely associated with the Secession—the foundations of such reform movements as the Wiener Werkstätte (whose archive the MAK now possesses), the German and Austrian Werkbund, and the Bauhaus were laid. Following the principle of the "total work of art," the intense exchange of ideas between architecture, painting, and the applied arts in Vienna formed the basis of a new aesthetics. A new perspective on Vienna around 1900, centered on such MAK exhibitions as *The Women of the Wiener Werkstätte* and the diverse narratives generated thereby, aims to reveal the essence of this formative epoch. Besides treasures from the museum's own collection, the reorganization will incorporate outstanding objects on loan.

The reinterpretation of objects in the collection will include both formal and social aspects as the country progressed through five different forms of government, giving rise to associative links between objects, ideas, and contexts that extend into the present. In doing so, to accompany the Vienna 1900 collection's well-known highlights Markus Schinwald has developed film-set-like scenarios and archival settings that feature objects ranging in size from bookplates to monumental pieces of furniture and wall friezes. The three new exhibition rooms offer a cross-section of these jewels of applied art such as only the MAK with its outstanding collection can offer.



Atelier Singer-Dicker (Franz Singer, Friedl Dicker),
 armchair, 1927
 Execution: unknown
 Solid maple wood, stained natural and brown, beech wood, panel board painted red; strapping.
 MAK, H 3004/1989 (purchased from the private collection of Florian Adler, Switzerland)
 © MAK/Nathan Murrell

NEW PRESENTATION OF THE PERMANENT COLLECTION TEXTILES AND CARPETS

MAK Permanent Collection
starting 19.11.2025
Curator: Lara Steinhäuser, Curator,
MAK Textiles and Carpets Collection
Design: FormaFantasma

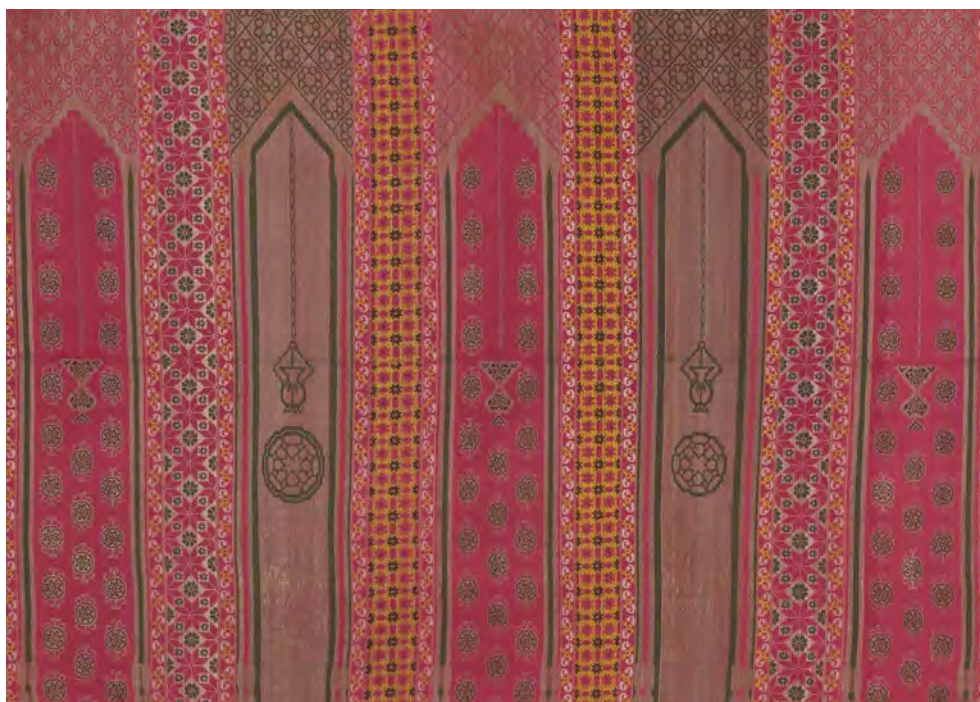
The MAK Textiles and Carpets Collection is one of the most valuable and extensive of its kind worldwide. It brings together objects from late antiquity to the present, from European to East Asian textiles. The exquisite carpet collection, with a focus on unique Persian and Mamluk carpets from the 16th and 17th centuries, is one of the most splendid areas of this section of the collection.

We were able to win the internationally renowned design studio FormaFantasma for the design and presentation of this gems of the MAK Collection. In contrast to the previous presentation that focused on the prestigious carpet collection, the carpets are contextualized with other textile highlights from the collection. With this broader curatorial concept, the MAK, for the first time, is also taking the diversity and richness of this part of the collection into account in the Permanent Collection.

The reinstatement offers a cross-section of the textile collection, revealing cultural connections between the objects that often testify to international exchange and trade, for example, along the so-called Silk Road.

Large showcases and a drawer system take the fragility of the objects into account and ensure the conservationally required, regular alternation of the exhibits. Visitors can therefore not only experience the beauty of the collection but also the fragility and preciousness of the exhibits with their senses.

Following the grouping of the objects, the audience can also explore textile techniques and dive into the museum's collection history through individual object biographies.



Hanging, colorful silk fabric with prayer niches and geometric motifs, 17th century
Execution: anonymous, Northern Africa (probably Tunisia)
silk, metal thread; woven
MAK, T 11344
© MAK/Christian Mendez



Tapestry fragment depicting a crucifixion, ca. 1495
Execution: anonymous, probably Central Rhineland
Wool, linen; warp knitting
© MAK/Kristina Wissik



Helmut Lang, New York City Taxi Top, 2002
 HELMUT LANG ARCHIVE,
 MAK – Museum of Applied Arts
 MAK Inv. Nr. LNI 649
 © MAK/Christian Mendez

HELMUT LANG

MAK Exhibition Hall, 10.12.2025–3.5.2026
 Curator: Marlies Wirth, Curator Digital
 Culture and Design Collection
 Research Collaboration: Lara Steinhäuber,
 Curator, MAK Textiles and Carpets Collection

Centering on Helmut Lang’s vision of design and identity between 1986 and 2005, the exhibition highlights Lang’s role as a pioneer who embraced artistic strategies long before he departed from the fashion industry in 2005 to focus on his art practice.

With a radically intermedia approach, Helmut Lang shattered traditional norms and set new standards for clothing, graphic design, staging, architecture, experimental branding, interdisciplinary collaboration, and digital communication with uncompromising foresight. In 1998 Lang became the first designer to stream a runway show online, anticipating the global shift in how fashion would be experienced. Simultaneously, he launched over 1,000 taxi-top ads to promote the new website, becoming a landmark feature of New York City.

Lang’s work was defined not just as clothing, but as a medium of communication and part of a larger cultural narrative. His fashion presentations, known as “Séance de Travail” (work session) as well as his flagship stores in New York and Paris were statements for a strategic rethinking that prioritized

experience over mere consumption. Through his collaborations with artists such as Louise Bourgeois, Jenny Holzer, Robert Mapplethorpe, Jürgen Teller, and many others, he created a new visual language that redefined the boundaries between creative disciplines, cementing his role and legacy in fashion and culture until today.

The exhibition offers an unprecedented insight into the visionary designer and artist’s mindset. It forgoes the display of physical garments in favor of a contemporary, mixed media presentation featuring large-scale, site-specific installations as well as selected original materials from both the MAK Helmut Lang Archive and the artist’s own archive.



Helmut Lang, Videostill *Séance de Travail*, Special Cut, 2020
 Défilé Hommes Femmes # Hiver 93–# Été 05, Paris/New York
 © HL-ART

MAK Geymüllerschloß

As one of very few places in Austria, the MAK Geymüllerschloß in Vienna-Pötzleinsdorf offers original insight into the diversity of Biedermeier decorative art. Furthermore, the Biedermeier gem shows exquisite Old-Viennese clocks from the Franz Sobek collection as well as interventions by contemporary designers.



MAK Geymüllerschloß, exterior view
© Peter Kainz/MAK

Josef Hoffmann Museum, Brtnice

Josef Hoffmann's birth house in Brtnice has been a joint branch of the MAK in Vienna and the Moravian Gallery in Brno since 2006. Temporary exhibitions realized by the MAK contribute to keeping the life and work of this pioneering Austrian architect alive in the public awareness.



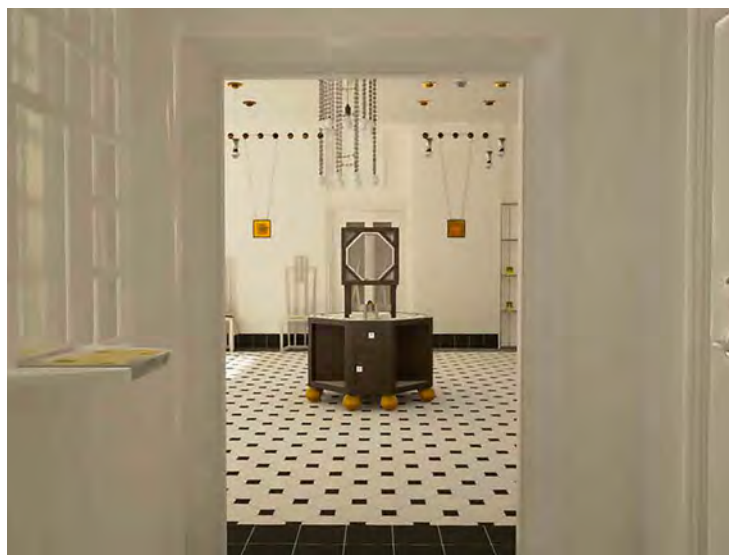
Josef Hoffmann Museum, Brtnice, exterior view
© Wolfgang Woessner/MAK

Wiener Werkstätte Salesroom 1904 – A Virtual Experience

3.5.2023–31.3.2025

Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection; Rostislav Koryčánek, Curator for Architecture and Design, Moravian Gallery, Brno

The exceptional VR installation *Wiener Werkstätte Salesroom 1904 – A Virtual Experience* can also be experienced in 2025. Developed together by the MAK and the Filmbäckerei Fasolt-Baker KG, the VR reconstruction of the first salesroom of the Wiener Werkstätte lets visitors embark on an immersive journey through time to an early room design of Viennese Modernism. Designed by Josef Hoffmann and Koloman Moser, the WW salesroom was located in the commercial building at Neustiftgasse 32–34 as of 1904 and was used until the company filed for bankruptcy in 1932. Numerous photos and objects have been preserved from the time when the Wiener Werkstätte existed. They are stored in the Wiener Werkstätte Archive at the MAK and served as models for the virtual reconstruction of the room.



Josef Hoffmann Museum, Brtnice
Wiener Werkstätte Salesroom 1904 – A Virtual Experience
VR reconstruction of the first salesroom of the Wiener Werkstätte, 1904
© Filmbäckerei Fasolt-Baker KG

MAK Center for Art and Architecture, Los Angeles

Founded in 1994, the MAK branch implements an exceptional concept: Three Schindler houses, which are important in the history of architecture, are used for exhibitions and events. In addition to the Schindler House (R. M. Schindler, 1922) in West Hollywood, these are the Fitzpatrick Leland House (R. M. Schindler, 1936) and the Mackey Apartments (R. M. Schindler, 1939). New trends and interdisciplinary developments in art and architecture are the focus of this MAK branch. An important component is the MAK Center Artists and Architects-in-Residence Program for scholars in the Mackey Apartments, which is awarded by the BMKOEES (Federal Ministry for Arts, Culture, the Civil Service and Sport) in collaboration with the MAK.



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



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



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

HELMUT LANG What remains behind

Schindler House, 19.2.–4.5.2025
Guest Curator: Neville Wakefield

The MAK Center for Art and Architecture is pleased to present *What remains behind* by Helmut Lang in the artist's first solo institutional exhibition in Los Angeles at the Schindler House. The historic house designed by fellow Austrian-American architect Rudolph Schindler in 1921/22 provides the spare, proto-minimalist frame for a series of sculptures that invoke the human body and the memory of its impression upon both the building and the work itself. The intense materiality of the Kings Road House is echoed in a series of freestanding sculptures made of polyurethane foam that has been bound, varnished and hardened into fist-like forms that appear at once ancient and modern. Suffused with deeply personal history and emotional enigma, the dialogue between the soft and the hard, abstraction and figuration, the body and its surroundings echoes across the vacant space. The result is a kind of sonogram for which the visible and the invisible meld to create an abstract trace of the moments at which hard and soft architectures begin and end. As with all of Lang's work, the visible and the invisible are put in direct play. Stating his preference for materials "with a past, elements with irreplaceable presence and with scars and memories of a former purpose," Lang impregnates the architecturally hallowed space with the powerful but ghostly presences of collective pasts and unknown futures.



Helmut Lang, *fist no.1* and *fist no.4*, 2015–2017
© Courtesy of the artist

Final Projects: Group LVI

Mackey Apartments and Garage Top, 27.2.–2.3.2025
Curator: Seymour Polatin

Final Projects: Group LVI presents new works by the MAK Schindler scholarship holders Paula Strunden, Ursula Mayer, and Artor Jesus Inkerö. The exhibition marks the culmination of the 56th iteration of the Artists and Architects-in-Residence Program at the Mackey Apartments.



Ursula Mayer, *Lotus Eyed Tongue*, installation view from the exhibition *What Will Survive of Us*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, 2020
© Courtesy of Ursula Mayer

READING ROOM

Schindler House, 5.6.-14.9.2025

Curator: Beth Stryker

Guest Curator: Robert Kett

Reading Room invites visitors to explore the intersections of art, architecture, and the printed word through the lens of small presses, artists' books, and experimental publications. The exhibition foregrounds the role of printed matter as a critical space for exploring architectural ideas and artistic practice.

In addition to these printed works, *Reading Room* will feature newly commissioned furniture, crafted to engage with the history of built-ins and custom designs integral to Schindler's works. In commissioning these new works, the exhibition aims to surface the often-overlooked stories of skilled artisans who contributed to shaping the built environment, revealing hidden narratives within traditional architectural archives.



R. M. Schindler papers, Architecture and Design Collection, Art, Design & Architecture Museum, University of California, Santa Barbara

GARAGE EXCHANGE

Anna Jermolaewa and

Sophie Friedman-Pappas

Mackey Garage Top, 10.7.-24.8.2025

Curator: Seymour Polatin

As part of the exhibition series *GARAGE EXCHANGE VIENNA - LOS ANGELES*, former Schindler scholarship holders are invited to realize exhibitions in the space on the garage roof of the Mackey Apartments with reference to artists and architects of their choice from Los Angeles. The exhibition series is made possible by the BMK OES (Federal Ministry for Arts, Culture, Civil Service and Sport).

The 25th edition of *GARAGE EXCHANGE VIENNA - LOS ANGELES* features new works from Vienna-based artist Anna Jermolaewa and the artist Sophie Friedman-Pappas from Los Angeles. Jermolaewa's practice utilizes a wide variety of media including video, installation, painting, performance, photography, and sculpture to explore sociopolitical topics through a unique and poetic lens.

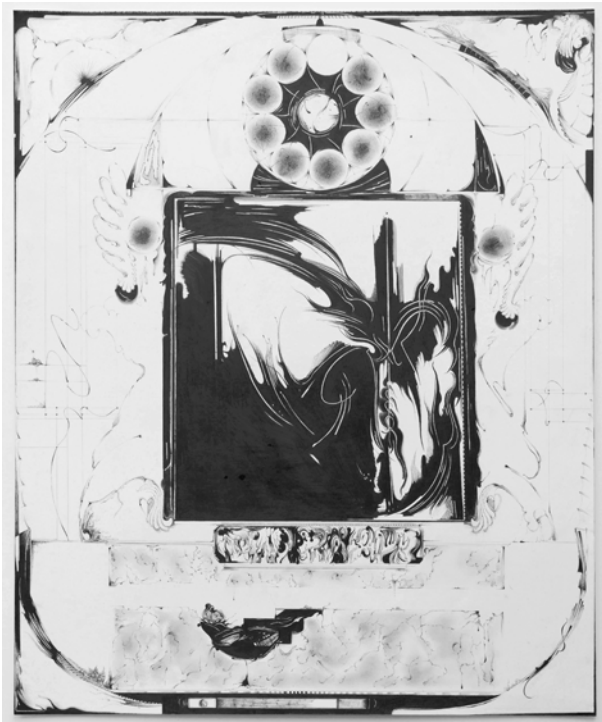


Anna Jermolaewa, *Clockwork*, 2021, installation view from the exhibition *Georg Herold - Anna Jermolaewa - Heimo Zobernig*, Galerie Johann Widauer, Innsbruck, Austria, 2022
© Nikolaus Schletterer

Final Projects: Group LVII

Mackey Apartments and Garage Top, 4.-7.9.2025
Curator: Seymour Polatin

Final Projects: Group LVII presents new works by the MAK Schindler scholarship holders Ella Marie EBlinger, Paulina Nolte, and Valentina Triet. The exhibition marks the culmination of the 57th iteration of the Artists and Architects-in-Residence Program at the Mackey Apartments.



Paulina Nolte, *Fairy Grotto*, 2024
© Constanza Meléndez. Courtesy of Paulina Nolte

GARAGE EXCHANGE Christoph Meier and N.N.

Mackey Garage Top, 23.10.-14.12.2025
Curator: Seymour Polatin

As part of the exhibition series *GARAGE EXCHANGE VIENNA - LOS ANGELES*, former Schindler scholarship holders are invited to realize exhibitions in the space on the garage roof of the Mackey Apartments with reference to artists and architects of their choice from Los Angeles. The exhibition series is made possible by the BMKOES (Federal Ministry for Arts, Culture, Civil Service and Sport).

The 26th edition of *GARAGE EXCHANGE VIENNA - LOS ANGELES* features new works by Vienna-based artist Christoph Meier and a Los Angeles-based artist (to be determined). Meier's work reimagines the architecture of the exhibition space through its performative and narrative dimensions.



Christoph Meier, *untitled*, 2022
© Ute Müller. Courtesy of Christoph Meier

Social Housing Vienna—Los Angeles

Schindler House, 9.10.2025–11.1.2026

Kuratorin: Beth Stryker

Social Housing Vienna—Los Angeles gathers case studies of exemplary housing projects to explore how architecture and housing needs intersect. The exhibition presents a selection of ten influential housing projects—through architectural models, drawings, photographs, and materials—that reflect the diversity of housing experiments in Los Angeles and Vienna, including fresh approaches and procedures that enabled affordable living in two major cities undergoing climatic and social-political crisis.

The housing crisis in Los Angeles is well known but not well understood. In contrast to Los Angeles, the city of Vienna has over 200,000 units of social housing. Prioritizing architecture outside of conventional development models (capitalist, speculative, and for-profit), the exhibition explores how local government, architects, and housing officials in two cities can lead radical initiatives, presenting fresh ideas, new models and civic initiatives unfolding in Vienna and Los Angeles, exploring the complex interrelationship of civic responsibility, social trust, and architectural design.



Karl-Marx-Hof, 2009

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International exhibitions and projects

Official Austrian Contribution to the 24th International Exhibition of the Triennale di Milano: *Inequalities*

La Triennale di Milano, Viale Alemagna 6, 20121 Milan, Italy, 13.5.–9.11.2025
Commissioner: Lilli Hollein, General Director and Artistic Director, MAK
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
Artistic Concept and Design: Felix Lenz
Funding: Austrian Federal Ministry for Arts, Culture, Civil Service and Sport

Commissioned by the MAK and the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport, the research-oriented artist, designer, and filmmaker Felix Lenz is representing Austria at the 24th International Exhibition of the Triennale di Milano. As a central platform for the international dialogue between design, art, and architecture, the Triennale di Milano 2025 addresses the theme of *Inequalities*, the growing social, economic, and ecological imbalances that are increasingly being exacerbated by the climate crisis and rapid technological developments.

Lenz will create a mixed media installation centered around his 30-minute essay film *Brute Force* (2022–2025) that connects the topics of water, data extraction, and social injustice against the backdrop of the global debate on design, technology, and ecology.

The Great Salt Lake in Utah, USA, which is in danger of drying up, serves as a central metaphor to illustrate the complex interconnections surrounding the water-intensive cooling of data centers, the neocolonial extraction of resources and knowledge, and the resulting ecological and social inequalities. Drawing on insights from quantum theory and geology, *Brute Force* reveals the omissions and distortions inherent in data extraction and through a queer lens challenges how the complexity of our world collides with the simplified rationalities of the digital age.

A parallel presentation of the film in Vienna will link the Triennale contribution to the MAK exhibition *WATER PRESSURE: Designing for the Future* (21.5.–7.9.2025).



Felix Lenz, *Brute Force*, 2022–2025
30-minute essay film
Film still
© Felix Lenz

BIG IN JAPAN MAK brings Felice Rix-Ueno to the Expo 2025

Osaka, Japan, 13.4.–13.10.2025

On the initiative of the MAK, the distinctive, fascinating designs by Felice Rix-Ueno (1893–1967), one of the most impressive artists of the Wiener Werkstätte (WW), will be represented at the Expo 2025. Titled *Designing Future Society for Our Lives*, the upcoming World Exposition in Osaka, Japan, will present contributions from more than 160 participating countries. Felice Rix-Ueno created hundreds of design

drawings for the WW, mostly for fabric patterns, but also for wallpaper, embroidery, fashion and home accessories, toys, and commercial art. In her second home, Japan, Felice Rix-Ueno succeeded as a university professor and founder of her own design institute. Motifs by the artist are honored in several places of the Austria Pavilion designed by BWM Designers & Architects: on wallpaper in the VIP lounge, as a curtain in the Austria lounge, on information and sales stands in front of the pavilion, and also in the form of merchandising products and presents. With her biography and career on two continents and in different cultures, Felice Rix-Ueno embodies one of the central sub-themes of the Expo 2025: *Connecting Lives*.



Felice Rix-Ueno, Wiener Werkstätte wallpaper pattern *Soede-Wicke* [Sweet Pea], 1928
© MAK

MAK on Stubenring

PECHE POP

Tracing Dagobert Peche
in the 21st Century
MAK Exhibition Hall, ground floor,
11.12.2024–11.5.2025

FOCUS ON COLLECTING 12

Renate Fuhry
MAK Forum, 29.1.–11.5.2025

POWERFUL PATTERNS

Meisen Kimonos from the
MAK Collection—A Friis Donation
Central Room MAK Design Lab,
12.3.–24.8.2025

TYPOMANIA

Curator's Choice by Kathrin
Pokorny-Nagel
MAK Plakat Forum, 25.3.–15.6.2025

GIRL MEETS MANGA

A Manga Biography from
Tokyo (1985–1992)
MAK Works on Paper Room,
2.4.–17.8.2025

WATER PRESSURE

Designing for the Future
MAK Exhibition Hall, upper floor,
21.5.–7.9.2025

ELIGIUS AWARD 2025

Jewelry Art in Austria
MAK Forum, 28.5.–29.6.2025

JOHANN STRAUSS:

FRANTIC ECSTASY
Feminist Free Dance in Posters
1900–1933
MAK Poster Forum, 17.6.–2.11.2025

HITO STEYERL

Der Menschheit ist die Kugel bei einem Ohr
hinein und beim anderen herausgeflogen
[Humanity Had the Bullet Go In Through One
Ear and Out Through the Other]
MAK Contemporary, 25.6.2025–11.1.2026

MAK Film Forum

MAK Forum, VALENTINA TRIET,
8.7.–13.10.2025, JOSEF DABERNIG,
15.10.2025–22.3.2026

Cooperation ImPulsTanz

MAK Exhibition Hall, ground floor
10.7.–10.8.2025

DRESSED UP

Sparkling Tree Decoration
MAK Works on Paper Room,
24.9.2025–1.2.2026

TURNING PAGES

Artists' Books of the Present
Central Room MAK Design Lab
1.10.2025–22.3.2026

100 BEST POSTERS 24

Germany Austria Switzerland
MAK Poster Forum,
12.11.2025–12.4.2026

VIENNA 1900

The Pathmaker to Modernism
MAK Permanent Collection
starting 19.11.2025

NEW PRESENTATION OF THE PERMANENT COLLECTION

TEXTILES AND CARPETS
MAK Permanent Collection starting
19.11.2025

HELMUT LANG

MAK Exhibition Hall, ground floor
10.12.2025–3.5.2026

Josef Hoffmann Museum, Brtnice

Wiener Werkstätte Salesroom
1904 – A Virtual Experience
3.5.2023–31.3.2025

MAK Center for Art and Architecture, Los Angeles

HELMUT LANG

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Museum of
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Vienna, 9 January 2025