Annual Report 2025

M A K

Cover: Helmut Lang, New York City Taxi Top, advertising, 1998–2004. MAK Helmut Lang Archive, LNI 649. Photo: MAK/Christian Mendez

U2: Bike, Christmas tree decoration from Gablonz/Jablonec nad Nisou, Glass beads, glass bugles, and bangles with wire © MAK/Christian Mendez

U3: Detail: Meisen haori with floral or firework-like motif in the pattern, Japan, 1920–1960, Silk in plain weave, double Ikat, hand-sewn, Donation Henriette Friis, Collection of Meisen Silk Kimono © MAK/Christian Mendez

Imprint

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MISSION STATEMENT

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

WE BELIEVE IN THE POWER OF CREATIVITY.

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

WE STAND FOR DIVERSITY, INCLUSION, AND SUSTAINABILITY.

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

2025 was a year in which the MAK made its presence felt far beyond its walls.

The year got off to a colorful yet profound start with *PECHE POP*, featuring the great ornamental genius Dagobert Peche and an exploration of his impressive body of work during his short lifetime, set in contrast with contemporary artists and designers. At the same time, an equally colorful collection of Meisen kimonos arrived at the museum, kicking off a focus on Japan that was further explored with *GIRL MEETS MANGA* and Felice Rix-Ueno's presentation at the Austrian Expo Pavilion. One of the most incisive thinkers and artists—particularly in the fields of AI, drones, and quantum computing—also has Japanese roots: the German contemporary artist Hito Steyerl, who exhibited *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] at the MAK, and therewith left a lasting impression.

When resources are limited, one needs to be even more creative—and that is shown not only by the MAK Collection but also by the daily work of the tireless, highly motivated MAK Team!

So we pulled out all the stops to draw attention to our museum, our program, and our collection. This led to a *Waltz into Space* and to Austrian Airlines always bringing something from the MAK Collection on board for its long-haul passengers, as well as giving the many millions of viewers who watch the New Year's Concert a glimpse into our library.

The MAK is once again back to full strength since Gregor Murth took his place in the cockpit as the Managing Director on 1 March 2025, working alongside the General Director. Yes, the MAK is taking off!!

However, in reality, we need to get down to earth: *WATER PRESSURE* was our exhibition on socially and politically current topics, and amid all the turbulence we experience in this world, we must not forget that our planet itself needs our attention and care! Felix Lenz also drew attention to this with their Austrian contribution—curated by the MAK—to the Triennale Milano International Exhibition, as did *GLOBAL WARMING*, in collaboration with the University of Applied Arts. War and destruction were also the backdrop for the exhibition *Gustav Klimt, the MAK, and Immendorf Castle: Burnt, Destroyed, Vanished?*, which was about the art objects that were burnt there.

Gregor Murth, Managing Director, and Lilli Hollein, General Director and Artistic Director, MAK, 2026 © Sabine Hauswirth/MAK

FRANTIC ECSTASY, on the other hand, presented a collection of posters on the theme of dance, captivating visitors just as much as *BICYCLE & LOBSTER*, where Christmas ornaments from Gablonz won over the hearts of the visitors with their sculptural qualities. In a different vein, *TURNING PAGES* featured artists' books, which have been an important medium of artistic expression since at least the 1960s.

The power of our archives and their relevance today were evident in many of these exhibitions, but especially in our work on the world's first exhibition dedicated to Helmut Lang—the great reformer of fashion, whose archive is held by the MAK—which opened at the end of the year. This brought a successful year to a close and set the stage for an even more successful one. We are grateful for our team's passion, our visitors' enthusiasm, and the artists' trust in us. With these, we are on the right track, even in challenging times; and for that, we would also like to thank all our supporters and trust that creativity will continue to guide us.

See you soon at the MAK

Lilli Hollein and Gregor Murth

Active

Sabine Oppolzer[SO] speaks with Lilli Hollein[LH] about popular success, the social power of design, and new perspectives for the museum of the future.

Lilli Hollein, General Director and Artistic Director, MAK

Sabine Oppolzer, long-time Ö1 editor, culture journalist, and author

SO Lilli Hollein, the MAK recorded a 16 % increase in visitors in 2025. An enormous growth, considering the fact that the *VIENNA 1900—Everyday. A Total Work of Art* exhibition was closed for over half a year due to the reorganization. One of the crowd-pullers was the exhibition on Dagobert Peche. Is such success predictable, or did it surprise you?

LH Such great public interest was not foreseeable. Apparently, a spark was ignited. This is the best-case scenario for making exhibitions: when the passion with which the experts of our collections have been delving into a topic for years becomes apparent to the outside world. Curator Anne-Katrin Rossberg, who already participated in the last Peche exhibition 20 years ago, and her team have achieved a huge success. I myself am also a Dagobert Peche enthusiast. Peche is not aesthetically pleasing or attractive in an obvious way, in some respects, he even appears eccentric. The colors used in his fabric designs show that in his unleashed creative frenzy, he sometimes demanded surprisingly much of his turn-of-the-20th century clients. At the MAK, we have focused on what is so strikingly wild and creative about Peche. And what a joy it is to see it.

SO What is interesting about the exhibitions at the MAK is that they not only celebrate aesthetics but also address important socially critical issues. On your main topic of sustainability, you have shown the exhibition *WATER PRESSURE. Designing for the Future* which is all about the preciousness of water. In the installation *Flow* by Dutch Invertuals, for example, one could follow the journey of a small drop of water moving along a rollercoaster only to eventually evaporate on a hot stove. A breathtaking experience! How exactly would you define the socio-political mission of design?

LH It consists of exactly the type of experience you have just described. The designers of Dutch Invertuals have created an image for a scenario that threatens all of us. It is about making problems sensually perceptible and ideally also providing suggestions for action. Design is a solution-oriented art form. It is not enough to simply put topics on display and say, "Oh, how terrible!". Design asks: "What can we do?". With exhibitions like *WATER PRESSURE* and *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue*, we have shown that we can also resonate with serious topics: with an engaged audience across generations. We will not be lacking in topics in the future either.

SO With a wide range of exhibitions from Dagobert Peche to the contemporary artist Hito Steyerl to Gablonzer Christmas tree ornaments, in 2025, you once again showcased the diversity of the MAK. How is it that the MAK has so much more variety than other museums?

LH The diversity of applied art simply reflects the diversity of everyday life. We consider ourselves fortunate to have this abundance in our 160-year-old collections. In addition, there is contemporary art, design, and digital culture. I am very grateful to Peter Noever for starting to collect in these new areas already back in the 1990s. Therefore, it was a great pleasure for me to be able to simultaneously show the Gablonzer Christmas tree ornaments and Hito Steyerl, one of the most important critical artists of the present, who deals with AI and quantum computers. The visitors wanted to see both because both have a place in our minds and hearts. I love Gablonzer Christmas decorations and I am a big fan of Hito Steyerl. I am not alone in that.

SO With the New Year's Concert of the Vienna Philharmonic, you have drawn the attention of the whole world to the MAK this year, because the ballet recordings for it took place in the MAK Columned Main Hall. Congratulations! Why are such collaborations important for a museum?

Gelitin, *Sofa*, 2019 (center image), Franz West, *12 Divans*, 1996 (right)
© MAK/Christian Mendez

LH In the museum world, we use the term "outreach." This means leaving the museum building and drawing people's attention to the institution from the outside. In another collaboration, *Waltz into Space*, we and Vienna Tourism broadcast the live performance of the Blue Danube waltz in the Columned Main Hall—this time performed by the Wiener Symphoniker—into outer space. This also gave us great media attention. And at Austrian Airlines, passengers on long haul flights now receive amenity kits that we designed together. They, and the sleeping masks which can be found therein, are adorned with designs from the Wiener Werkstätte.

SO In addition to such collaborations, there are sponsoring partners who provide free admission, tours, or workshops. Will artificial intelligence displace such analog experiences, or will they, in contrast, even increase?

LH With digital culture as a field in the collection, AI is, on the one hand, an artistic medium for us, but on the other hand, it is also a tool at the interface with the audience or for the accounting department. Our task is to constantly explore where we need to be cautious and where a fantastic tool has been placed in our hands. As far as audio guides are concerned, entirely new possibilities can be provided through AI, which can respond to individual interests in seconds. It can, for example, spontaneously offer a tour for someone who wants to be guided through all the MAK collections and shown everything it has to offer on the topic of "wood." In the workshops, we will certainly stay analog; they are usually led by artists who teach people how to create something with their hands.

SO 2025 was also a year of preparation with the major reorganization of the MAK Permanent Collection *VIENNA 1900—Everyday. A Total Work of Art*, curated by the artist Markus Schinwald. Commissioning artists is a risky undertaking, but it can also yield great successes, as the Jakob Lena Knebl exhibition at the MUMOK in 2017 showed. Why do other museums take this risk relatively rarely?

LH Perhaps they do not want to face the other perspective. Here in this institution, this fruitful confrontation has been cultivated since the 1990s. In fact, an intervention by the artist Jakob Lena Knebl in the permanent collection in 2024 was the first step in preparing our reorganization. For me, Markus Schinwald, with his ability to connect the historical with the contemporary, as he so successfully demonstrated in the Austrian Pavilion at the Venice Biennale in 2011, was the most suitable artist for this task. With his special sense for materials, he has prepared the subject in a sensually tangible narrative. He knows how to create atmospheres like hardly anyone else.

SO Markus Schinwald has drawn many parallels to today in the new presentation of *VIENNA 1900*. He refers the postcard craze of the turn of the century—people sent about three postcards daily—as the "Instagram of 1900." Have you already estimated what the visitors will be when you have the whole building open again?

LH As of the end of the first half of 2026, we have seen a 50 % increase in visitor numbers compared to last year. That is spectacular! Hopefully this trend will continue. I am cautiously euphoric.

The MAK in Numbers

765
participating artists

MAK objects loaned to:
Lower Austria, Salzburg, Tyrol, Vorarlberg, Vienna, Belgium, Germany, England, Finland, France, Italy, Netherlands, Sweden, the Czech Republic, Hungary, USA

549

4
sites

2 in Vienna
1 in Brtnice
1 in Los Angeles

25
exhibitions (all locations)

50
press releases and
37 APA-OTS news items

54
events

44
rentals

225
pizzas eaten on
Bitcoin Pizza Day

27
swimmers in
the Danube Canal

3,570
hours of work
by MAK Volunteers

798
messages in the
yMAK Chat

137
art mediations carried out
by MAK Volunteers

50
yogis at Open Yoga in the
MAK Columned Main Hall

2,411
participants at
yMAK Events

45
hours of Yoga
in the MAKademy

346
exchanged
clothing items

152
employees

in the fields of

Collection and Depot
Library and Reading Room
Conservation
Exhibitions, Publication Management, and Loans
Marketing, Press, Tourism, Rentals, and Events
Digital MAK, 3D-Digitization, and Repro
Education and Outreach
Facility Management and Security
Visitor Service/Ticket Office/ Museum Attendance
Finance and Personnel
IT
MAK Design Shop
Management and Directors' Office

Volunteers, of whom
57 yMAK members
42 MAK Volunteers

28,830
MAK Guide views

10,855
individual blog visitors

5,102
press clippings in print, online, and on radio/tv

42,500
distributed orientation maps

6,249
hours seen on YouTube

1,110,227
views on Instagram

16,209
Reading Room visitors

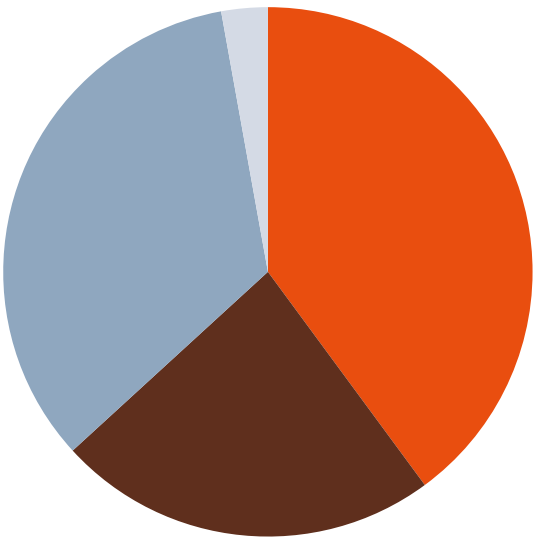
201,169
visitors (MAK at all sites)

21 %
international visitors (MAK Vienna)

Top 3 countries:
Germany, USA, France

185,210
visitors (MAK Vienna)

Distribution of entries



- 39.9 % Reduced price
- 36.8 % Free admission, of which
- 23.3 % Full price tickets
- 7.7 % Free admission U19

MAK Artists' Dinner, 13.11.2025, Lilli Hollein and Markus Schinwald
© eSeL.at – Joanna Pianka

Opening of the exhibition *Gustav Klimt, the MAK, and Immendorf Castle: Burnt, Destroyed, Vanished?*, 15.7.2025, Barbara Marx, Sandra Gradisnik, Lilli Hollein, Peter Weinhäupl, Laura Erhold, Rainald Franz, and Sandra Tretter © Julia Dragosits/MAK

MAK Artists' Dinner, 13.11.2025, Anna Viebrock, Lilli Hollein, and Thomas Demand
© eSeL.at – Joanna Pianka

Opening of the exhibition *Vally Wieselthier: Sculpting Modernism* in Austrian Cultural Forum New York (ACFNY), 15.10.2025, Susanne Keppler-Schlesinger, Lilli Hollein, and Stephanie Buhmann © ACFNY

Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025, Karin Skarek, Barbara Murth, Gregor Murth, Cornelia Lamprechter, and Markus Roboch
© MAK/APA-Fotoservice/Tanzer

Opening of the exhibition *POWERFUL PATTERNS: Meisen Kimonos from the MAK Collection—A Friis Donation*, 11.3.2025, SUGAYA Aki, Lilli Hollein, TOKU Satoko, IWAMA Tomomi, and ŌTSUKA Kotoe © Julia Dragosits/MAK

Opening of the exhibition *WATER PRESSURE. Designing for the Future*, 20.5.2025, Lilli Hollein, Tulga Beyerle, Jane Withers, Marlies Wirth, and Ria Hawthorn © Julia Dragosits/MAK

Opening of the exhibition *WATER PRESSURE. Designing for the Future*, 20.5.2025, Jane Withers and Peter Potman © Julia Dragosits/MAK

Artist Conversations, artist Hito Steyerl in conversation with curator Bärbel Vischer, 24.6.2025 © eSeL.at – Lorenz Seidler

Talk + film screening: *Gustav Klimt, the MAK, and Immendorf Castle: Burnt, Destroyed, Vanished?*, 2.9.2025, Rainald Franz, Christoph Bazil, and Oliver Rathkolb © MAK

Opening of the exhibitions *100 BEST POSTERS 24: Germany Austria Switzerland* and *GLOBAL WARMING: What can we do as individuals?*, 25.11.2025, Lilli Hollein and Ulrike Kuch © Julia Dragosits/MAK

Opening of the exhibitions *100 BEST POSTERS 24: Germany Austria Switzerland* and *GLOBAL WARMING: What can we do as individuals?*, 25.11.2025, Sven Ingmar Thies, Lilli Hollein, Jin Hong Rim, and Peter Klinger © Julia Dragosits/MAK

Restitution, 13.3.2025, Pia Schölnberger, Mathias Lichtenwagner, Harald Bauer, Rainald Franz, Lilli Hollein, and Martina Kandeler-Fritsch © MAK/Christian Mendez

Opening of the exhibition *TURNING PAGES: Artists' Books of the Present*, 30.9.2025, Project members of the EU Project *AbeX*: Aline Müller, Miodrag Šuvaković, Dubravka Đurić, Madalina Tichie, Gabriela Tulai, Lilli Hollein, Senka Gavranov, Sebastian Bonis, Sandra Demetrescu, Călin Dan, and Kathrin Pokorny-Nagel © Julia Dragosits/MAK

Opening of the exhibition *GIRL MEETS MANGA: A Manga Biography from Tokyo (1985–1992)*, 1.4.2025, Mia Kim, IWAMA Tomomi, Lilli Hollein, IWAMA Kiminori, Nikolas Heep, and Mio Wakita-Elis © Julia Dragosits/MAK

Opening of the exhibition *TURNING PAGES: Artists' Books of the Present*, 30.9.2025, Robert Müller, Walther König, Diedrich Diederichsen, Bärbel Vischer, Lilli Hollein, and Peter Pakesch © Julia Dragosits/MAK

Opening of the exhibition *Josef Hoffmann and the Poldi Phenomenon* in the Josef Hoffmann Museum, Brtnice, 14.6.2025 © Martina Moravkova

Vintage market with Judith Bradl and an accessory and clothing swap held by youngMAK in MAK Geymüllerschlössel, 31.8.2025 © MAK

Opening of the exhibition *BICYCLE & LOBSTER: Sparkling Tree Decorations from Gablonz*, 23.9.2025, Lilli Hollein, Waltraud Neuwirth, and Kathrin Pokorny-Nagel © Julia Dragosits/MAK

Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025, Marlies Wirth, Lilli Hollein, and Andreas Babler © MAK/APA-Fotoservice/Tanzer

Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025, Elfie Semotan © eSeL.at – Lorenz Seidler

Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025, Tim Blanks, Lilli Hollein, and Michael Kardamakis © MAK/APA-Fotoservice/Tanzer

Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025, Marlies Wirth and Lara Steinhäußer © MAK/APA-Fotoservice/Tanzer

Opening of the exhibition *Helmut Lang: What remains behind*, MAK Center at the Schindler House, 19.2.2025, Ursula Mayer, Lilli Hollein, Maeve Atkinson, Seymour Polatin © Leah Rom/Courtesy of MAK Center for Art and Architecture, Los Angeles

Opening of the exhibition *Agnes Denes: The Future is Fragile*, MAK Center at the Schindler House, 18.10.2025, Veronika Spierenburg, Zara Pfeifer, Barbara Redl, Lilli Hollein, Beth Stryker, Leni Hoffmann, Martina Kandeler-Fritsch, Doris Karner © Zach Stahl/Courtesy of MAK Center for Art and Architecture, Los Angeles

Out of the Box

The MAK enjoyed a particularly busy year in 2025, organizing a wide range of activities alongside a highly diverse exhibition program, new educational offerings, event concepts, and community initiatives: programmatic initiatives in both Austria and abroad reinforced the museum's identity as a place of exchange with a diverse range of stakeholders in the arts and society.

In spring, we were *BIG IN JAPAN*: at the initiative of the MAK, the distinctive and fascinating designs of Felice Rix-Ueno (1893–1967)—one of the most remarkable artists of the Wiener Werkstätte (WW)—were on display at Expo 2025 in Osaka, Japan. Under the theme *Designing Future Society for Our Lives*, the World Expo, which ran from 13 April to 13 October 2025, showcased contributions from more than 160 participating countries. The artist's designs were featured in several areas of the Austrian Pavilion, designed by BWM Designers & Architects, thus also providing a special opportunity to introduce Felice Rix-Ueno, who lived and worked in Japan for many years, to an international audience.

On 31 May, to mark the Johann Strauss Year, Vienna Tourism, in collaboration with the Wiener Symphonikern and in close cooperation with the European Space Agency (ESA), transmitted the *Donauwalzer* [Blue Danube Waltz], performed live by the Wiener Symphoniker in the Exhibition Hall, from the MAK premises via the ESA's Deep Space Antenna in Cebreros (Spain) towards Voyager 1—so that it can resound there as an eternal musical link between humanity and possible extraterrestrial life.

To our delight, for the first time ever, the MAK provided the splendid setting for the recording of the legendary New Year's Concert Ballet, produced by ORF and watched by an audience of millions. For a week, the MAK Columned Main Hall, the library, and the Permanent Collection Historicism Art Nouveau became cinematic settings for choreographies by the world-famous American choreographer John Neumeier of the Vienna State Ballet to Johann Strauss II's waltz *Rosen aus dem Süden* [Roses from the South].

For the TV production, the MAK welcomed eight Vienna State Ballet ensemble members under the direction of Michal Beyer and provided thematic points of connection for the choreographic narrative. The famous rose depictions from the estate of the Imperial Royal Vienna Porcelain Manufactory served as inspiration for this year's production, for which the ORF engaged the Swiss designer Albert Kriemler, creative director of the fashion label Akris. Alongside footage of the *Diplomatenpolka* [Diplomat's Polka] filmed at the Hofburg in Vienna, the recordings were shown as part of the ORF's global live broadcast of the New Year's Concert, which was also streamed live to the MAK Columned Main Hall to mark the start of the new year.

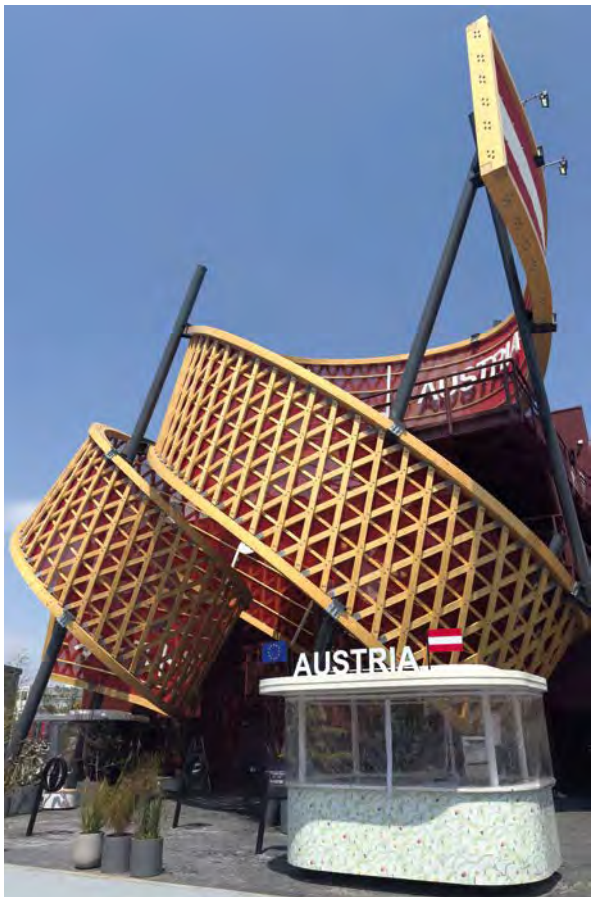
For the third time, the MAK was commissioned to organize Austria's contribution to the 24th Triennale Milano (13 May – 9 November 2025), funded by the Federal Ministry of Housing, Arts, Culture, Media and Sport of the Republic of Austria (BMWKMS), and selected a contribution that captures the spirit of the times: With the mixed-media installation *Soft Image, Brittle Grounds*, artist and filmmaker Felix Lenz represented Austria at the Triennale, casting a critical eye on the invisible infrastructure of digital technologies and their ecological and social impacts.

On 15 October, the MAK organized an event for the International Friends of the MAK Vienna at the Austrian Cultural Forum New York to mark the exhibition *Vally Wieselthier: Sculpting Modernism*. With this visit to the first institutional retrospective in the USA dedicated to the Vienna-born pioneer, renowned for her radical, expressive ceramic works, the MAK strengthened transatlantic ties and underlined its commitment to raising the profile of the women of the Wiener Werkstätte.

Initiatives such as these are key components of the MAK's ongoing development work, which is helping to shape the museum into an open and visitor-friendly institution. Major festivals, initiatives, and collaborations with international institutions and museums broaden the museum's horizons and community—and we will continue to forge new partnerships in the future.

Preview for the International Friends of the MAK in the Austrian Cultural Forum New York © ACFNY

Dance performance from the MAK for the ORF TV broadcast of the 2026 New Year's Concert 2026. In photo: Alaia Rogers-Maman, Victor Cagnin, Gaia Fredianelli, Calogero Failla, Natalya Butchko, Géraud Wielick, John Neumeier, Ketevan Papava, and Timoor Afshar © ORF/Thomas Jantzen



Austrian Pavilion at EXPO 2025, Osaka, Kansai, Japan © Expo Austria

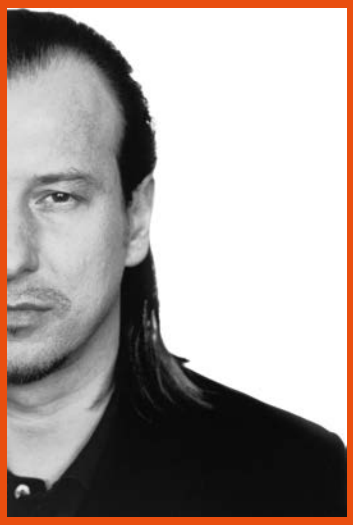
Dance performance from the MAK for the ORF TV broadcast of the 2026 New Year's Concert 2026. In photo: Calogero Failla, Alaia Rogers-Maman © ORF/Thomas Jantzen

Community-Building

Nothing is really ever finished.

A reflection Marlies Wirth & Helmut Lang

In the course of the research and curatorial work surrounding the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005*, the themes that characterize Helmut Lang's oeuvre as a whole became particularly clear and sharply defined. The legacy of this exhibition will have a lasting impact on the future mediation and preservation of his work.



Portrait Helmut Lang, photography by Elfie Semotan, 1994.
MAK Helmut Lang Archive.
Courtesy of hl-art.

For the MAK Annual Report, exhibition curator Marlies Wirth[MW] and Helmut Lang[HL] discuss an oeuvre that—as the exhibition's tremendous success demonstrates—continues to set benchmarks today. Through the immanent themes of his work—interdisciplinarity, communication, emotional identification, reduction, process, spatial thinking, and the refusal of fixed categorization—Helmut Lang, who usually prefers to let his work speak for itself, reflects together with Marlies Wirth on central aspects of his artistic position.

At the core lies once again his understanding of the *séance de travail*, the term Helmut Lang used for his collections and presentations: not as a finished form, but as an ongoing condition of experimentation, development, and negotiation. The MAK Helmut Lang Archive—which formed the foundation of the exhibition—likewise remains fundamentally unfinished, evolving as a continuous process shaped by perception, exchange, fragmentation, and reinterpretation, in which meanings remain fluid and future readings permanently possible.

MW Looking at *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005*, it becomes clear very quickly that this project was never simply about the history of a fashion label. Long before interdisciplinarity became institutionalized cultural paradigms, you developed a practice in which clothing could not be separated from communication, urban space, technology, architecture, music, labor, and emotional identification.

HL The clothing was the work assignment, but I felt it had to be embedded in a wider proposition of an environment and sensibility for the consideration of an unknown audience.

MW The MAK Helmut Lang Archive comprises more than 10,000 objects spanning fashion, publishing, architecture, communication, photography, retail, and process material and reveals something much broader—an open cultural methodology grounded in experimentation, integrity, and the refusal of disciplinary boundaries. Did you experience thinking across disciplines as a form of expansion to realize ideas that could not exist within a single medium?

HL I consider any work a multidisciplinary practice.

MW The exhibition framed your work less as a stylistic language than as a mindset shaped by continuous experimentation and refinement.

HL It also framed the emotional landscape, which is probably the most important.

MW What is striking is that this position was never merely aesthetic. Campaigns, newspaper inserts, backstage imagery, industrial locations, collaborations, and early digital distribution all contributed to repositioning fashion within a shared cultural sphere. Belonging was not constructed through uniformity or exclusivity, but through the possibility of projection, participation, and difference. Even space itself became a medium—from the *séance de travail* presentations to flagship stores and urban interventions. Identity was never presented as stable, but as something constantly negotiated through movement and encounter.

HL I was always thinking borderless, and I have always been deeply invested in the human condition. It is part of my DNA.

MW Your communication strategies also relocated fashion into entirely new contexts, repositioning fashion communication within a broader cultural sphere: through the iconic NYC taxi tops—a medium that had not been used by fashion houses or other high-brow brands before—special inserts/wrappers in major newspapers like *The New York Times* or *International Herald Tribune*, or placements

MAK Exhibition View, 2025
HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive
Chapter SÉANCE DE TRAVAIL. In the front: Helmut Lang, *FRONT ROW*, 2009 (marble dust, pigment, urethane resin, cast)
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Helmut Lang, printed layout proof for a spread in *Ryuko Tsushin* magazine (December 1993) with handwritten notes
HELMUT LANG COLLECTION HOMMES FEMMES SÉANCE DE TRAVAIL DÉFILÉ # HIVER 93/94, Paris, 1993
Art direction: Dagmar Sucrow-Barthel; photographer: Alexandre Lardeur; depicted person: Nadja Auermann.
MAK Helmut Lang Archive, LNI 566-11-26. Courtesy of hl-art.

in *Artforum* and *National Geographic*. In that sense communication operated less as product promotion than as urban intervention. Was this movement into public space and cultural media also intended as a societal or political statement?

HL It was definitely not performative.

MW How did you decide which image, medium, or context was appropriate for a given moment?

HL Without fear of consequences, I was guided by wanting to communicate a proposal without hierarchic consideration. I was only armed with my own vision and with the hope that it would find its audience.

MW The same approach extends into your later artistic practice, where material remains tied to memory and embodiment, even as the body itself becomes increasingly absent.

HL Simply said, I was sculpting around the human body back then, while now I am building imaginary ones.

MW While the medium shifts from wearable form toward sculptural and institutional contexts, the underlying methodology persists: fragmentation, reconstruction, and the search for forms capable of carrying emotional and social resonance.

HL In a very different pace and with more radical possibilities.

MW Conventional distinctions between process and finished form, audience and model, backstage and frontstage, fashion and everyday life were continuously destabilized in your practice. The MAK Helmut Lang Archive reflects this same refusal of hierarchy and singular authorship. Structured through the principle that "everything has equal weight," it does not isolate masterpieces, but reveals dense networks of relations, repetitions, and evolving contexts.

HL Archives contain a wide range of possibilities. The sensibility of the curation determines the focus or perception.

MW Your work remains somewhat enigmatic. Yet you never attempted to control interpretation.

HL I was never aiming to equalize taste or creative space. Different perspectives inevitably open interpretations.

MW Seen today, the work appears remarkably prescient in its understanding of interconnectedness across disciplines, media, and communities. The *séance de travail* was always about work in progress. And perhaps this is precisely why it remains so relevant today: because it offers a framework grounded not in certainty or categorization, but in openness, vulnerability, and the possibility of imagining alternative cultural realities.

HL Nothing is really or hardly ever finished by a timeframe or a season, and life and work is a continuous, evolving body in which past, present, and future align simultaneously.

Manga interactive participation station as part of the exhibition *GIRL MEETS MANGA* © Julia Dragosits/MAK

MAK-it! on Valentine's Day—The archive of flowers, 14.2.2025 © MAK

MAK-it! Digital Knitting, 16.2.2025 © MAK

DIREKTION FÜR ALLE!

At DIREKTION FÜR ALLE!, a space where both children and adults can explore, develop, and create materials and methods together that has been open since 2025, a wide range of hands-on stations and workshop formats were offered this year.

There was a particular focus on collaborative formats: the manga community shared their manga skills and artistic templates, which visitors were able to explore and develop further, using them to draw and share their own manga stories. An interactive addition to the exhibition *TURNING PAGES* was the display of artists' books: whilst presented behind glass for conservation reasons, they could actually be leafed through in the DIREKTION FÜR ALLE!. A digital jewelry-making kit based on the *BICYCLE & LOBSTER* exhibition—inspired by historical models from Gablonz—invited visitors to recreate existing designs on touchscreens, reinterpret them, and decorate the digital Christmas tree in DIREKTION FÜR ALLE!, which began to shed its needles in January.

But in the workshop "Sternderln schauen und selber bauen" [Star Gazing and Star Making], participants also strung sparkling tree decorations "in real life" under the guidance of a glass bead artist from the long-established company Rautis—including demonstrations at the molten glass furnace. The exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005* inspired pupils to deconstruct and reconstruct used textiles into accessories, which were presented in a performance in the MAK Columned Mail Hall. The newest MAK4Family creations received a special round of applause from the "front row." Black tights were transformed into cat accessories—for a "catwalk" in the truest sense of the word.

Another special highlight of the program was the first feminist nude drawing session! A drawing evening—organized by studio OAGI: Vienna's first feminist nude drawing group invited participants to an exclusive FLINTA* session at DIREKTION FÜR ALLE!, a cozy safe space. Participants were able to depict and draw bodies perceived as female together, without prejudice or judgement. By taking turns modelling for one another—very much in the spirit of the body positivity movement—they were able to experience an alternative perspective on their own bodies.

Particularly worthy of mention is the HPV vaccination campaign initiated by yMAK, which also opened up the space to social and health policy issues.

Overall, DIREKTION FÜR ALLE! proved to be a lively space where cultural practice, social issues, and creative participation come together—collectively, openly.

Conversation Pieces on the Topic of Shaping Democracy!

Democratization means our passionate commitment to making the museum increasingly accessible—for everyone. This is not just about open, barrier-free access to knowledge, but also about broadening our horizons.

In 2025, the MAK *Conversation Pieces* focused on "Shaping Democracy and Participation" and explored democracy as a lived museum practice: as an experience of self-efficacy, emotional engagement, and a sense of belonging. As part of the opening of DIREKTION FÜR ALLE! and in the context of the exhibition *BLOCKCHAIN:UNCHAINED. New Tools for Democracy*, the museum was specifically positioned and activated as a space for exchange, co-creation, and collective learning.

The focus was on the question of how everyday democracy can be practiced in concrete terms: how can spaces for dialogue be created in which there is room for different perspectives, conflicts can be resolved constructively, and polarization can be overcome? The discussions repeatedly centered on the issue of the separation of the body, emotion, and thought, as well as on creative practice as a means of developing emotional skills.

Discussions with figures from the worlds of activism, design, and educational science opened up a variety of perspectives: Shai Hoffmann, for example, used his projects to demonstrate how new forms of dialogue can emerge, enabling young people in particular to discuss complex and emotionally charged topics openly. In conversation with Rebekka Dober, founder and managing director of YEP, it became clear just how crucial self-empowerment is for younger generations, and how vital cultural engagement initiatives are for a lively democracy. The insights offered by design critic Amelie Klein also brought into sharp focus the question of who can actually participate in museum processes—and just how exclusive these are often designed to be. The good news is that we can shape the museum differently if we want to and if we are willing to share.

As a multi-voiced educational format, the *Conversation Pieces* transformed the MAK into a space where social challenges could be reflected upon collectively and new narratives developed. The interplay between the collection and conversation created an open space for thought that encouraged visitors to view democracy not merely as a given, but as a collective process that can be shaped.

Conversation Piece: Hybrid Dessous with Amelie Schlemmer, 2.9.2025
© MAK/Theresa Schnöll

Pool Party in the MAK Garden, 1.7.2025 © MAK/Theresa Schnöll

Water for All!

In keeping with the spirit of the exhibition *WATER PRESSURE*, the MAK's educational program focused on the collaborative, mindful, and creative exploration of how we interact with this vital element on a wide variety of levels.

In collaboration with the artists' collective One Body of Water, a game suitable for all ages was developed, which used an exploratory approach to link the exhibition with everyday connections to environmental issues and the distribution of water. The partnership with the Austrian Development Agency organized a discussion evening that focused on global perspectives and water as a human right.

Another key element of the exhibition was its connection to the urban environment: a hybrid audio guide—developed in collaboration with the artist Regina Hügli—brought stories about Vienna's waterways into the MAK Exhibition Hall. Stories ranging from sturgeons to river sprites offered poetic perspectives on our life by the water in Vienna. To mark Otto Wagner's birthday, guests were invited to a hydro-feminist stroll entitled "Built on the Water." From the MAK to the Hütteldorf retention basins along the Wien River, participants had the opportunity to experience water as a fluid connection between human and non-human actors, walking and wading through it under the guidance of performance artist Sabina Holzer's multisensory practice.

In collaboration with the Donaukanal Swimming Club and yMAK, the MAK Education Department also organized a pool party in the MAK Garden: the pool was the Danube Canal—open to all—for a lively, wet, actionist swim together. There were also "conversations" about hybrid lingerie with the designer and passionate swimmer Amélie Schlimmer, as well as urban changing-room interventions on bridges and traffic islands.

For the Young Designers' Kitchen Summer Ateliers, seaweed was harvested from the Kaiserwasser using pedal boats and then processed, and the young participants succeeded in broadening the design concept of garden hoses. Research was conducted into the accuracy of water projectiles, whilst speculations regarding waterproofness of the museum staff's clothing were explored through performative action. As a result, the soaking-wet educators succeeded in conveying the life-giving element within the museum in a consistent, refreshing, hands-on manner, with fins raised high.

Open Screen Printing by yMAK with Florian Probst, member of the g.o.l.f. Klub collective, 22.4.2025 © MAK

yMAK Party × Drink Drag Draw, 18.–19.11.2025 © MAK

youngMAK

Since its launch in 2021, which stemmed from an initiative by a small group of passionate young MAK visitors, the project—which came into being during the Covid pandemic—has since developed into a hub for creative young people, where collaborative processes are explored and critical discourse finds its place alongside wild party nights. yMAK sees itself as an open platform for young people who wish to collectively explore and actively shape art, design, and social issues.

In 2025, yMAK organized numerous successful events for the MAK's young audience, always with the aim of providing easy access, promoting young talent, and opening up new perspectives: among other things, an HPV vaccination campaign organized by yMAK attracted over 500 interested visitors to the MAK. During Open Yoga, the MAK Columned Main Hall was transformed into a space for meditation and self-care. As part of the open screen-printing event, organized in collaboration with the g.o.l.f Klub collective, T-shirts were printed with a yMAK logo. Other events, such as an accessories swap at the Geymüllerschlössel with Judith Bradl, an open poetry slam with the collective Die Große, and an open legal advice session for art students in collaboration with the Juridicum Vienna, turned the MAK into a lively meeting place. The young queer scene in Vienna gathered at two yMAK parties to celebrate art and design in the sold-out MAK Columned Main Hall.

Under the title *Fashion & Identity*, fashion took center stage in the yMAK agenda as a key form of applied art. Questions such as "Can fashion be a form of protest?" or "How (un)sexy is unisex?" kicked off a research phase. Alongside guided tours with experts from the MAK, the program included studio visits to designers in the Viennese fashion scene, which served as inspiration for the conception of future formats in 2026.

So Much More than Just Exhibitions!

An exceptionally diverse program of events, appealing to a wide range of audiences, invited visitors to engage with innovative technologies, thought-provoking discussions, personal insights, enjoyable moments, and reinterpreted traditions.

One highlight was the pop-up extended reality (XR) installation *Pauline Schindler's House* by Paula Strunden (8.–13.4.), which allowed visitors to immerse themselves virtually in the iconic Schindler House within the MAK's Columned Main Hall. Similarly, the lecture *Aura and Address* by the renowned essayist and cultural scientist Diedrich Diederichsen (30.9.), held as part of the *TURNING PAGES* exhibition opening, provided a strong thematic focus. During the MAK Community Days (16.2. and 23.11.), staff members who lent their voices to the Voices of the MAK audio guide also provided personal insights into their work. In this context, the MAK Guide has been expanded to include languages such as Bulgarian, Farsi, Spanish, Ukrainian, French, Italian, Polish, and Serbian, thereby enhancing the museum's international accessibility. On Vienna's Daughters' Day (24.4.), the MAK opened its doors for a comprehensive behind-the-scenes program that introduced young female participants to the diverse areas of work involved in operating a museum. *The Zeit für Kost* [A Season to Savor] event series (29.6.) at the MAK Geymüllerschlössel provided a chance to slow down, combining art and cuisine in an atmospheric setting surrounded by greenery. The X MAK Winter Market celebrated a special premiere, over two weekends in December the MAK garden was transformed into a curated design Christmas market for the first time, setting new standards for a contemporary, urban winter event. Avoiding the usual mass-produced goods, the event showcased a carefully curated selection of works by Austrian designers and creative professionals, accompanied by high-quality cuisine from local producers. In partnership with PopChop and the Salonplafond at the MAK.

Cooperative

MAK goes Austrian Airlines

Olivia Harrer[OH] in conversation with Annette Mann[AM] about AUA's collaboration with the MAK.

Annette Mann,
CEO Austrian Airlines

Olivia Harrer,
Head of Communications and Marketing

The collaboration between Austrian Airlines and the MAK, which was established by Lilli Hollein and Annette Mann, began with the redesigning of the Austrian Airlines amenity kits (sets containing practical travel essentials). Inspired by the diverse and timeless designs of the Wiener Werkstätte (WW), textile designs by three of the WW's most significant artists—Koloman Moser, Dagobert Peche, and Mathilde Flögl—were selected to showcase the MAK's outstanding collection to the world, courtesy of Austrian Airlines.

OH With our new amenity kits, we are bringing designs by Mathilde Flögl, Dagobert Peche, and Koloman Moser on board Austrian Airlines. What does it mean for Austrian Airlines to bring Austrian cultural heritage to life for international guests in this way?

AM We are delighted to be collaborating with the MAK, one of the world's leading museums of its kind. Drawing on the textile designs provided by the MAK, the Austrian Design Team has created six versions of the new amenity kits, which will make travelling even more comfortable and, above all, more artistic for our Business Class passengers. With this, we are now not only prioritizing the well-being of our Business Class guests above the clouds but also highlighting the visible connection to significant artists from Austrian history. In this way, we are creating the perfect link between Austrian art history and Austrian hospitality on board Austrian Airlines.

OH The Wiener Werkstätte was known for a holistic approach to design and thoughtful use of materials—to what extent does this philosophy influence your thinking in terms of sustainable design and product development at Austrian Airlines today?

AM For a long time, Austrian Airlines has placed a strong emphasis on the responsible use of resources. There are many examples of this—one of them is the way we handle the fabrics used to make our uniforms, for which we have an extensive in-house reuse and repair service. The amenity kit, with its distinctive Wiener Werkstätte design, is intended to provide an additional incentive to keep it and continue using it as a collectible. We also view the possibility of reusing kits as a sustainable approach to the product. Furthermore, the items included in our amenity kits—a sleep mask, a toothbrush, toothpaste tablets, earplugs, and socks—are pack-

Austrian Airlines Business Class Amenity Kit, Limited Edition with MAK – Museum of Applied Arts
© Austrian Airlines / SD

Annette Mann, CEO Austrian Airlines © Austrian Airlines / DBS

aged in paper. We are therefore constantly considering, in all areas of the business, how we can use the available and required resources as sparingly and efficiently as possible.

OH The collaboration between Austrian Airlines and the MAK combines aviation with design history. How do you view the contribution of such partnerships to the further development of a high-quality guest experience?

AM One of Austrian Airlines' key priorities is to continually enhance the flying experience for our guests and make it even more enjoyable, in keeping with the warmth and hospitality that characterize Austrian Airlines. For us, this is inextricably linked to our collaboration with local partners rich in history and tradition. Through our partnership with the MAK, we have succeeded in incorporating even more local history into our guests' travel experience, thus bringing an even greater sense of local identity and artistic heritage to the fore.

OH With the planned continuation of this collaboration—for example, in the redesigning of the lounges—a consistent design theme is created. What role do partnerships such as the one with the MAK play in ensuring a consistent, culturally enriched travel experience from the ground to the air?

AM In all our considerations regarding further development of the travel experience, it is of course also important to us that our passengers enjoy a seamless experience across all touchpoints with Austrian Airlines. That is why—wherever possible—we focus on long-term, well-thought-out partnerships, such as the one with the MAK, to ensure that our passengers encounter a consistent and recognizable brand image—both on board and in the run-up to their flight, for example in the lounges. Throughout the entire journey and at all points of contact with Austrian Airlines, there are numerous opportunities to experience this partnership in different ways: in the air, for example, through the amenity kit as a piece of Austrian design culture to take home with you, and in the lounges, as a defining element of the interior design and a link to Austrian design history—set against a backdrop of authentic cuisine and service culture.

Dagobert Peche, fabric swatch *Spinne* [Spider], 1911–1917 © MAK/Georg Mayer

Koloman Moser, pattern book page *Amsel* [Blackbird], 1910–1911 © MAK

TABLEAU as part of VIENNA DESIGN WEEK in the MAK, 5.10.2025
© VIENNA DESIGN WEEK/eSeL.at/Sarah Tasha

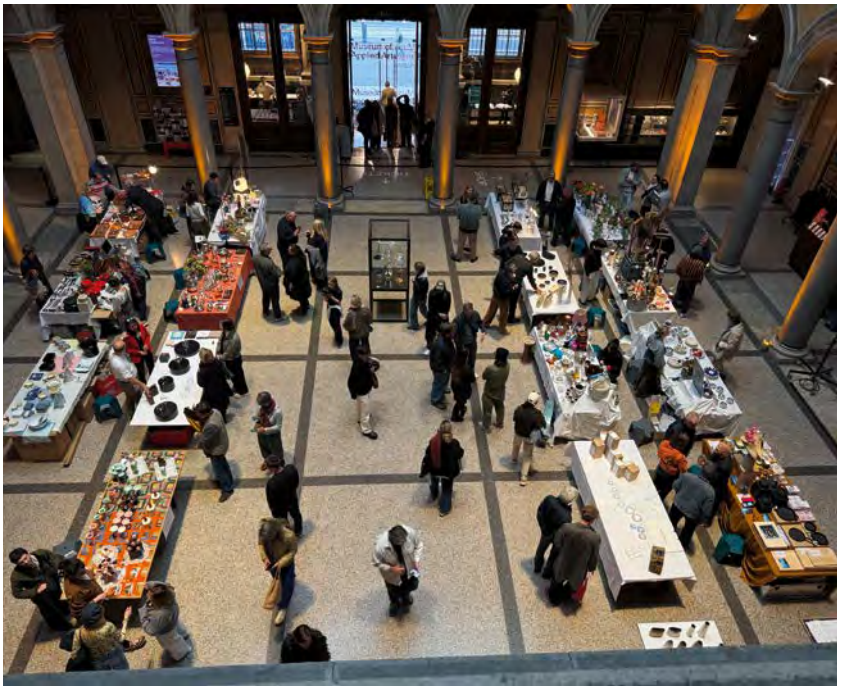

TABLEAU as part of VIENNA DESIGN WEEK in the MAK,
5.10.2025 © MAK

Creative Partnerships & Collaborations

Collaborations broaden horizons, create opportunities for inspiring encounters, and foster interdisciplinary creativity. In 2025, the MAK continued to make a conscious effort to think beyond established boundaries and encourage new fields of dialogue. This commitment was reflected in a wide variety of diverse collaborations.

Fifteen years ago—on 22.5.2010—Bitcoin was used for the first time to purchase a physical product: Laszlo Hanyecz bought two pizzas for 10,000 BTC, worth around 1 billion US dollars today. This iconic event is celebrated worldwide with the Official Global Bitcoin Pizza Day Party. In 2025, the MAK took part in this initiative for the first time as part of the exhibition *BLOCKCHAIN:UNCHAINED*, organized by CryptoWiener and Validvent.

In collaboration with the Vienna Institute for Cultural and Contemporary History and Arts (VICCA) and the University of Vienna, and with the support of the City of Vienna | Culture, the high-profile symposium *Die lange Geschichte der Wiener Moderne 1900 bis in die Gegenwart* [The Long History of Viennese Modernism: 1900 to the Present] (10.–11.6.2025) took place in the MAK. International experts discussed the significance, development, and diverse forms of expression of Viennese Modernism, as well as its enduring relevance for contemporary art and cultural trends.

In collaboration with the organizations Beseder and maezenatentum.at, the MAK presented the site-specific theater production *Ich will mich nicht an diese Regeln halten* [I Don't Want to Follow These Rules] (8., 15., and 22.3.2025) by Susanne Hoehne, Irene Suchy, and Johanna Mertinz. The focus was on the artists and pioneers represented at the MAK: Margarete Schütte-Lihotzky, Bertha Pappenheim, and Friedl Dicker-Brandeis.

Initiated by photographer Mafalda Rakoš and the Zum Pranger winery, the MAK took part in the dynamic art auction *Give Something Back* in aid of Médecins Sans Frontières (20.9.2025). 33 international artists—including VALIE EXPORT, Daniel Richter, Elfie Semotan, and Stefanie Moshammer—created works on bottles from an equal number of wineries. The works were exhibited at the MAK and auctioned off in the evening. A total of € 30,000 was raised.

The long-standing partnership with VIENNA DESIGN WEEK and the MAK Design Nite (30.9.2025) centered on the exhibition *TURNING PAGES: Artists' Books of the Present*, as well as the new format *TABLEAU* (5.10.2025), curated in collaboration with PopChop and Matthias Zykan, which explored the themes of tableware and food culture.

As part of Wien Modern (30.10.–6.11.2025), the MAK Columned Main Hall was transformed into a stage for a unique dialogue between image and sound in the presentation of the short film series *Children's Games* by the Belgian-Mexican artist Francis Alÿs.

In collaboration with Wienwoche (19.9., 17.10., and 21.11.2025), the MAK offered a critical guided tour of the MAK Collection. Using selected objects, the tour explored questions such as how national cultural heritage is represented, whose stories are visible, how institutions help shape aesthetic worldviews, and how we might rethink our relationship with material culture in the future.

In 2025, the MAK was once again part of Vienna Art Week (9.11.2025). In her talk *More Than Just Words—Experimental Poetry and Visual Art*, curator and author Vanessa Joan Müller demonstrated how experimental poetry extends from the page into the space around it, how language eludes unambiguous interpretation, and how it imbues its letters and words with new meaning.

Art auction *Etwas zurückgeben* [Giving Something Back] to benefit Doctors Without Borders, 20.9.2025 © Mafalda Rakoš

Bitcoin Pizza Day Party, 22.5.2025 © Valerie Eccli

Art auction *Etwas zurückgeben* [Giving Something Back] to benefit Doctors Without Borders, 20.9.2025 © Mafalda Rakoš

Driving Forces

For the MAK, sponsorship is much more than just financial support—it is a driving force of cultural participation. In 2025, it became clear once again just how vital committed sponsors and funding partners are to bringing projects to fruition and strengthening the MAK as a lively hub of exchange and inspiration.

The MAK would like to express its sincere thanks to: Wienerberger AG for its vital support of the exhibition *WATER PRESSURE. Designing for the Future*, the University of Applied Arts Vienna for its contribution to the realization of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, as well as for *Soft Image, Brittle Grounds* by Felix Lenz, Austria's official contribution to the 24th Triennale Milano International Exhibition, MED-EL Austria for its support of *HELMUT LANG*, the Dorotheum for its long-standing support of the exhibition program at the MAK Geymüllerschlössel, and the Art Mentor Foundation Lucerne for *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], Porsche Holding Salzburg for making a free admission day possible to round off the year 2025, and Wiener Linien [Vienna public transportation] and Vienna Insurance Group for making a further free admission day possible. A special thank you also goes to all private donors and patrons of the MAK for their support.

Free admission powered by Porsche Holding Salzburg, 28.12.2025
© Julia Dragosits/MAK

Wiener Linien Day, 31.8.2025 © eSeL.at – Joanna Pianka

Free admission sponsored by Vienna Insurance Group, 4.5.2025
© Julia Dragosits/MAK

MAK Artists' Dinner, 13.11.2025 © eSeL.at – Joanna Pianka

MAK Artists' Dinner, 13.11.2025, top: Lilli Hollein, C.G.jun. and C.G.sen., bottom: Markus Schinwald © Andreas Tischler

MAK & MAK Art Society Artists' Dinner

The MARS (MAK Art Society) has supported the MAK for many years through its tireless dedication. Its commitment enables the acquisition of significant works of art and helps bring exhibition and museum projects to fruition. As dedicated networkers and passionate advocates, MARS members promote the MAK and its vision beyond the museum's walls.

On 13 November 2025, the MAK and MARS hosted an exclusive Artists' Dinner—a spectacular evening marking the relaunch of the MAK Permanent Collection *VIENNA 1900—Everyday. A Total Work of Art*, curated by contemporary artist Markus Schinwald. Around 230 guests from the worlds of art, culture, and business accepted the invitation from Lilli Hollein (General Director and Artistic Director), Gregor Murth (Managing Director), and Martin Böhm (President of MARS) to this unique dinner. Visually, the evening was shaped by the themes of the new permanent collection, including the "Chessboard & Arabesque" dress code, as well as the artistically designed table setting by Markus Schinwald, which featured a continuation of the MAK Artists' tableware line in collaboration with Gmundner Keramik and a new tablecloth and napkin collection that reinterpreted historical designs by Josef Hoffmann and Koloman Moser. It was not only the venue's design that created such a special atmosphere, but above all the many wonderful guests and supporters who turned the evening into a celebration for the museum.

Special thanks for their contribution to the realization of this project go to Gmundner Keramik, J. & L. Lobmeyr, Stölzle Lausitz, Champagne Taittinger, Pernod Ricard, Weingut Prager, Grieskirchner, Vöslauer, Austrian Airlines, Croma Pharma, Mandarin Oriental Vienna, Gerin Druck GmbH, Klavierhaus Förstl, and Nohava & Partner Klaviertransporte KG.

Considered

1,400 meters of silk thread—14 grams

Judith Anna Schwarz-Jungmann[JS] speaking with Edith Oberhumer[EO] about the restoration of the silk Mamluk carpet, one of the highlights of the MAK's new Permanent Collection Textiles and Carpets.

Edith Oberhumer is a textile conservator at the MAK

Judith Anna Schwarz-Jungmann, Head of the MAK's Press and Public Relations Department

Following extensive restoration, the silk Mamluk carpet is once again on permanent display at the MAK. As the only surviving carpet of its kind in the world, whose knots are made with silk, it is one of the absolute highlights of the collection and is being given a particularly prominent place as the centerpiece of the newly opened permanent exhibition of the MAK Textiles and Carpets Collection. MAK restorer Edith Oberhumer has devoted a great deal of time and expertise to this magnificent piece over the past few years and looks back on one of her most complex restoration projects to date:

JS What was the initial situation regarding the restoration, and what condition was the silk Mamluk carpet in when work began?

EO The knotted carpet is of imperial provenance, and numerous signs of wear—including many wax stains—bear witness to its intensive use by its former owners. Silk is also particularly sensitive to the effects of UV light, which certainly contributed to the poor condition of the pile. The red knots are shedding fluff particularly heavily.

The folded storage method customary in the imperial household has caused severe damage to the longitudinal and transverse folds. Coarse linen patches, some applied in several layers, and darning carried out using various, mostly very thick sewing threads, indicate numerous attempts to repair the damage. It is not possible to date these interventions—but they can certainly be attributed to the late period of use, that is, the 19th century.

JS The carpet measures an impressive 5.5 × 3 meters. Can you estimate how many hours of work went into its restoration, and which aspects took the longest?

EO By far the most extensive part of the work involved technical conservation through sewing, which required well over 1,000 hours of labor. In addition, there was cleaning before and after the conservation work, the removal of old repairs, the preparation and dyeing of the backing fabric and sewing threads, the mapping of the damage, and the photographing and documentation of the measures taken. Finding suitable sewing materials proved to be no small task, and the search even took us as far as Japan.

JS What exactly does the restoration of such a complex historical textile piece involve? What criteria do you use to analyze and assess damage, and what materials and methods are used to preserve such delicate silk fabrics?

EO The process always begins with a detailed assessment. As interference with the original fabric should be kept to a minimum, only the poorly executed existing repairs were removed following the evaluation of the condition. They had caused considerable tension; the thick layers of fabric had resulted in clearly visible wear and tear in the pile, and thick sewing threads had perforated the warp threads. The protective measures taken by previous curators at the MAK, which had been carried out using finer materials in matching colors, could be left in place.

The fabric's thickness and pile presented a challenge in many respects. For instance, a new method was developed for mapping the damage and determining conservation measures, and a specifically adapted, two-stage workflow was devised for the sewing-based conservation, a widely used standard procedure. The first step involved cutting the color-coordinated backing fabric to size and securing it with a circular needle. The carpet was laid flat on the table with the back facing upwards, ensuring the precise positioning of more than 370 pieces of fabric. The damaged areas were then stabilized from the front using a straight needle and fine silk threads. To do this, the worktable was fitted with sliding panels on one side, and the carpet was rolled out and placed between the panels and the restorer. The openings created by sliding the plates allowed the needle to

Textile conservator Edith Oberhumer worked for years on the restoration of the silk Mamluk carpet. © MAK/Christian Mendez

be guided from top to bottom through the object and back again. This design enabled precise work, but the asymmetrical posture which was necessary to work this way was extremely taxing.

JS The carpet is around 500 years old. What factors have contributed to its exceptional state of preservation, and how do you deal with age-related changes, for example, in the dyes?

EO The carpet was undoubtedly highly prized by its former owners. Two paintings from the 1770s, in which it can be clearly identified, bear eloquent testimony to this. They show several illustrious figures, including Archduke Peter Leopold—at that time the Duke of Tuscany—with his family, as well as Archduke Maximilian, and the French royal couple Louis XVI and Marie Antoinette. The fact that only a single Mamluk carpet with silk pile has survived is undoubtedly due to the fragility of silk.

Changes in color caused by exposure to light are irreversible and must be accepted. However, by using very low levels of lighting and UV-free light, we ensure that these color changes progress only very slowly. Our method involves a calculation that determines the light sensitivity of textiles using a micro-fading test. We use the Blue Wool Standard—a scale for classifying light sensitivity—and the concept of the JND (just noticeable difference) to define what degree of color change is acceptable. For the Mamluk carpet, we based this calculation on a period of 500 years.

JS Is the display of this exceptional artefact intended to be permanent, or will it be displayed only periodically for limited periods of time for conservation reasons?

EO Based on the previously described calculation, the carpet's display period will be limited to two years per decade.

This early 16th-century Mamluk carpet, made almost entirely of silk and originating from the region that is now Egypt, is one of the most significant objects in the MAK Collection. Its ornamental design was created during the weaving process (a technique known as "weave-forming") and features the strictly composed patterns of octagons, stars, and rosettes in vibrant colors that are characteristic of Mamluk carpets. Unlike comparable pieces, which are usually made of wool, this is a unique luxury item. The carpet was once owned by the Habsburgs and, following the end of the monarchy, passed from the imperial collection into that of the Austrian Museum of Arts and Industry, now known as the MAK. It is a particular highlight of the MAK Permanent Collection Textiles and Carpets, which reopened at the end of March 2026; the exhibition was curated by Lara Steinhäußer and staged by the design studio Formafantasma.

Research

The extensive research carried out at the MAK covers a wide range of topics reflecting the diversity of the collection. It forms a key pillar of the museum and often serves as the basis for outstanding exhibitions. In 2025, in the run-up to the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, the project *The career, creative work, and impact as a fashion designer between 1986 and 2005 of Helmut Lang* was launched as a joint research initiative of the MAK Design and Digital Culture Collection and the Textiles and Carpets Collection. At the same time, it is preparing the systematic processing of the archive with a view to its digital cataloging, online publication, and scholarly publication.

In the run-up to the reorganization of the MAK's permanent exhibitions *VIENNA 1900—Everyday. A Total Work of Art and the Textiles and Carpets Collection*, extensive research was carried out to underpin the quality of the new exhibition spaces. Following the partial acquisition of Vally Wieselthier's estate from her family in the US, the MAK Glass and Ceramics Collection and the MAK Metal Collection and Wiener Werkstätte Archive undertook research on the artist, which will form the basis for the exhibition *VALLY WIESELTHIER: Ceramic Sculptor* in 2026.

The MAK's wide-ranging research activities also include the multi-year project *Collection policy influenced by colonial aspects? The Oriental Museum, the Trade Museum, and the Museum of Art and Industry and their collection strategies*, which is funded by the BMWKMS and involves the MAK's Asia Collection, Glass and Ceramics Collection as well as the Textiles and Carpets Collection. In the third year of the project (2025), the focus was on the following topics: Oriental influences in Viennese decorative arts from a colonialist perspective, using the example of glass art and the firm J. & L. Lobmeyr in the second half of the 19th century; postcolonial perspectives on the acquisition of Japanese objects for the Imperial Royal Austrian Museum of Art and Industry (today's MAK), and collection policy in Austria-Hungary in the second half of the 19th century, using the example of Indian textiles in the MAK Collection.

With the interdisciplinary EU project *AbeX*, which was launched in January 2025 and is supported by Creative Europe, the MAK is placing artists' books at the center of attention and pairing them with experimental poetry. In collaboration with the Faculty of Media and Communications (FMK) in Belgrade and the National Museum of Contemporary Art (MNAC) in Bucharest, it aims to make the unique aspects of this multifaceted genre accessible to the public. The multi-year project included lectures, blog posts, a symposium, and workshops, and reached a preliminary high point in late September 2025 with the opening of the exhibition *TURNING PAGES: Artists' Books of the Present* (until 6.4.2026). Together with the accompanying publication of the same name, it impressively demonstrated the medium's remarkable diversity.

Since January 2024, the MAK has been a partner in the EU project *CultHeRit*, alongside twelve other institutions from Hungary, Austria, Romania, Serbia, the Czech Republic, Bosnia and Herzegovina, Croatia, and Slovenia. The project, implemented at the MAK Library and Works on Paper Collection, aims to improve working conditions and accessibility for young workers in the arts and culture sector. The MAK is thus taking on a pioneering role and actively contributing to the shaping of this socio-political issue—from evaluating existing employment practices to testing an "ideal" transnational employment model. This project is supported by the Interreg Danube program and co-financed by the European Union.

Opening conference of the *CultHeRit* Project in Vienna, 30.–31.1.2024
© Zoltán Szalontay / Museum of Applied Arts, Budapest

Collection

The MAK Collection serves as a central source of inspiration for current issues in design and brings together outstanding Austrian and international works from the fields of art, architecture, and design—ranging from historical holdings to contemporary works. Their scholarly analysis, ongoing contextualization, long-term preservation, and continuous expansion are among the MAK's core tasks.

In 2025, the MAK expanded its outstanding collection through new acquisitions with a total worth of € 111,012. Thanks to the support of the BMWKMS, acquisitions worth € 54,258.76 were made within the framework of gallery funding. From these funds, the works *As long as you love me* (2025) by Philipp Timischl and *circlusion kleine metallarbeit* (2025) by Toni Schmale could be purchased, as well as two significant jewelry pieces: a ring (2016) by Petra Zimmermann as well as the necklace *Ohne Titel* [Untitled] (2024) by Ursula Guttmann. In addition, important objects such as the original print proof of the manga artist Tezuka Osamu's *Ribon no kishi* (リボンの騎士 [*Princess Knight*]) (1950s) as well as Otto Neurath's *Die bunte Welt. Mengenbilder für die Jugend* [The Colorful World: Pictorial Statistics for Youths] (1929)—a milestone in information graphics and visual pedagogy—were also acquired.

Generous donations worth € 543.161.42 were also gifted to the MAK Collection. These include a collection of glass objects by Horst Stauber (1943–2024) as well as Ferdinand Schmutzer's *Portrait of Isidor Mautner* (ca. 1922). The latter was previously on display as a loan at the Geymüllerschlössel and is now, thanks to a donation from the family, a permanent part of the MAK Collection. A collection of 260 paper templates and magazines (1903–1950) from the estate of Franz von Zülow was also acquired. The donations also included a women's blouse made from the WW fabric *Einsame Blume* by Dagobert Peche, Vienna (ca. 1914), as well as an armchair for the Royal Palace of Laeken in Brussels (prototype, ca. 1803/04) by Jean-Joseph Chapuis. Furthermore, the set of three measuring cups *Trio* (2023) by Joey Fulterer could be added to the collection. It is exemplary of inclusive design: the filling levels are conveyed through tactile markings, thus enabling intuitive, barrier-free use for everyone.

In 2025, objects from the MAK Collection were on the road once again. A total of 549 works were loaned to ten European countries as well as to the USA.

Women's blouse made from the WW fabric pattern *Einsame Blume* [Solitary Flower] by Dagobert Peche, Vienna, ca. 1914 © MAK/Branislav Djordjevic

Toni Schmale, *circlusion kleine metallarbeit*, 2025, Photo 2025 Tamara Rametsteiner © Toni Schmale / image rights Vienna, 2022

Horst Stauber, Jug, smoky gray glass with a clear handle, free-form © MAK/Stella Riessland

Joey Fulterer, *Trio*, 2023, Prototype; PET (Polyethylenterephthalat), 3D print © Kyle Aitken

Restoration

The MAK's Conservation-Restoration and Workshops Department can look back on a fantastic year: unicorns were accompanied to Potsdam and Paris, a "Cabinet of Curiosities" with treasures from the MAK opened in Venice, and *VIENNA 1900* was prepared for the present. Nevertheless, the team was able to keep its feet on the ground.

The department has been working intensively on the conservation and restoration of the silk Mamluk carpet, which dates from around 1500, in order to present it as a highlight of the new Permanent Collection Textiles and Carpets in 2026. In an interview on page 26, conservator Edith Oberhumer offers insights into her fascinating work on the only surviving Mamluk carpet with a silk pile and warp. Another key focus was the preparation for the reorganization of the MAK Permanent Collection *VIENNA 1900—Everyday. A Total Work of Art*. The conservation and restoration of exhibits are aimed at enhancing the collection's long-term value. The most significant restoration projects included the consolidation of the paint layers on the frieze *The Seven Princesses* from Margaret MacDonald Mackintosh, the sealing of asbestos fibers and the rearrangement of Margarete Schütte-Lihotzky's *Zimmer mit Einrichtung für Frau Caroline Neubacher* [Room for Caroline Neubacher], and the analysis and cleaning of a bench by Ferdinand Andri, which dates back to the 1902 Secession exhibition, which took place within the framework of a thesis. To ensure long-term protection for the permanent exhibition, conservation requirements were incorporated into the planning at an early stage, particularly with regard to climate control and display case design.

Among the exhibition projects were *FOCUS ON COLLECTING 12: Renate Fuhry*, *POWERFUL PATTERNS: Meisen Kimonos from the MAK Collection—A Friis Donation*, *WATER PRESSURE. Designing for the Future*, *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], *TURNING PAGES: Artists' Books of the Present*, and *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*—those in which the department was particularly extensively involved in the care of MAK objects and loans. For *BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz*, bookbinder Anita Gausterer-Diregger produced presentation boxes of masterful quality.

Thanks to a collaboration with the Mining and Gothic Museum Leogang, 14 valuable medieval stained-glass windows from the MAK were conserved and loaned to this nationally significant museum. Extensive restoration work also preceded loans to Venice (*A Cabinet of Wonders*, Palazzo Grimani), Helsinki (*Gallen-Kallela*, *Klimt & Wien*, Ateneum), and London (*The Great Mughals*, V&A).

The same principle applies to collection care: where restoration takes effect, that is where the action happens. This can be experienced at the Geymüllerschlössel, where, as part of the BMWKMS-funded project *Sweeter the Collection never Sounds*, seven musical instruments were restored to working and playable condition. Less resounding, but equally effective, the planning and commissioning of a quarantine room and expanded storage areas in the MAK Tower improved the infrastructure for collection preservation.

Through workshops on box making, guided tours of the department, and participation in the Long Night of Research, the team, together with Education and Outreach, reached a wide audience.

In every area of activity, constructive, cross-departmental collaboration is crucial for the efforts to be effective.

Restoration demonstration using the Wiener Werkstätte's leather embossing tools at the Long Night of Research in April 2025 © MAK/Anne Biber

Dismantling of the frieze by Margaret MacDonald Mackintosh © MAK/Anne Biber

Bracket clock, 1598
© MAK/Christian Mendez

Spider, Christmas tree decoration from Gablonz/Jablonec nad Nisou
© MAK/Christian Mendez

Digital Collection, international visibility, and sustainable accessibility

The strategic development of the MAK Collection Online continued consistently in 2025, resulting in significant growth in both scope and usage. By the end of the year, approximately 294,000 records were available online, of which 248,000 included images, representing an image share of over 84 %. More than 26,000 new object records were created in the internal collection database.

The MAK Collection Online recorded nearly 100,000 visits in 2025, with an average duration of 11 minutes, suggesting intensive engagement with the content. Works from the Wiener Werkstätte (including pieces by Koloman Moser, Josef Hoffmann, and Dagobert Peche), objects from the history of fashion such as those by Helmut Lang, and thematic areas like Asia and the work of Felice Rix-Ueno were particularly popular.

A key innovation was the introduction of the image download function in October 2025. By the end of the year, this feature had been used over 55,000 times. Through the transparent presentation of the terms of use, the MAK promotes the legally compliant reuse of its digital materials and thus supports creative, scholarly, and journalistic engagement with the objects of the collection. The format of *Curated Albums*, which presents selected groups of works and parts of the collection in context on a monthly basis, is also new. Among the editions already published is a multi-part album on Viennese design and applied arts from the time around 1900, one of the institution's core areas of expertise.

The MAK also significantly expanded its offerings in the area of 3D digitization. Nearly 400 3D models were made available via the museum's Sketchfab account and in the MAK Collection Online. In addition to established 3D scanning, photogrammetry is now being used more extensively, allowing for more detailed visualization of complex surfaces.

As one of the largest data providers for the national cultural heritage platform Kulturpool, the MAK updated its database in the summer of 2025. With approximately 247,000 digitized items, the museum continues to be among the institutions with the most extensive contributions, thus strengthening the supra-institutional visibility of digital cultural heritage.

A key focus is the cross-departmental digitization project *Sweeter the Collection never Sounds*, funded by the Federal Ministry of Housing, Arts, Culture, Media and Sport (BMWKMS) as part of the "Kulturerbe digital" [Digital Cultural Heritage] funding program, which will be implemented by the beginning of 2027. Within the framework of this project, which includes all the collections, historical clocks and musical instruments are being restored, digitized and presented in media, original plans and documents by Otto Wagner are being scientifically analyzed, valuable manuscripts and archival holdings are being made accessible, and the creation processes of children's book illustrations are being documented and re-evaluated as independent artistic achievements. The project is complemented by the processing of a large collection of Gablonzer Christmas tree ornaments, the expansion of 3D digitization of selected collection objects, and the active clarification of image rights in order to further increase sustainable online access.

© MAK/Christian Mendez

The MAK in Media

The diversity of the exhibitions and events in 2025, combined with the unique, interdisciplinary orientation of the museum, made it possible to position topics in a wide variety of departments and media—from art, design, and architecture to lifestyle and sustainability media—and to make the MAK visible to diverse target groups.

50 press releases as well as 97 organized and accompanied interviews, press tours and shoots, organized press trips to selected MAK projects and to the Triennale Milano International Exhibition, for which the MAK commissioned the Austrian contribution for the third time, ensured continuous media presence and intensive cooperation with journalists from a wide variety of media sectors.

The 2025 *HELMUT LANG* exhibition provided a particularly unique opportunity to further establish the MAK in both the national and international media landscape concerning design, lifestyle, and fashion. The exhibition generated well-founded reviews in key German-speaking media such as the ORF, *profil*, *Die Presse Schaufenster*, the *Frankfurter Allgemeine Zeitung* (FAZ), and *Die Welt*, as well as in international key media such as *Harper's Bazaar Brasil*, *Vogue America*, *Wallpaper**, and *System Magazine*.
Read for yourself:

The question of the extent to which Dagobert Peche must be canonized as a pioneer of pop art and pop culture is answered decisively positively by the MAK. Anyone who agrees with Adolf Loos's opinion that ornament is a crime should stay away. For anyone else, a rollercoaster of design emotions awaits.

Hannes Hintermeier on *PECHE POP*, *Frankfurter Allgemeine Zeitung*, Germany, 21.1.2025

How far is the journey from the psychedelic wallpaper patterns of the former Austrian rising star to the playfully colorful sixties? How far is the journey from Peche's monstrous furniture to the design delirium of postmodernism? This question is indeed posed by the exhibition. It mixes artists who worked in Peche's spirit much later into the scene, so one often has to look twice. What looks suspiciously like Peche actually comes from Ettore Sottsass, Philippe Starck, Hans Hollein, or Alessandro Mendini.

Paul Jandl, *Neue Zürcher Zeitung*, Switzerland, 1.2.2025

With the current exhibition, the MAK sets a clear signal and puts the spotlight on Renate Fuhry, an artist and pioneer whose works mark a central chapter of Austrian ceramic art. With her unmistakable signature style, she has repeatedly explored the boundaries of ceramics.

Sofia Teresa Müller, *Der Standard*, Austria, 7.2.2025

The Museum of Applied Arts (MAK) in Vienna is, for some, an essential part of a visit to this city, just like, say, drinking Soda Zitron [soda water with lemon juice] or eating a Topfenstrudel [quark strudel]. Purposefully not mentioning the ubiquitous schnitzel. And not just because the MAK is one of the most splendid buildings on the Ring, which really is not lacking in magnificent architecture. However, one should make a point of visiting the MAK because, at this place, the well-being and fate of design have been contested with such sacred seriousness since its founding—whereby the fun in it is never neglected.

Laura Weißmüller, *Süddeutsche Zeitung*, Germany, 8.2.2025

This slippery grasp on time, where past and present coalesce, reflects Lang's preoccupation with the notion of memory that the show's title hints at; particularly the use of materials that feel imbued with past narratives.

Francesca Perry on the *HELMUT LANG* exhibition in MAK Center for Art and Architecture Los Angeles, *Wallpaper**, Great Britain, 25.2.2025

Orange, yellow, brown, white—the colors spread across the surface as if they were still liquid. They become wider and narrower, in some places forming charming little swirls. At first you think: London, the psychedelic sixties. But in thinking that, you surprisingly couldn't be more wrong. Dagobert Peche designed the fabric pattern "Marina" for the Wiener Werkstätte in 1911/12—and that is a real surprise. It is not the only surprise one experiences with this extraordinary artist.

Ulrich Clewing on *PECHE POP*, *AD Magazine*, Germany, 1.3.2025

Jugendstil, Rococo, peasant cabinets—Peche looks far outside of the box.

Raphael Dillhof, *ART*, Germany, 1.3.2025

For the children of that era, the offerings were overwhelming, the pressure enormous—and the world of manga a refuge. Thus, the MAK exhibition ultimately becomes a portrait of the era, which deals with more than just comics.

Michael Huber, *Kurier*, Austria, 2.4.2025

The exhibition makes it clear: Everyone bears responsibility—through consumption, lifestyle, and political decisions. At the same time, it shows how cities around the world are fighting Day Zero—the day when the water runs out. "Water Pressure" calls for a new attitude towards the most important resource on our planet.

Laura Traub on *WATER PRESSURE*, *Detail*, Germany, 15.5.2025

Although water pressure may sound like a banal technical unit, the exhibition actually unfolds an intense, information-rich story between alarming facts and innovative solutions.

Sabine B. Vogel on *WATER PRESSURE*, *Die Presse*, Austria, 21.5.2025

In his elegant and complex installation *Soft Image, Brittle Grounds*, artist and filmmaker Felix Lenz explores the connection between technology, environmental destruction, and global power relations. He also takes a revealing look beneath the seemingly perfect surface of technological devices: Do we really know what lies beneath? Are we aware of the extent to which nature is exploited and the vast quantities of water which are consumed to operate and cool data servers? Who will bear the environmental costs?

Katharina Rustler on the Austrian contribution commissioned by the MAK for the Triennale Milano International Exhibition 2025, *Der Standard*, Austria, 22.5.2025

Like in a hospital! She sits in a white doctor's coat, with a Covid mask and white gloves at the huge table on which the five-and-a-half-meter-long, three-meter-wide Mamluk carpet can be moved on wheels. Next to her lie tools: magnifying glasses, special lamps, medical instruments, curved and round needles like those used by eye surgeons, steel needles also insect pins, a palette of gossamer-thin colored silk yarn threads, which are manufactured only in Brussels—"like those used for silk stockings"—,and photographic documents of earlier restorations. Millimeter by millimeter, she works her way forward across the vast surface.

Karlheinz Roschitz on a visit to Edith Oberhumer, the restorer of the silk Mamluk carpet at the MAK, *Krone bunt*, Austria, 22.6.2025

One of the most influential contemporary artists has an exhibition in Vienna: Hito Steyerl created art with drones.

Almuth Spiegler, *Die Presse*, Austria, 25.6.2025

Like few other artists, the professor of Contemporary Digital Media at the Munich Academy of Fine Arts tackles the hot topics of our time. She held a seminar about the writer Bertolt Brecht in the video game Minecraft, can navigate drones, and in her new book "Medium Hot" she reflects on AI in times of the climate crisis.

Nicole Scheyerer on *HITO STEYERL*, *Falter*, Austria, 25.6.2025

Although the exhibition, a visual feast which relies heavily on know-how transfer, does not want to act didactically, according to the curator Marlies Wirth, it does not fail to make the fact that we should be quick to change our comfort zone habits tangible. Now we are called upon to be active in the use of alternatives.

Ursula Maria Probst on *WATER PRESSURE*, *KUNSTFORUM International*, Germany, 1.7.2025

The exhibition could not be more timely, there has not been so much public talk about war and armament in decades.

Hannes Hintermeier, *Frankfurter Allgemeine Zeitung*, Germany, 4.7.2025

In the installation colorful frames extend beyond the screen and into the space towards the viewers. They open up the projection surface to the three-dimensional setting, involve the viewers, and allow them to physically feel the discomfort of the gamification of perception.

Uwe Mattheiß on *HITO STEYERL*, *taz, die tageszeitung*, Germany, 26.8.2025

An exceptional, tight exhibition with its finger uncomfortably on the zeitgeist.

Michael Garner on *HITO STEYERL*, *FAD Magazine*, 27.8.2025

Hito Steyerl analyzes, comments, criticizes. Like no other, the German artist dissects in her essayistic video works the complex interconnections of politics, power, technology, and media. What is reality, what is fiction, what is a disturbing forecast of the future? These questions are also present in Steyerl's solo exhibitions at the Museum of Applied Arts Vienna (MAK).

Justine Konradt, *Monopol*, Germany, 1.9.2025

As the General and Artistic Director of the Museum of Applied Arts Vienna, she demonstrates the power of art and how style becomes the path: Lilli Hollein, co-founder of Vienna Design Week, is Austria's most important art manager.

Georg Kindel, *CALL Magazine*, Austria, September 2025

Bicycles, sailboats, crocodiles, and even a lobster: unusual Christmas tree decorations are not a recent phenomenon. Glass Christmas tree ornaments from Gablonz, which is now in the Czech Republic, became particularly famous 100 years ago. The MAK in Vienna dedicates an exhibition to them—to get you in the right mood for the holidays.

Simon Hadler, *ORF Topos*, Austria, 23.9.2025

The exhibition of sparkling ornaments from Gablonz at the MAK is a perfect prelude to the big holiday celebrations or an inspiration for your own four walls.

Frag Silvia, in *Heute Magazin*, Austria, November 2025

No little Christ child nestled in the Christmas tree, and no chubby little angels blowing into their trumpets. Tinsel has been done away with completely. Instead, parachutists float through the air, spiders rappel down, and a rower leisurely makes his rounds. All made of glass beads and wire, finely crafted. These, too, are Christmas tree ornaments, albeit a little different than usual. Everyday objects instead of Christmas classics.

Daniel Voglhuber, *Kurier Freizeit*, Austria, 29.11.2025

Helmut Lang's contribution to fashion—and to contemporary culture—is indelible.

Renata Brosina, *Harper's Bazaar*, Brazil, 1.12.2025

Lang's relevance does not derive from his aesthetic legacy. It is based on his ability to question the fashion system as an instrument of cultural production.

Jacopo Bedussi, *Vernissage*, *Il Giornale dell'Arte*, Italy, 1.12.2025

As a technically reproduced artwork, the artist's book established a logical connection with Pop Art from the 1960s onwards and flourished with Conceptual Art, in which the idea took priority over execution. The MAK exhibition illustrates this lavishly—with works by Andy Warhol, Robert Rauschenberg, and John Baldessari (...) Anyone who already has a fondness for the medium will be able to immerse themselves with pleasure in the elegantly designed exhibition.

Michael Huber on *TURNING PAGES*, Kurier, Austria, 2.12.2025

This visionary quality applies to so many aspects of Helmut Lang's fashion work—especially since his international breakthrough with the "L'Apocalypse Joyeuse" collection at the Centre Pompidou in Paris in 1986—that making all aspects comprehensible is a Herculean task. And perhaps the archive, which does not consist of garments, is precisely the best possible foundation for this.

Daniel Kalt, *Die Presse Schaufenster*, Austria, 5.12.2025

Anyone who delves deeper into the work of artist Helmut Lang risks losing themselves in time and space. Could it be that these designs, which seem so contemporary, actually date back to the early 1990s?

Stefan Grissemann, *profil*, Austria, 6.12.2025

Like a Jacobin of seriousness, he liberated fashion from its clownish existence as the court jester of consumerism and the luxury industry. Trained by the study of youth cultures and inspired by the two great Viennese style geniuses Adolf Loos and Falco, he designed—in his hometown, a niche of the international fashion world—what was arguably the definitive aesthetic of the late 20th century. The MAK in Vienna is now dedicating a comprehensive retrospective to this brilliant fashion designer.

Ulf Poschardt, *Welt am Sonntag kompakt*, Germany, 7.12.2025

MAK's show "Helmut Lang Séance De Travail 1986–2005" demonstrates how Lang, now working as an artist, is still influencing how we experience fashion—and not only with regard to what comes down the catwalk but also in terms of brand identity, as expressed internally, through retail, and via external communication. The museum is uniquely positioned to do all this as it is home to the largest Lang archive.

Laird Borrelli-Persson, *Vogue America*, 8.12.2025

The exhibition's title, "Séance de Travail", embodies Lang's philosophy: creation is iterative, continuous, and interconnected.

Sofia Hallström, *Wallpaper**, Great Britain, 12.12.2025

If one had to translate the fashion of the 1990s into a single vocabulary, one could not get past Helmut Lang. His reduced and functional designs stood in contrast to everything the decade produced in terms of glamor exaggeration or logo excess.

Ania Gleich, *FAQ Magazine*, Austria, December 2025

How contemporary Helmut Lang's fashion and visual language still appear is ultimately not really surprising. It is also for this reason that the longing for him is so immense. What becomes painfully obvious at the end of the exhibition, however, is that a career like his would probably be impossible today. Not only because it began in Vienna, without money or contacts. But because designers today can work increasingly less intuitively. Everything is equally corporate. Everything is equally commercial. Most of it rather arbitrary.

Silke Wichert, *Süddeutsche Zeitung*, Germany, 27.12.2025

Marketing in the MAK

For the MAK, marketing campaigns are a powerful tool for generating interest, raising the museum's profile, engaging new audiences, fostering ongoing connections with existing visitors and communities, and inspiring people to take a keen interest in applied art.

The strategic planning and implementation of marketing campaigns, dynamic, target-group-specific messaging and formats, and a strong digital presence were key factors in strengthening the MAK's relevance within the cultural discourse in 2025, raising the profile of its themes and programs, and maximizing the museum's impact.

The use of social media was particularly important. The MAK's digital channels are a space where content is not merely conveyed, but experienced and shared—a dynamic space for interaction between the museum and its users. Through creative storytelling, behind-the-scenes insights, interactive formats, and close integration with exhibitions and programs, the museum succeeded in directly reaching and expanding diverse communities. This enabled the MAK to make a strong impact, remain relevant, and stay connected to the people who are shaping the museum today and tomorrow.

WHAT THE MAK!?

The aim of the new "WHAT THE MAK?" campaign by Demner, Merlicek & Bergmann / DMB. was to raise the profile of the MAK, with a focus on an international audience.

Through a simple play on words, combined with objects from the MAK Collection that are as striking as they are whimsical, a powerful communicative dynamic has been created. Contemporary and transcending linguistic boundaries, "WHAT THE MAK?" brings playful energy and intellectual rigor to a global visual and linguistic landscape, highlighting the relevance of applied art to an international audience far beyond Vienna.

MAK Instagram Channel © MAK

Out-of-home campaign for the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005* © MAK/Christian Mendez

MAK View of WHAT THE MAK? campaign © MAK/Christian Mendez

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MAK Exhibitions 2025

With the brilliant solo exhibition *PECHE POP: Tracing Dagobert Peche in the 21st Century*, shown until May, and the internationally acclaimed exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, which opened in December, the year 2025 saw two of the most successful exhibitions in recent MAK history. In addition to its great success with the public, *PECHE POP* was nominated for the ART Curator's Prize. The Helmut Lang exhibition brought the institution to life right from its opening on 9 December 2025, and generated international media attention, including publications such as *Wallpaper*, *Vogue America*, and *The Business of Fashion*.

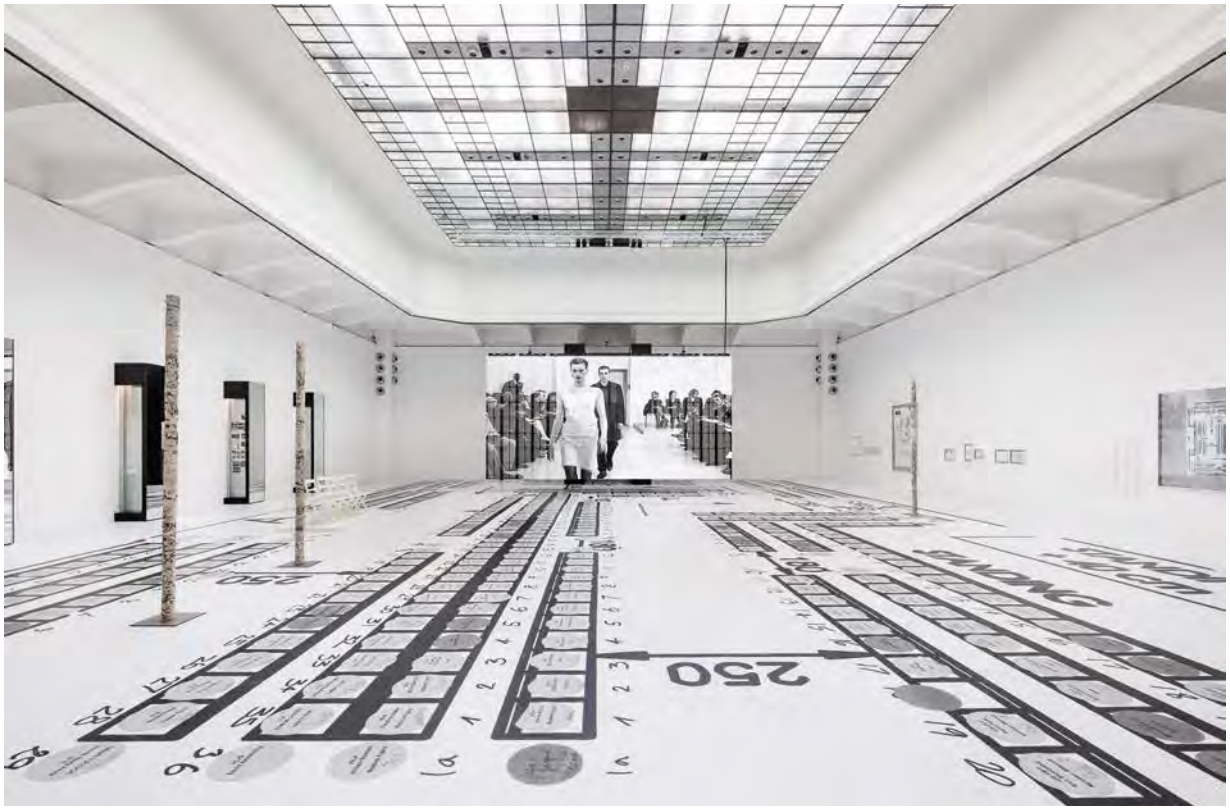
WATER PRESSURE. Designing for the Future, a major exhibition in cooperation with the Museum für Kunst und Gewerbe Hamburg and Jane Withers Studio, London, once again addressed a socio-political issue; and the exhibition *Der Menschheit ist die Kugel bei einem Ohr hinein und beim anderen herausgeflogen* [Humanity Had the Bullet Go In Through One Ear and Out Through the Other] by the artist Hito Steyerl, who entrusted her solo exhibition in Vienna to the MAK, also offered space for critical engagement with current pressing issues.

The 16 exhibitions at the MAK on Stubenring included a long-overdue solo exhibition by ceramic artist Renate Fuhry, and with *POWERFUL PATTERNS: Meisen Kimonos from the MAK Collection—A Friis Donation* and *GIRL MEETS MANGA*, the museum showcased a focus on Asia.

Numerous smaller projects also attracted a broad and diverse audience, including *Gustav Klimt, the MAK, and Immendorf Castle: Burnt, Destroyed, Vanished?* in cooperation with the Klimt Foundation, as well as the enchanting world of the exhibition *BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz*. Book lovers were delighted by *TURNING PAGES: Artists' Books of the Present*, while handbags and rings from the collection were on display at Geymüllerschlössel.

For the third time, the MAK commissioned the Austrian contribution to the Triennale Milano and rounded off a diverse curatorial spectrum with *FELIX LENZ: Soft Image, Brittle Grounds*, celebrating creativity and its potential in all its forms of expression.

Exhibition View of *PECHE POP: Tracing Dagobert Peche in the 21st Century*
© MAK/Christian Mendez



Exhibition view of *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, Chapter Séance de Travail
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Opening of the exhibition *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, 9.12.2025 © eSeL.at – Lorenz Seidler

Exhibition view of *HELMUT LANG. SÉANCE DE TRAVAIL 1986–2005 / Excerpts from the MAK Helmut Lang Archive*, Chapter Media & Cultural Presence
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MAK – Museum of Applied Arts

FOCUS ON COLLECTING 12:
Renate Fuhry
29.1.–11.5.2025
MAK Forum

Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection, with thanks to Anna Sauer, Archivist, Kiki Kogelnik Foundation
Graphic Design: Maria Anna Friedl

The MAK honored ceramic artist Renate Fuhry (born 1938 in Witten, Germany), who has been one of Austria's most important ceramic artists since moving to Vienna in 1960. In spite of its impact, until now her work has rarely been exhibited.

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

Curator: Lara Steinhäußer, Curator, MAK Textiles and Carpets Collection
Graphic Design: SIRENE Studio

To mark the generous donation of a collection of around 60 pieces from the Danish collector Henriette Friis, the MAK dedicated an exhibition to colorful kimonos and haoris from the first half of the 20th century.

TYPOMANIA:
Curator's Choice by
Kathrin Pokorny-Nagel
25.3.–15.6.25
MAK Poster Forum

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

In the first edition of *Curator's Choice*, a new format in the MAK Poster Forum, Kathrin Pokorny-Nagel, Head of the MAK Library and Works on Paper Collection/Archive, focused on typography as the most important means of expression in posters.

GIRL MEETS MANGA:
A Manga Biography from Tokyo (1985–1992)
2.4.–17.8.2025
MAK Works on Paper Room

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

Mio Wakita-Elis explored the role of manga in female identity formation. In doing so, she offered insights into her upbringing in the greater Tokyo area and gained the sympathy of the audience and the media.

WATER PRESSURE.
Designing for the Future

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

21.5.–7.9.2025
MAK Exhibition Hall, 1st floor

Curators of the travelling exhibition: Jane Withers Studio (Jane Withers, Ria Hawthorn), Erika Pinner (MK&G Hamburg)
Curator of the MAK exhibition: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
Exhibition Design: 51N4E (travelling exhibition), Philipp Krummel (MAK)
Graphic Design: Visual Fields (travelling exhibition), Theresa Hattinger (MAK)

Water scarcity, droughts, water pollution, floods, the disruption of water cycles, loss of biodiversity: The water crisis has many faces. According to the United Nations, approximately 2 billion people worldwide lack access to clean drinking water. The multidisciplinary exhibition focused on the multifaceted element of water and highlighted the role of design in shaping a sustainable future for water.

ELIGIUS AWARD 2025:
Jewelry Art in Austria

An exhibition of the MAK in cooperation with kura-t kunstraum traklhaus, Salzburg

28.5.–29.6.2025
MAK Forum

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

The MAK presented the submissions for the Eligius Award for body jewelry and jewelry objects, featuring works by the nominees Sonja Bischur, Ursula Guttmann, Andrea MAXA Halmschlager, Margit Hart, Iris Hummer, Stephie Morawetz, Konstanze Prechtl, Eva Tesarik, and Uma Vogl-Fernheim.

JOHANN STRAUSS:
FRANTIC ECSTASY
Feminist Free Dance in Posters 1900–1933
17.6.–16.11.2025
MAK Poster Forum

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

The MAK also joined the celebrations for Johann Strauss's 200th birthday—from an unexpected perspective—and illustrated with over 40 posters how closely the beginnings of expressionist dance were linked to the Viennese waltz.

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]
25.6.2025–12.4.2026
MAK Contemporary

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection
Graphic Design: Nina Ober

Hito Steyerl (born 1966) presently plays a central artistic role when it comes to addressing social processes, societal developments, political conflicts and their interconnectedness with technology, and AI. Her first solo exhibition in Vienna featured the multimedia installations *Hell Yeah We Fuck Die* (2016) and *Mechanical Kurds* (2025), which tell of war and crises in the Kurdish regions of Turkey, Syria, and Iraq.

Gustav Klimt, the MAK, and Immendorf Castle: Burnt, Destroyed, Vanished?

An exhibition of the MAK in cooperation with the Klimt Foundation, Vienna

16.7.–21.9.2025
MAK Forum

Guest Curator: Peter Weinhäupl, Director, Klimt Foundation, Vienna
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection
Curatorial Assistance: Sandra Gradisnik, Laura Erhold, Barbara Marx
Graphic Design: Maria Anna Friedl

The causes of the devastating fire on 8 May 1945, at Immendorf Castle in Lower Austria, which served as an art depot during World War II—including works by Gustav Klimt—have remained unclear to this day. The exhibition provided a profound insight into the scale of the catastrophe.

BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz
24.9.2025–1.2.2026
MAK Works on Paper Room

Guest Curator: Waltraud Neuwirth
MAK Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive
Exhibition Design: Johanna Pichlbauer
Graphic Design: Theresa Hattinger

On the occasion of the generous donation of Waltraud Neuwirth's collection of over 3,000 pieces to the MAK, from the heyday of Christmas tree decorations between the 1920s and 1950s hundreds of objects from the Gablonz region of Bohemia transformed the Works on Paper Room into an enchanting, glittering cosmos.

MAK Film Forum:
VALENTINA TRIET

A project within the context of
FOTO WIEN 2025

30.9.–2.11.2025
MAK Forum
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

The video installation *Provider* by Valentina Triet invited viewers to decipher patterns and codes in fashion.

TURNING PAGES:
Artists' Books of the Present
1.10.2025–6.4.2026
Central Room MAK Design Lab

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

Since the 1960s, artists of various generations have been rethinking the medium of the book, using it as an expression of creative concepts and ideas. Around 300 experimental publications in the MAK exhibition offered insights into this artistic genre and its aesthetic diversity.

This project was supported by Creative Europe.

Francis Alÿs: *Children's Games* in the MAK

As part of Wien Modern

30.10.–6.11.2025
MAK Columned Main Hall

Content Coordinator: Max Appel-Palma

Since 1999, the Belgian-Mexican artist Francis Alÿs has portrayed children playing around the world in his short film series *Children's Games*. As part of a collaboration with Wien Modern, the Columned Main Hall became the stage for these touching and powerful scenes.

GLOBAL WARMING:
What can we do as individuals?
12.11.2025–18.1.2026

Curator: Sven Ingmar Thies
Graphic Design: University of Applied Arts Vienna

Presenting 35 posters simultaneously in Vienna and Seoul, students from the University of Applied Arts Vienna and the University of Seoul demonstrated how creative processes can stimulate joint action in the climate crisis.

100 BEST POSTERS 24:
Germany Austria Switzerland

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

26.11.2025–12.4.2026
MAK Poster Forum

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

For the 20th time, the MAK became a seismograph of the creative scene, offering a concise overview of key graphic trends in poster design.

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

Curator, Scenographic Idea: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
Scientific Advisor: Lara Steinhäußer, Curator, MAK Textiles and Carpets Collection
Project Assistance and Visualization of the Scenographic Idea: Felix Kofler, MAK Design Collection
Assistance and Research MAK Helmut Lang Archive: Helena Grünsteidl, Nicole Miltner
Exhibition Design: Philipp Krummel
Graphic Design: Lisa Penz, David Gallo
Cooperation Partner: University of Applied Arts Vienna

Drawing on the largest and only official public archive of his work, which has been part of the MAK Collection since 2011, the MAK offered a profound and unique insight into Helmut Lang's mindset and creative process. The focus was on his radical vision of design and identity between 1986 and 2005. Conceived as a mixed-media presentation with large-scale, sight specific installations, the exhibition was enthusiastically received by the media and became one of the most successful exhibitions in recent MAK history.

Geymüllerschlössel

SIDEKICKS:
Rings and Bags from the MAK Collection
10.5.–2.11.2025

Guest Curator and Exhibition Design: Ulrike Johannsen
Graphic Design: Morten Johannsen
Curators: Anne-Katrin Rossberg, Lara Steinhäußer

In a magnificent Biedermeier setting, the MAK opened its collection to showcase a selection of the most interesting handbags and finger rings: from enchanting pearl pouches to a piglet with a handle by Carol Christian Poell.

Josef Hoffmann Museum, Brtnice

Josef Hoffmann and
the Poldi Phenomenon
15.6.2025–6.4.2026
Curator: Michaela Kádnerová

The exhibition was dedicated to the "Poldihaus" in Kladno (Czech Republic), designed by Josef Hoffmann and built in 1903 as a guesthouse for visitors to Karl Wittgenstein's steelworks, the "Poldi-Hütte," and to Hoffmann's work as a furniture designer and architect for the steel magnate.

International Exhibitions

Soft Image, Brittle Grounds

Official Austrian contribution to the 24th Triennale Milano International Exhibition, entitled *Inequalities*

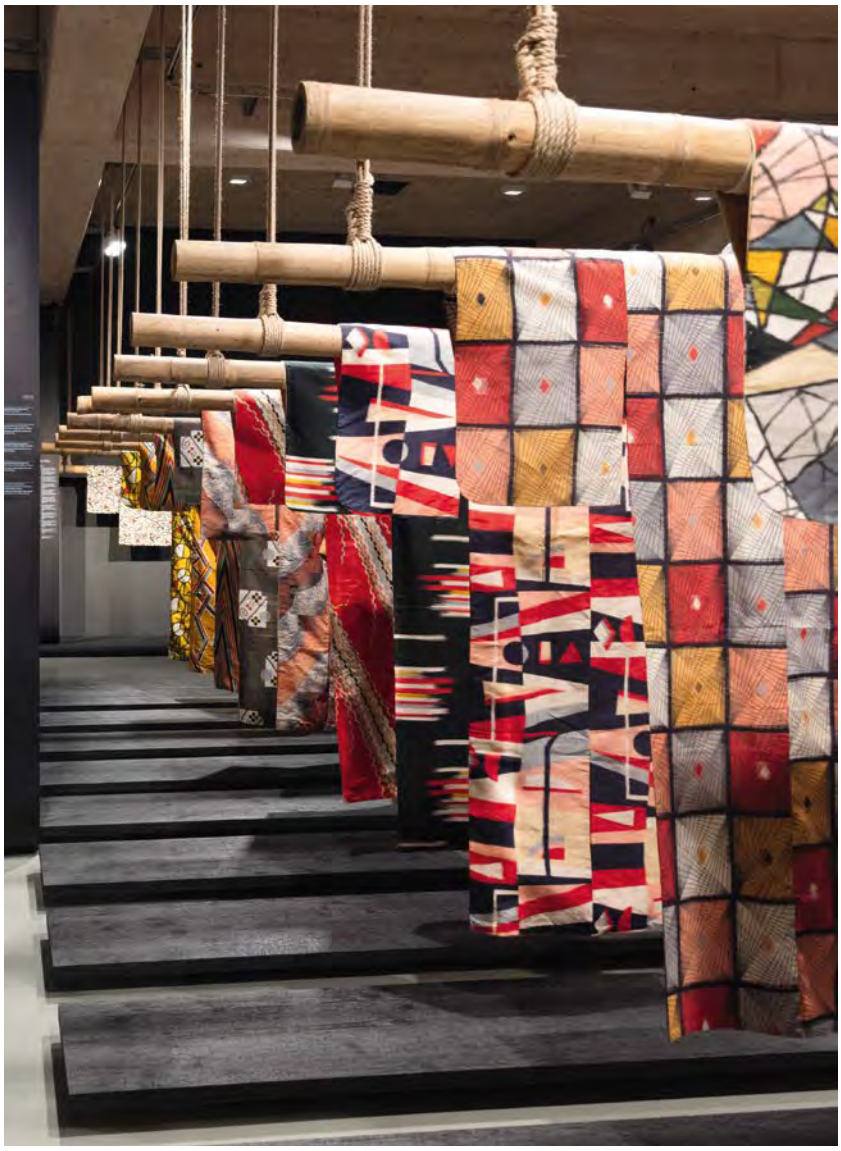
13.5.–9.11.2025

Commissioner: Lilli Hollein, General Director and Artistic Director, MAK
Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection
Artistic Concept and Implementation: Felix Lenz

With their mixed-media installation, artist and filmmaker Felix Lenz represented Austria at the 24th Triennale Milano International Exhibition. Commissioned by the MAK and funded by the Austrian Federal Ministry of Housing, Arts, Culture, Media and Sport, the Austrian contribution invited viewers on a journey through the complex interrelationships between technology, ecology, power, and inequality.

Cooperation Partner
University of Applied Arts Vienna

Exhibition view of *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], Hito Steyerl, *Hell Yeah We Fuck Die*, 2016, video installation (Edition 6/7) © kunst-dokumentation.com/MAK



Exhibition view of *POWERFUL PATTERNS: Meisen Kimonos from the MAK Collection—A Friis Donation* © MAK/Stella Riessland

Exhibition view of *JOHANN STRAUSS: FRANTIC ECSTASY. Feminist Free Dance in Posters 1900–1933*, Center of image: Erna Kniepert, *Hedy Pfundmayr*, 1931 © MAK/Stella Riessland

Exhibition view of *ELIGIUS AWARD 2025: Jewelry Art in Austria*, Center of image: Iris Hummer, Body Extension Klunker, 2022 © MAK/Matthew Dreher

Exhibition view of *TURNING PAGES: Artists' Books of the Present*, Center of image: Barbara Kruger, *My Pretty Pony*, 1988; Ed.: Library Fellows of the Whitney Museum of American Art, New York; on loan: Buchhandlung Walther König, Cologne, © MAK/Christian Mendez

Exhibition view of *100 BEST POSTERS 24: Germany Austria Switzerland* © MAK/Christian Mendez

Exhibition view of *FOCUS ON COLLECTING 12: Renate Fuhry*, Renate Fuhry, Wall vase, 1980 © MAK/Stella Riessland

Exhibition view of *TYPOMANIA: Curator's Choice by Kathrin Pokorny-Nagel* © MAK/Stella Riessland

Opening of the exhibition *GIRL MEETS MANGA: A Manga Biography from Tokyo (1985–1992)*, 1.4.2025 © Julia Dragosits/MAK

Exhibition view of *WATER PRESSURE: Designing for the Future*, Julian Charrière, *And Beneath It All Flows Liquid Fire*, 2019
© kunst-dokumentation.com/MAK

Exhibition view of *WATER PRESSURE. Designing for the Future*, Foreground: Dutch Invertuals & Edhv, *FLOW*, 2025, Lawrence Weiner, *CAST ADRIFT ON THE SURFACE OF THE WATER*, 2018 © kunst-dokumentation.com/MAK

Exhibition view of *WATER PRESSURE. Designing for the Future*, Foreground: Unknown, ridge turret: Fish Dragon, China, Qing Dynasty (1644–1911), 19th c. © kunst-dokumentation.com/MAK

View of the Austrian entry to the 24th Triennale Milano International Exhibition, entitled *Soft Image, Brittle Grounds*, a mixed-media installation by Felix Lenz, commissioned and curated by the MAK
© Federico Floriani/MAK

Exhibition view of *SIDEKICKS: Rings and Bags from the MAK Collection*, Josef Hoffmann, handbag model no. 4585, Execution: Wiener Werkstätte, 1910–1914; anonymous, ring with leaf and pearl motifs, Vienna, ca. 1912; Anton Kling, ring with an abstract design, execution: Otto Stüber, Hamburg, ca. 1915/20 © MAK/Stella Riessland

Exhibition view of *SIDEKICKS: Rings and Bags from the MAK Collection*, Center of image: Carol Christian Poell, handbag *My best friend* from the collection *A PECULIAR FEMININITY, FE-MALE Fall/Winter 01/02* © MAK/Stella Riessland

Exhibition view of *BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz* © MAK/Christian Mendez

Presentation of the short film series *Children's Games* by Francis Alÿs in cooperation with Wien Modern © MAK/Stella Riessland

Opening of the exhibition *BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz*, 23.9.2025 © Julia Dragosits/MAK

Exhibition view of *BICYCLE & LOBSTER: Sparkling Tree Decorations From Gablonz* © MAK/Christian Mendez

Workshop *Ron Athey: Gifts of the Spirit—Automatic Writing Workshop and Performance*, MAK Center at the Schindler House, 4.1.2025, Photo: Mark Steger/Courtesy of MAK Center for Art and Architecture, Los Angeles

Exhibition view of *Helmut Lang: What remains behind*, MAK Center at the Schindler House, 19.2.–4.5.2025, Photo: Joshua Schaedel/Courtesy of MAK Center for Art and Architecture, Los Angeles

Opening of the exhibition *Reading Room*, MAK Center at the Schindler House, 5.6.2025, Photo: Rush Varela/Courtesy of MAK Center for Art and Architecture, Los Angeles Featuring *Furniture for Reading* by Ryan Preciado: *Library Lounge Chair*, plywood, beech veneer, and upholstery; 2025 © Ryan Preciado. Courtesy the artist and Karma

MAK Center for Art and Architecture, Los Angeles

In 2025, the MAK Center for Art and Architecture realized seven exhibitions and over 30 public programs at its three iconic locations designed by the Austrian-American architect R. M. Schindler: the Schindler House, the Mackey Apartments, and Fitzpatrick-Leland House.

Helmut Lang: What remains behind, the first institutional solo exhibition of the artist in Los Angeles, took place at Schindler House. *Reading Room* revitalized Schindler House with new practices of reading, and showcased publications, artists' books, and printed materials by Los Angeles-based artists, complemented with specially commissioned reading furniture by the artist Ryan Preciado. *Agnes Denes: The Future is Fragile* brought together key works by the artist that question our relationship to land, resources, and ecological responsibility.

In 2025, the MAK Center Artists and Architects-in-Residence Program in the Mackey Apartments celebrated its 30th anniversary. It has already hosted over 270 international scholarship recipients for six-month stays in Los Angeles. The MAK Center welcomed two new groups of scholarship recipients, including Ella Eßlinger, Paulina Nolte, Valentina Triet, Artor Jesus Inkerö, Ursula Mayer, and Paula Strunden. The MAK Center's *GARAGE EXCHANGE VIENNA–LOS ANGELES exhibition* series continued its contribution to promoting intercultural exchange by bringing artists from Los Angeles together with Austrian alumni of the residency program to produce new works. Collaborations in 2025 included *Untitled Energy* from Anna Jermolaewa and Sophie Friedman-Pappas, as well as an exhibition from Christoph Meier and Chadwick Rantanen.

Helmut Lang: What remains behind
19.2.–4.5.2025
Schindler House
Curator: Neville Wakefield

Final Projects: Group LVI – Realism
27.2.–2.3.2025
Mackey Apartments und Garage Top

Reading Room
5.6.–14.9.2025
Schindler House
Curators: Beth Stryker and Robert J. Kett

GARAGE EXCHANGE: Untitled Energy
25th edition of the exhibition series *GARAGE EXCHANGE VIENNA–LOS ANGELES*
10.7.–23.8.2025
Mackey Garage Top
Artists: Anna Jermolaewa and Sophie Friedman-Pappas

Final Projects: Group LVII – Chambers
5.9.–7.9.2025
Mackey Apartments und Garage Top

Agnes Denes: The Future is Fragile
18.10.2025–18.1.2026
Schindler House
Kuratorin: Beth Stryker

GARAGE EXCHANGE: Christoph Meier and Chadwick Rantanen
26th edition of the exhibition series *GARAGE EXCHANGE VIENNA–LOS ANGELES*
19.10.–13.12.2025
Mackey Garage Top

"The residency at the MAK Center was an incredibly intensive and formative experience that I am only gradually beginning to process. It allowed me to build lasting relationships and a strong network, immerse myself in the Los Angeles art scene, and develop works and collaborations that will endure beyond my time there."

Zara Pfeifer
MAK Schindler Scholarship Recipient 2025
Group LVIII

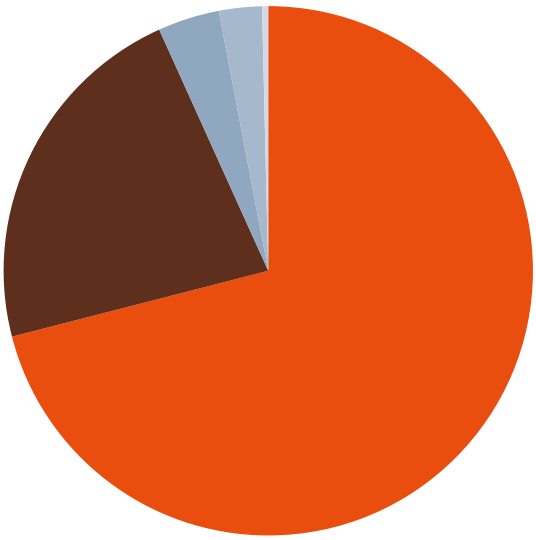
The MAK in Numbers

5,800
donations of individual items
and a larger bundle

250
installed
fire barriers

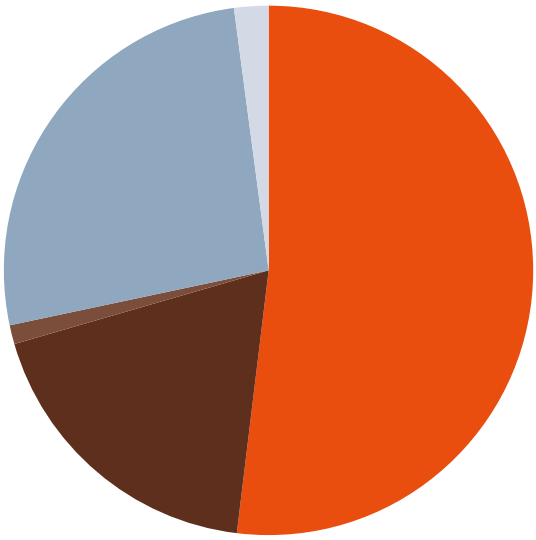
140
acquisition of around
140 individual items

Total Revenue: 17,392,417
(Amount in euros)



- 12,348,000 basic remuneration
- 3,869,033 sales revenue (admissions, education, rentals, leasing, sponsoring)
- 654,419 sponsoring income
- 455,704 donations and subsidies
- 65,261 other income

Total Costs: 17,437,319
(Amount in euros)



- 9,053,115 staff costs
- 3,241,901 material costs and external personnel costs
- 202,411 costs for expanding the collection assets
- 4,573,459 other operational costs
- 366,433 amortization of fixed assets

441
restored collection objects

3,000
linear meters of power cables and

2,000
linear meters of installation pipes for the conversion of *VIENNA 1900—Everyday. A Total Work of Art*

246,901

MAK datasets in Kulturpool, making the MAK the second largest data provider

1.4 km

of sewing silk for the restoration of the silk Mamluk carpet, total weight of this sewing silk

14 g

MAK Collection Online

293,787

records

400

3D models

almost

100,000

site visitors

Top 3

search terms: Koloman Moser, Josef Hoffmann, Poster

7

clocks made operational in the MAK Geymüllerschlössel

223

paper silverfish rendered harmless as part of pest monitoring

1

new e-bus

1,528

produced frames and depot packages

276.6

linear meters of newly produced shelf storage space in the Contemporary Art Depot in the MAK Tower

MAK Organizational Structure 2025

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and Artistic Director
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Managing Director
GREGOR MURTH

Sponsoring
JULIA KOSELY

Internal Audit,
Sustainability
ALEXANDRA CIRCU

Controlling
RAFAEL STARY

Deputy Artistic Director/
Collection and Exhibitions
MARTINA KANDELER-FRITSCH

Asia
MIO WAKITA-ELIS

Library and Works on Paper Collection, Archive
KATHRIN POKORNY-NAGEL

Design
MARLIES WIRTH

Contemporary Art
BÄRBEL VISCHER

Glass, Ceramics
RAINALD FRANZ

Metal , WW Archive
ANNE-KATRIN ROSSBERG

Furniture, Woodwork
SEBASTIAN HACKENSCHMIDT

Textiles, Carpets
LARA STEINHÄUSSER

Exhibition Management
Loans, Insurance
MARIO KOJETINSKY

Registrar, Loans, Insurance
SUSANNE SCHNEEWEISS

Conservation
ANNE BIBER

Museology
N.N.

Digital Collection Management
JULIA SANTA-REUCKL

Communications
OLIVIA HARRER

Marketing, Tourism & Visitor Service
OLIVIA HARRER

Press & Public Relations
JUDITH ANNA SCHWARZ-JUNGMANN

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JANINA FALKNER

Rentals & Events
ELÉONORE CASEAU

MAK Design Shop
MARIO PISKOR

Deputy Managing Director
JASMIN SOMMERER

Accounting
BEATE LEITHA

Human Resources & Legal Affairs
JASMIN SOMMERER

IT Administration
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Facility Management
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Claudio Hebein
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Sandra Hell-Ghignone
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Angelika Strehn
Joanna Szkwarkowska
Elzbieta Szydlowska
Peter Tampier
Charlotte Thieme
Thomas Thiesz
Merrel Thönissen
Alma Tripamer
Andreas Tschernkowitsch
Grazyna Tule
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Nils Unger
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Bärbel Vischer
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Laura Anna Gabriele Wagner
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Barbara Glück, Director, Mauthausen Memorial
Judith Huemer, MAK, Chairperson Works Council (parental leave from August 2025; from September 2025: Beate Murr)
Alexander Palma, Federal Ministry of Economy, Energy and Tourism
Caterina Taschner, Federal Ministry of Finance

MAK Art Society (MARS)

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Executive Office:
Michaela Hartig

Auditors:
Michaela Harreither
Arno Hirschvogl

Welcome to the MAK!

MAK Art Society (MARS)

MARS supports the MAK in realizing a wide range of activities, including the acquisition of artworks, the financing of exhibition projects, and publications. MARS members receive invitations to exclusive events, previews, art and architecture tours, and much more. To become a member, please contact the Executive Officer of MARS, Michaela Hartig, at makartsociety@MAK.at.

Sponsoring

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

Rentals—Your Event in the MAK

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

Tourism B2B

With its collection of over 900,000 objects and printed matter from across five centuries—outstanding examples of artistic creativity run the gamut from the applied arts, design, architecture, and fashion to contemporary fine and digital art, including the famous bentwood chairs by Thonet and the furniture designs of Viennese Modernism—the MAK is one of the most important museums of its kind in the world.
We happily offer special discounts and voucher arrangements to our partners in the tourism industry. If you are interested, please contact maria.gladitsch@MAK.at.

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