

Annual Report
2024

M A K



Cover: Dagobert Peche, mirror frame
(WW model no. D 1136), 1922, execution:
Max Welz / Limewood, carved, gilt;
plate glass; MAK, H 1685 © MAK/Georg Mayer

U2: Johanna Pichlbauer, *Rammkatze*, 2021
© MAK/Christian Mendez

S. 1: Troika, *Heron Sphinx*, 2024; Sphinx execution:
Imperial Royal Vienna Porcelain Manufactory,
Vienna, 2nd half 18th c.; Heron with rhinoceros beetle,
execution: anonymous, Japan, 3rd third 19th c.
© MAK/Christian Mendez

S. 48: Atelier Singer-Dicker (Franz Singer, Friedl Dicker),
armchair, 1927; solid maple wood, stained natural and
brown, beech wood, panel board, painted red; strapping;
MAK, H 3004/1989 (purchased from the private collection
of Florian Adler, Switzerland) © MAK/Nathan Murrell

U3: Dagobert Peche, bolt of fabric *Regenbogen*
[Rainbow], 1919; silk, printed; MAK, T 8605 © MAK

Imprint

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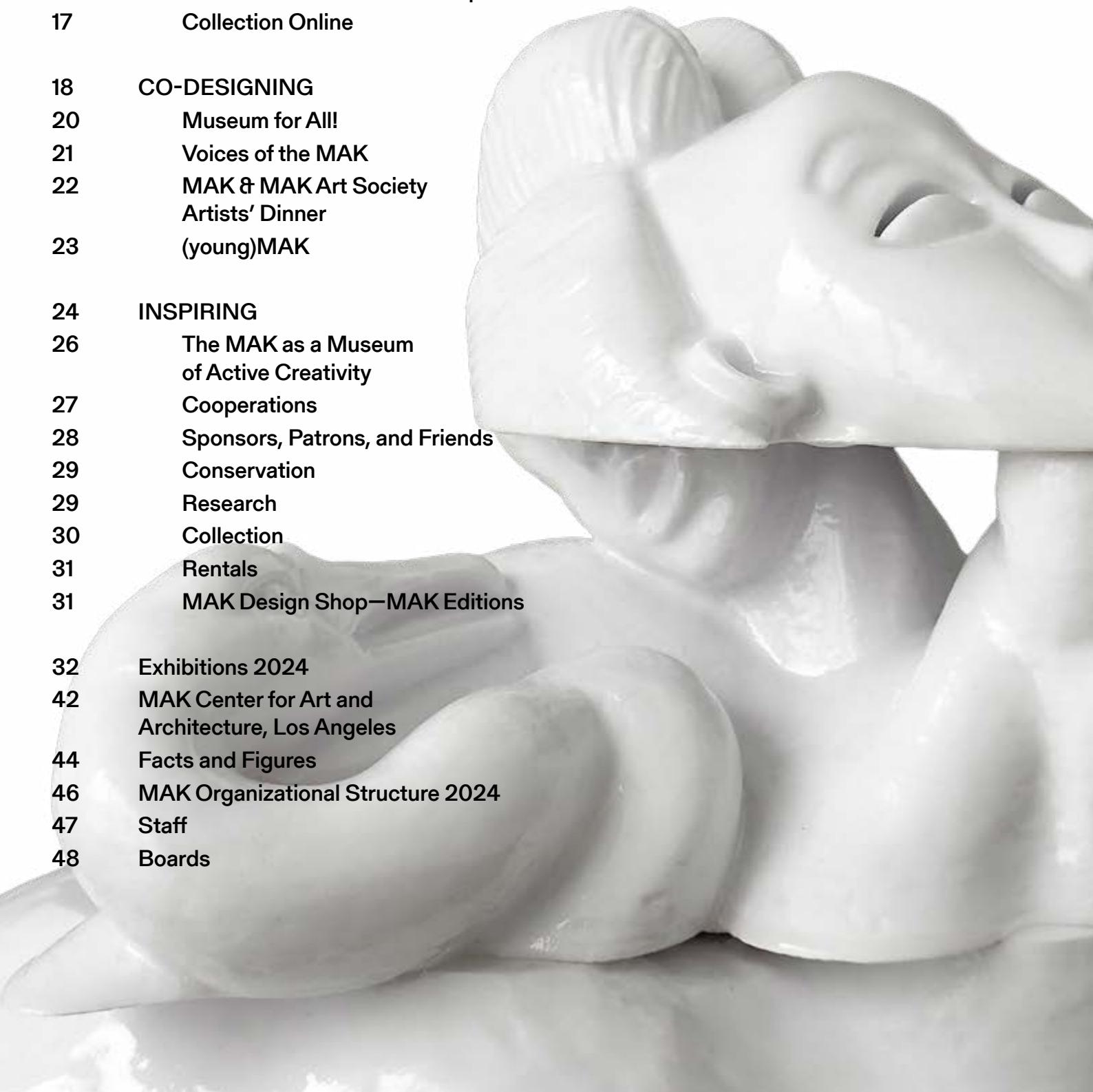
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MISSION STATEMENT

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.

In 2024 the MAK Team once more transformed our wonderful museum on the Stubenring and the MAK branches—the Geymüllerschlössel, the MAK Center in Los Angeles, and the birthplace of Josef Hoffmann in Brtnice—into vibrant locations of creative exchange. Like the MAK Collection itself, our program of both large and smaller exhibitions covers an enormous range, and as can be seen by the rising number of visitors, the topics we offer appeal increasingly to a younger, more international public.

In 2024 the MAK focused in particular on design—as a societal tool considered from a contemporary Austrian perspective in the *AUT NOW* exhibition; as spanning many generations in *ICONIC AUBÖCK*, and as an expression of what remains to this day the immeasurable, fascinating creativity of Dagobert Peche in *PECHE POP*.

In recent years, we have striven especially to bring pioneering women artists more strongly into the limelight through numerous solo exhibitions. Presentations in 2023 on Felice Rix-Ueno, one of the most outstanding talents of the Wiener Werkstätte, and on the “(In)Visible Pioneer” Gertie Fröhlich were followed in 2024 by an exhibition on My Ullmann, a leading representative of kineticism.

The major exhibition *HARD/SOFT*, that ran until May 2024, presented artistic positions in textiles and ceramics. It included fascinating exhibits from our own collection as well as some outstanding loans, to include Dorothea Tanning’s installation *Hôtel du Pavot, Chambre 202*.

The fantastic success of *PROTEST/ARCHITECTURE*—a cooperation with the Frankfurt DAM, that brought to the MAK a summer full of activism—showed how one can



Lilli Hollein, General Director and Artistic Director, MAK, 2025 © Katharina Gossow/MAK

motivate visitors through the presentation of sociopolitical topics. Digital spaces also belong in the MAK, as exemplified by the artistic creation *Terminal Beach*, a poetic-dystopian scenario by the artist group Troika, and by *BLOCKCHAIN: UNCHAINED*, a presentation of new digital tools for democratic processes.

Museums enjoy a high level of trust among the general public. This is a valuable privilege of which we make careful use, especially in times of disinformation and a yearning for stability. This is what the MAK, the research conducted there, and the use made of its collection stand for.

My thanks to Teresa Mitterlehner-Marchesani for her years of service to the MAK up to August 2024. I look forward to working with the new Managing Director Gregor Murth as of March 2025.

A very special thanks to all of the MAK’s supporters and to the Team for its tireless commitment to “making more of what we have.”

I wish you much joy in reading this report and even more in visiting our equally wide-ranging exhibition program in 2025.

Lilli Hollein

Programming

Susanna Koeberle^{SK} in conversation with Lilli Hollein^{LH} on the role of design and how her understanding of design enters into the MAK's program.

Lilli Hollein, General Director and Artistic Director, MAK

Susanna Koeberle, Journalist, Author, and Curator in the fields of art, architecture, and design, Zurich

SK I would like to begin retrospectively: you have now been General Director of the MAK for over three years. How has the MAK positioned itself during this time?

LH In planning our annual program, from the start a main concern for me was that contrasting topics and perspectives—such as digital art and the Wiener Werkstätte—be presented simultaneously. I trust—indeed I am convinced—that visitors coming to a museum of the applied arts with specific interests in mind can discover something new there. Even an exhibition of contemporary art is always related to our understanding of the applied arts. And digital culture is likewise one of the applied arts. A Baroque porcelain room and a video game's digital setting may by all means have something in common.

SK With every new visit, the MAK never ceases to impress me, in particular in the way it manages to link fostering our cultural heritage with positioning art and design in today's world. To what degree can a reinterpretation of the past lead to new insights into our present and future?

LH When we revise the historical collection, we do so from a contemporary perspective. What is fascinating about such a perspective is that we continually see the past in a different light. I can never understand it when people ask where they can see a play or opera presented in its original form. Art was never created to exist eternally in the same frozen form. What inspires us here in the MAK is the enthusiasm—and also the critical perspective—with which we approach historical topics. For me a further function of the museum is keeping its works alive in the collective memory. If we cease discussing the significance of carpets, works in lace, or Venetian glass, then they disappear from that memory. To prevent this from happening, we can keep such topics alive by linking them to the present.

As regards the future, on the other hand, our historical collection demonstrates that people have long pondered—and found solutions to—certain problems. The museum's classical role as educator consists in providing, through our exhibitions, a clearer understanding of complex present-day issues such as contemporary technology. In this regard, exhibition design is indeed a central concern. As a museum of the applied arts, the appearance of our exhibitions and who designs them is part and parcel of our mission. We are, after all, committed to design.

SK A museum exhibits objects and artefacts. How important to you is it to create room for reflection as well?

LH This is extremely important since our museum strongly believes that exhibits are more than simply objects fulfilling a function. Take our lace collection: you can begin to understand the significance of its objects, amongst other ways through the collector's biography. Bertha Pappenheim, from whom we have inherited a large portion of our lace collection, was a very interesting woman. The question arises as to why this fascinating personality began to collect lace. This creates space for individual reflection. When objects can no longer speak loud enough to be heard, we must lend them another voice.

SK Even today, the so-called "applied arts"—after all part of the MAK's name—are still considered second-class arts. How does the museum create new perspectives on this issue? How do you counter such a prejudice?

LH The short answer is—by radiating self-confidence. The notion that the terms "handicrafts" and "decorative arts" have more or less derogatory connotations can be countered by, for instance, an exhibition on Dagobert Peche. In juxtaposing them with the fine arts, it is not a case of having to justify the applied arts but of demonstrating how artists to this day



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

explore the cosmos they offer. Faced with the current boom in textiles and ceramics, for instance, it is difficult to distinguish between the two art fields. In the exhibition *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, we demonstrated, for example, that Lucie Rie's ceramic works are by all means works of art. Seen thus, the difference between the fine and applied arts is irrelevant.

SK Attracting a more diverse public to museums is everywhere an important issue. What does this mean in practice?

LH The MAK offers a broad palette of exhibitions and events. For me an exhibition must always be conceived in a way that it both offers new insights to experts and also is accessible to people coming into contact with its subject matter for the first time. For diversity to work, however, as in any design process this approach must be initiated much earlier, for instance

in how we communicate outwardly. I'm particularly pleased with our (young)MAK, in which young people between 18 and 26 participate. We facilitate activities that allow them to help shape the museum, ranging from research to more informal activities.

SK Especially these days, culture is put down as a luxury item that society can well do without. Why do we still need culture and museums?

LH I believe that museums are places that narrate who we want to be or who we were. Precisely a location such as the MAK tells tales of social progress in which creative design was an important factor. Culture is also the foundation of one of this country's most important industries, namely tourism. But more importantly, culture is both an attitude to life and a means of expression. Especially in times in which our resilience is put to the test, culture is a tool that gives us strength. Art is an active means of engaging with the great topics of our time, as well as a form of diversion and entertainment. It both nourishes us and helps us survive.

SK Is there a location in the MAK that you particularly like visiting?

LH I particularly like the Columned Main Hall: it is the stage onto which visitors step when entering the museum. This impressive room narrates so much of what this museum strives to be. In the Columned Main Hall, the MAK's ideal of excellence is also tangible. In Franz West's divans and Gelitin's sofa, we have managed not only to present the applied arts in a contemporary form but also to make them available to our visitors. There are many other places I count among my favorites, for instance the Baroque Room by Donald Judd or the room that actually might have been my office and is now made available to visitors for educational programs and workshops.

The MAK in Numbers

650

participating
artists

4

sites

25

exhibitions

2,651

objects shown

1,127
MAK objects
1,524
loans

95

minutes of twilight at a
meditation event in
James Turrell's *Skyspace*

76

interviews

7

music acts and
DJ line-ups at
(young)MAK parties

64

events

inkluding
13 openings
5 open formats
3 previews
5 symposia
2 vintage markets
4 book presentations
2 artists' fests
6 fashion lounges
1 block party
1 disco party

669

objects loaned to:
Lower Austria, Salzburg, Vorarlberg,
Vienna, Belgium, Denmark,
Germany, England, France, Italy,
the Netherlands, Poland,
Sweden, Switzerland, Slovakia,
Spain, the Czech Republic

25,735

MAK Guide clicks

3,547

podcast listeners

3,907

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

5,970

hours seen on YouTube

1,925

Instagram stories

769,179

TikTok clicks

174,476

visitors to the MAK

28%

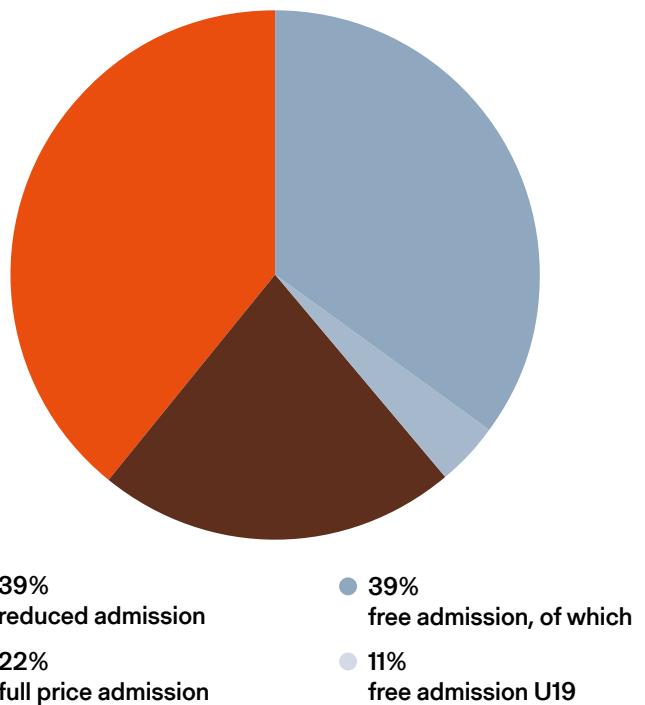
international visitors (MAK Vienna)

Top 3 countries:
Germany, France, USA

160,333

visitors to the
MAK in Vienna

Breakdown of admissions by type





MAK Artists' Dinner, 5.12.2024: top: Lilli Hollein, Fabian Kaufmann, and Flora Bonfanti; middle: Alexander Schallenberg, Lilli Hollein und Andreas Kronthaler; bottom: Lilli Hollein, Ginger Dellenbaugh, and Markus Schinwald © Andreas Tischler

Olivier Gabet (Director of the Département des Objets d'Art, Louvre) and Lilli Hollein (General Director, MAK) © MAK



Frank Escher, Andrea Lenardin Madden, and T. K. McClintock © MAK



Schindler scholarship holders 2024: Paula Strunden, Ursula Mayer, and Artor Jesus Inkerö with Lilli Hollein (General Director, MAK) © MAK



Russ Leland, donor of the Fitzpatrick-Leland House in L.A. © MAK



Opening of the exhibition *WIENER WERKSTÄTTE: Arts/Crafts 1903-1932* at Millesgården Museum Stockholm, 21.9.2024: Anne-Katrin Rossberg (Curator, MAK Metal Collection and Wiener Werkstätte Archive), Lilli Hollein (General Director, MAK), Sara Källström (Director, Millesgården Museum Stockholm), Martin Liljekvist (Curator of *WIENER WERKSTÄTTE. Arts/Crafts 1903-1932*) © MAK



Opening of the exhibition *MY ULLMANN. Living Kineticism: Pictures, Performance, Art in Architecture*, 16.4.2024 © Julia Dragosits/MAK



Opening of the exhibition *AUT NOW: 100 x Austrian Design for the 21st Century*, 17.9.2024: top: Cultural Manager Doris Rothauer and MAK Supervisory Board Chair Astrid Gilhofer; bottom: Andrea Mayer (State Secretary for Art and Culture), Sebastian Hackenschmidt (Curator, MAK Furniture and Woodwork Collection), Felix Kofler (Assistance, MAK Design Collection), Marlies Wirth (Curator, Digital Culture and MAK Design Collection), Georg Schnitzer, Peter Umgheher (designer duo, Vandasye), and Lilli Hollein (General Director, MAK) © MAK/APA-Fotoservice/Tanzer



Opening of (CON)TEMPORARY FASHION SHOWCASE: Florentina Leitner, MAK Geymüllerschlössel, 4.5.2024: Cake Artist Sophia Stolz
© eSeLat – Joanna Pianka



Official presentation of the Gmundner Keramik bong to Lilli Hollein (General Director, MAK) by Alexander Köck (Authorized Signatory and Head of Production at Gmundner Keramik) © MAK/Christian Mendez



Opening of the ImPulsTanz Festival 2024 with the exhibition *WILLIAM FORSYTHE: Choreographic Objects* at the MAK, 11.7.2024: Director of the ImPulsTanz Festival Karl Regensburger and MAK General Director Lilli Hollein © MAK



Performance by Cod.Act in the context of the Wien Modern opening 2024, 30.10.2024: Salome Meyer (Ambassador of Switzerland to Austria), Bernhard Günther (Artistic Director, Wien Modern), Martina Kandeler-Fritsch (Deputy Artistic Director, MAK), and artist duo Cod.Act (André & Michel Décoster) © eSeLat – Lorenz Seidler



Artists Markus Pires Mata and Jakob Lena Knebl with
MAK General Director Lilli Hollein © Julia Dragosits/MAK



Opening of the exhibition *STOFF/WECHSEL* [Material/Change], Frauenmuseum Hittisau, 23.11.2024: From left to right: Stefania Pitscheider Soraperra (Director, Frauenmuseum Hittisau), Lilli Hollein (General Director, MAK), and Lara Steinhäußer (Curator, MAK Textiles and Carpets Collection) © Angela Lamprecht



Performance by Constantin Luser in the exhibition *HARD/SOFT: Textiles and Ceramics in Contemporary Art* © MAK



Anne-Katrin Rossberg (Curator, MAK Metal Collection and Wiener Werkstätte Archive), Thomas P. Kraus and Olivia P. Kraus (Members of the [Felice] Rix family), Lilli Hollein (General Director, MAK), and Michael Hölters (MAK Metal Collection and Wiener Werkstätte Archive, MAK) © MAK



Talk on the occasion of VIENNA ART WEEK 2024: Artist Erwin Wurm with
cultural manager Gerald Matt © MAK

Transforming

Janina Falkner^{JF} in conversation with Oliver Elser^{OE} about his curatorial approach to the *PROTEST/ARCHITECTURE* exhibition, about reversing hierarchies, and about the importance of visitor participation.

Oliver Elser, Curator, DAM – Deutsches Architekturmuseum, Frankfurt am Main, and Guest Curator of the *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue* exhibition

Janina Falkner, Head, MAK Education and Outreach

JF Together with the curatorial teams of the MAK and the DAM, you staged a highly relevant, challenging blockbuster of an exhibition that attracted over 46,000 visitors to the MAK. You presented 13 protest movements in the form of case studies, juxtaposing their spatial design strategies. You got activists involved. You created exhibition texts that are a pleasure to read, spanning events from the Dresden May uprising of 1849 to the current Lobau movement. The exhibition confronted us with haunting images of encounters with state power, that nevertheless vividly convey the creative spirit existing in the protest camps. You distilled a lot of detailed research into a fascinating presentation, and above all you conveyed a message of euphoria and self-empowerment.

OE Wow, thanks!

JF How did you manage to create an exhibition conveying such a sense of almost liberating buoyancy out of such weighty material, one that sent such positive vibes through the whole museum not only on the opening evening?

OE There were three decisive factors. The most important element is the visual language that pervades all the exhibition's chapters. We were able to use mostly press photos. Visitors thus pass, as it were, through a three-dimensional news magazine. The second factor is the exhibition's omnipresent soundtrack, which comes from the film that Oliver Hardt made exclusively for the exhibition. Although the film contains violent scenes—there was even a trigger warning to this effect—it conveys a captivating sensation of empowerment. Thirdly and finally, the exhibition's design by Something Fantastic contributes significantly to its relaxed, "unmuseumlike" atmosphere.

JF So what were the biggest challenges? Weren't you worried that a museum setting would rob the protest movements of their explosive power?

OE In trespassing into such scintillatingly dangerous territory, a museum runs the risk of being accused of cultural appropriation at the cost of the protesters. We were careful to actively counter such an accusation from the beginning, specifically through our architectural perspective on the protests. By bringing with us a genuine desire to learn from the protests and a perspective that isn't self-evident even for many of the activists, we created a sense of credibility that allowed us to convince many of our contacts to participate in our project. In analyzing and comparing their movements, I hope that we managed to give them something in return.

JF How does the meaning of a monopod change when it's exhibited in a museum? Or of an occupation camp suspension bridge when—as will be the case—it's set up in the Venice Arsenale as part of the Biennale Architettura?

OE First of all, such objects immediately create a form of respect for the accomplishments of those who built them. The suspension bridge in particular—beyond its political significance—conveys an impression of great expertise, and also a passion for doing rather crazy things under completely adverse conditions. Even people of a different political opinion can appreciate in such exhibits what it means to invest so much time and energy in making them.



Exhibition view of *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue*
© Stefan Lux/MAK

Oliver Elser in the exhibition © Moritz Bernoulli

JF Has your experience with protest architecture altered your approach to exhibition work?

OE Yes, because I've seen how important it is to reverse the hierarchy for once. Museums typically communicate their positions in an up-front teaching mode. We think we know more than the public does. But then there's the protest experts—of which there are quite a few! So even while we were preparing the exhibition we conducted an imaginary dialogue with protest experts among our visitors, and for instance we planned the timeline such that visitors could easily find themselves on it—that is orient themselves based on their own experience.

JF What can such a change in design perspective mean for the MAK's own exhibition praxis? How do you see the effect of such a transformation as regards making the museum more accessible?

OE From the start you must always have the public in mind! By this I mean not simply creating a range of "participative" hands-on offerings. We also had a wall where visitors could leave their comments on sticky notes, okay, but far more important are concrete offerings such as legal advice on people's civic rights ("Is That Legal...?") Or precisely the timeline, or the fact that Oliver Hardt's film can simply be shared on YouTube. Or even more basically:

the exhibition topic itself must invite participation, so that people say, for instance, "Hey cool, the DAM/MAK is doing something that has to do with me and my life!"

JF Besides Vienna and Frankfurt, the exhibition was shown in Teufen in Switzerland, and in Kyiv and Dnipro in the Ukraine. How do different historical, political, and local contexts affect the exhibition, above all in a country like the Ukraine?

OE Such contexts added new chapters to the exhibition. In the Ukraine people also expressed an urgent desire to include the country's own Maidan revolution in the history of international protest. It was a very moving experience to be there at the opening at the end of October 2024. It was only a small contribution but for our Ukrainian partners it was psychologically extremely important that for at least a few days we were exposed to the insanity that they have been confronting for years.

"Architecture has a rich and proud history as a tool of political activism, which was captured brilliantly in *PROTEST/ARCHITECTURE*, one of the most compelling design exhibitions of the year. Curated by the MAK in collaboration with the Deutsches Architekturmuseum (DAM) in Frankfurt, it evoked the radical, instinctively resourceful spirit of protest architecture, rather than the solemnity of conventional museum shows."

Alice Rawsthorn
Author of critically acclaimed books on design, including *Design as an Attitude*, and cofounder of the podcast *Design Emergency*



DIREKTION FÜR ALLE! © MAK/Stella Riessland



Children's birthday © MAK/Laura Pirgie

DIREKTION FÜR ALLE! Friendly Takeover

Until 2024, the MAK Workshops and many discursive formats had been located in the MAK Columned Main Hall—and according to availability in the Lecture Hall, the MAK Lounge, the Foyers, or in temporarily empty exhibition rooms. Using different rooms certainly provided for variety and—commensurate with these nomadic conditions—a fleet of specially designed transport vehicles was created, by means of which the educational equipment could be rolled hither and thither through the museum. But thanks to growing demand, especially for school workshops, the need arose for a permanent location to house the museum's wide range of educational offerings—without banishing them from the center of events.

The solution was found at the heart of the museum, and so the DIREKTION FÜR ALLE! was born—a public location where people could linger, discuss the MAK's many offerings, exchange ideas, take a break—and thanks to a cooperation with Vöslauer take a sip of mineral water—and above all feel at ease.

The room had originally served as the Supervisory Board's conference room and was later used by management. When she took over as General Director of the MAK in 2021, Lilli Hollein made the room available for exhibitions. And now as the DIREKTION FÜR ALLE! it offers a range of possibilities. The mischer'traxler design studio considered the room's many new requirements and redesigned it for a diverse public. The project was realized thanks to the generous support of Cornelius Grupp and Alfred Heinzel.

Today the DIREKTION FÜR ALLE! is much more than a room for regular or individually bookable workshops for schoolchildren, families, and grown-ups. Readings, receptions, small conferences, presentations, and performances take place here too. Here people can get creative, discuss, listen, reflect, and celebrate together.

Occupy MAK

The creative delight generated by the *PROTEST/ARCHITECTURE* exhibition was infectious—and the energy as it was released by the exhibition into the MAK Summer Studios did not abate one jot. Once again Designer Basse Stittgen conducted his Young Designers' Kitchen specially conceived for the MAK, doing so in 2024 in creatively explosive cooperation with two activists from the Hambach Forest. Beforehand the two had assembled their suspension bridge in the MAK Exhibition Hall. Their creative tricks inspired the young workshop participants—who included experienced "studio pros" from the previous year—to occupy the MAK's Weiskirchner wing with self-built structures using material from the museum's inventory—such as tents for chilling or private consultation, swings for the cherry tree in the MAK Garden, and a sculpture workshop with integrated hammocks. In the 2024 MAK Summer Studios, the creative self-empowerment released by the Young Designers' Kitchen—with its DIY biosynthetic products made with whatever material was to hand and using recipes dreamt up together—took up even more room than before.

In the *PROTEST/ARCHITECTURE* exhibition, an activist is depicted taking a bath during an occupation. For besides barricades and superglue, protesters also need bathtubs—just as they need hammocks as well as suspension bridges. Freedom is something you have to work for, occupy for, and fight for; but freeing yourself is also a highly enjoyable activity. In a children's exhibition, for just

one hour a gigantic net was suspended, built from pure creative joy and simply because Frodo and Finn "felt like it"—and also because they were ably assisted by Finn's Granny.

Pia is an activist who last spring organized occupation strategy games with local activists of Greenpeace and System Change. For the MAK Friday Labs, she transformed the MAK Columned Main Hall into a climbing trail for school classes. And activists from LobauBleibt! [Lobau Stays!] used the MAK Garden for a reading from their book *Lobau, was bleibt?* [Lobau, what remains?]

Aside from the framework program to the *PROTEST/ARCHITECTURE* exhibition, together with MAK Conservation the MAK Education team reactivated the former MAK carpentry workshop as a location of creative cooperation. Together with designer Yves Ebnöther and some friendly carpenters, participants made furniture out of recycled exhibition material using digital milling machines. In addition, the MAK Educators provided support to the *Transformer* initiative, whose initiators Ines Kirchengast and Tina Selami were also invited to a *Conversation Piece*. They used discarded exhibition displays to transform other items of infrastructure in the spirit of Circular Design. In 2024 the MAK thus underwent a "friendly takeover" by its communities, who helped to bring about change in the museum—both because they wanted to and because they could.



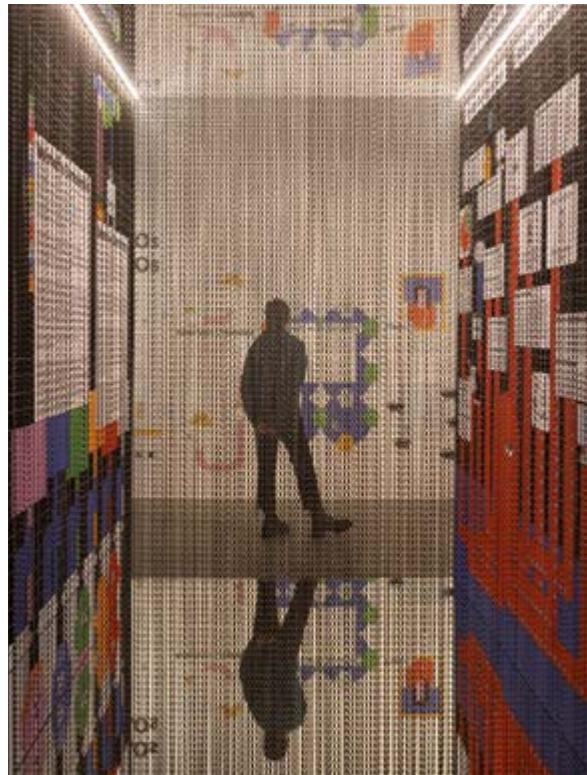
Exhibition set-up of the children's exhibition *Ichsoliklimpfü:*
top left: © MAK/Janina Falkner
bottom left and right: © MAK/Marie Nemeth

Museum as a Place of Participation

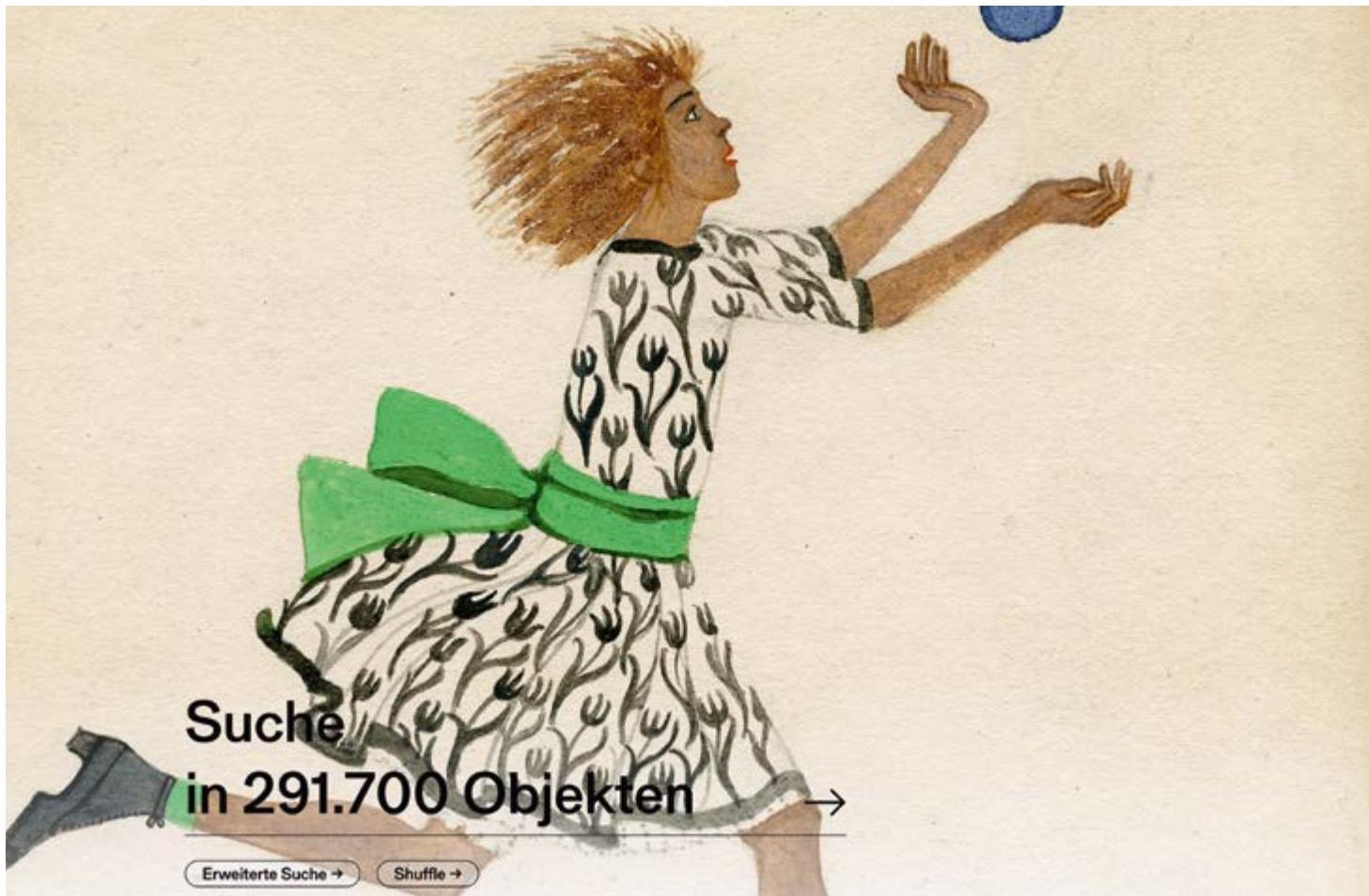
Designing participation processes is a crucial undertaking for a cultural institution that claims to be diverse, multi-perspective, self-critical, and democratic. Following the museum's winning the 2023 competition *Culture & Technology: Focus Museum* organized by the Vienna Business Agency, the MAK has been focusing on the potential offered by DAOs—Decentralized Autonomous Organizations that are based on blockchain technology. This is also the theme of the *BLOCKCHAIN:UNCHAINED: New Tools for Democracy* exhibition that examines digital technologies in the context of opportunities for codetermination.

The MAK Gallery focuses on topics generated by the MAK Design Lab, explores them in depth, and in this case interactively elucidates the role of design in facilitating democratic processes, in particular to young people. Together with the design collective Gemeinde-Bau, the project playfully investigates how blockchain technology and DAOs can contribute to cooperative decision-making in a range of contexts: in a living room situation visitors can explore how Smart Contracts (with self-defined rules) can influence the use and design of living spaces. Another interactive project allows the MAK community to vote democratically on which projects should be realized in the coming season on the museum's *KUNSTRASEN [ARTificial Turf]*. In a third project, foam cubes by designer Ettore Sottsass are used. They serve as a physical analogy of the blockchain's virtual building bricks, inviting participants to design a seating constellation together—and thus a space in which to exchange thoughts on the state of democracy on our planet.

This engagement with participation processes and grassroots democracy links up with earlier issues explored in the MAK, for instance planning protest movements and taking a critical approach to consumerism. MAK Education accordingly continues to foster discourse on *New Tools for Democracy*—new ways of getting involved. Creating democratic processes is a focus not only of our educational program for schools; in 2024/25 our *Conversation Pieces* series is also devoted to this important issue.



Exhibition view of *BLOCKCHAIN:UNCHAINED. New Tools for Democracy*, MAK Gallery © eSeL.at – Lorenz Seidler



Screenshot of the MAK Collection Online, Mela Koehler, Wiener Werkstätte postcard no. 641: *Kindermode – Mädchen mit Ball* [Children's Fashion—Girl with Ball], 1912 © MAK

Collection Online

In 2024, the MAK Collection Online—the digital window onto the MAK's collection inventories and for many years the heart of the museum's digital offerings—was given a thorough relaunch, to include an optical facelift and optimized usability. A modern design, an improved search feature, and multimedia offerings have lifted access to the MAK's online collection to a new level. At the end of 2024, 290,155 objects were digitally available, 86 percent of which featured an illustration or a 3D model.

Relaunching the MAK Collection Online was made possible through funding from the Digital Cultural Heritage program of the Federal Ministry of Arts, Culture, Civil Service and Sport (BM-KOES), as part of the *MAK 3D – Digitization, Data, Display* project that was completed in 2024. It involved the digitization of over 30,000 objects from nearly all of the MAK's collection areas and the creation of 3D models of selected items.

In addition to image material, some 300 3D models and videos in the Collection Online now offer particularly detailed perspectives on selected objects. The 3D models now available include such collection highlights as David Roentgen's cabinet, a doll's house, items of clothing, and 20 exquisite carpets, as well as the *Heron Sphinx* sculpture—an especially beautiful example of the Collection Online's being a source of inspiration for artists and designers.

In the immersive spatial installation *Terminal Beach*, specially conceived for the MAK and presented in the MAK Contemporary exhibition room from 1.5. to 11.8.2024, artist collective Troika created a dystopic scenario situated on the interface between virtual and material worlds. In the eponymous animation film, a robot arm clothed in black fur fells the last tree on earth while 3D prints of digital twins of museum objects people a flooded landscape. In these "crossers," Troika continued a sculpture series in which fragments of digital twins of historical objects were combined into new entities and printed in 3D. Troika researched in the MAK Collection Online, and for *Heron Sphinx* the MAK scanned two of its physical exhibits in 3D: a wax model of a sphinx—the so-called "null object pattern" for an 18th century mold from the Imperial Royal Viennese Porcelain Manufactory's archive—and a bronze cast of a heron with rhinoceros beetle (Japan, 19th c.). When the exhibition finished, *Heron Sphinx* was once again scanned in 3D and is now accessible as a 3D model in the MAK Collection Online—an example of feedback par excellence.

We are curious as to whether *Heron Sphinx* makes it into the most accessed artists and objects in the MAK Collection. In 2024 Helmut Lang once more topped this ranking, closely followed by Josef Hoffmann, and in sixth place Walter Grane—whom we're sorry to say we've never heard of—with 127 hits. We're keeping an eye on things.

Co-Designing

Janina Falkner^{JF} in conversation with Martina Kandeler-Fritsch^{MKF} about the MAK as location for dialogue and creativity, about her role during her many years in the museum, and about striking a balance between providing support and letting go.

Martina Kandeler-Fritsch,
Deputy Artistic Director, MAK

Janina Falkner, Head of
MAK Education and Outreach

JF You've been active in the museum since 1998, initially as a freelance curator and since 2002 as Deputy Artistic Director. In that time, you've accompanied a great many artistic and creative processes on a number of levels. In your opinion, what qualities make the MAK so very special—and what does helping to shape this museum mean to you?

MKF For me what's so special about the MAK is its vivacity. As it strives untiringly to design processes that are both inspiring and innovative, it programmatically includes creative artists from all sectors. Through our contemporary engagement with the applied arts, design, and architecture, we provide impetus and space and actively invite artists to come and transform it. This interactivity fosters ongoing debates and involves as broad a public as possible.

JF Among the numerous MAK exhibitions that you've curated, I want to pick out a very special one in this context, namely *FRANZ WEST: Merciless*, a solo exhibition by an artist who means a great deal to you. The communicative momentum of this exhibition was extraordinary.

MKF West's work stands almost programmatically for the MAK. It's a good example of the kind of dialogue we strive to create between the fine and applied arts, one that makes our museum so very special. Many of West's sculptures challenge us to "use" them and thus to extend their function. This transforms sculpture—indeed the very concept of sculpture. It also changes our own physical and spatial experience and consequently our entire museum experience.

Franz West is one of many artists and creative people whose exhibitions and activities have not only helped shaped the MAK but have also permanently changed it—not least through his *Twelve Divans* (1996), that have stood for years in the Columned Main Hall and become MAK icons—taken over and "possessed" by our visitors.

JF The way you've helped shape the MAK is indeed very special. You've known the MAK under three directors; you were interim managing director in very challenging circumstances; you are head of the collection and exhibitions, and you are also responsible for conservation, education, registration, copy editing, and text and publication management. You not only help look after the museum on the Ring but are also involved in the MAK's branches, particularly in Los Angeles—in short you have a hand in a lot of decision-making. In this role you are involved in nearly everything going on in the MAK. You typically do not shrink from going into detail, whereby you are also known for the importance you place on being involved in questions of design.

What prompts you to "curate"—which literally means to "care for" or to "be concerned about"—so many areas of activity?

MKF I think it's very important to see the MAK as a totality—and to interpret it as such. It's important that our museum—particularly as a museum of design—fulfil its duty not simply as regards the basic intention of any museum, i.e. to develop a suitable program. It must also pay attention to the design aspect of what it does. This responsibility embraces a number of dimensions, and our task is to make design—as part of our DNA—tangible and visible in our dealings both within the museum and with the outside world.



Martina Kandeler-Fritsch in the MAK Columned Main Hall © MAK/Christan Mendez

We strive not simply to design well thought-out exhibitions and publications, posters and other printed matter—to which the MAK attaches great importance—but also to keep our museum's overall presentation in mind. Besides details such as light switches, door handles, and wardrobe lockers, our commitment to the importance of design also embraces the design and labeling of toilets, or what's on offer in the MAK Design Shop. But communication strategies and generating new ideas, as

well as interacting with our visitors, are also design processes. In short, I believe in the power and all-embracing influence of good design.

JF In designing processes, in your position it's a matter of taking responsibility while at the same time allowing people creative freedom—you have to stay on the ball while in many respects not letting go. So what do you think of letting go as a strategy for facilitating participation?

MKF I do try to strike a balance between critical oversight and letting go. But it's not always that simple. For me what's important is open discussion, trust, and facilitating creative freedom. Not totally letting go but always providing support.

What, in your opinion, is the source of the massive creative power that goes into shaping the MAK and the museum's wide range of projects, topics, and visions?

"We are very happy to have had in the MAK such a strong cooperation partner at our side in 2024. A critical examination of one's own history and traditional structures is essential—but it should not take place selectively. Doing justice to the basic democratic right to cultural participation requires applying continual, context-sensible, and pluralistic perspectives on all levels."

Mbatjiua Hambira
kültür gemma! / MEZEKERE

"Together with the MAK, in the MAK Gallery we have demonstrated how the applied arts can be forged into a tool of significant discourse. The museum opens up spaces for participation and strengthens our capacity for dialogue and action. People learn to shape their own future by trying out ideas together and by making these ideas visible and tangible through design. The museum is a living laboratory that elucidates art and design as social tools of our age."

Leo Mühlfeld
Design Collective Gemeinde-Bau

"The strength of the Library and Works on Paper Collection lies in its ability to deepen the ties that bind past and present by nourishing interdisciplinary dialogue through a careful selection of objects, and by opening up new perspectives through working together with artists and designers. By means of strategic international cooperations I foster interchange between research and praxis and thus help develop future-oriented projects that reflect the history and vision of the museum."

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

"What gives the MAK its creative power is its juxtaposition of present-day approaches to design in the 21st century and 'classical' museum work—using contemporary premises to research and communicate this collection assembled over more than 160 years. This was the museum's mission at its foundation, and it remains so today—and one does one's best to help fulfill it."

Rainald Franz
Curator, MAK Glass and Ceramics Collection

"The creative power of the MAK lies among other things in its links to those aspects of aesthetics that shape our everyday lives. Creativity thus also becomes a political tool."

Univ. Prof. Jakob-Lena Knebl
Transmedia Art, University of Applied Arts Vienna



Postcolonial guided tour with Munira Mohamud © Salam Oida



Social media post for MAK guided tours in Austrian Sign Language (ÖGS) © MAK

Museum for All!

Cooperation with the MAK Communities and systematic involvement of our visitors have this year further strengthened the museum's activating orientation. Visitor participation in the MAK's activities has also been increased by involving target groups in developing specific formats within our visitor engagement processes. Here too the MAK Team puts its faith in the inspiring power of process design to generate desire for change and participative enjoyment. In design-based workshops, participants both learn and also discuss their own personal and museological perspectives. Finally, input from the focus groups flows undiluted into the design of new formats.

A further goal is to design the educational program in such a way that everybody has access to the MAK Collection, its exhibitions and educational offerings—*independent of origin, age, physical capabilities, skin color, sexual orientation, gender identity, or educational background*. The establishment of new barrier-free formats and the ongoing sensitization and diversification of our team are central aspects of this goal. An important concern is to successively transform our entire offerings by integrating inclusive aspects.

In the Education and Outreach department, a number of projects have been realized contributing to creating a more diverse MAK public. Together with Fellow Munira Mohamud, a guided tour has been developed that throws a postcolonial light on the MAK and its collection. This new tour was offered during the *Muslim*Contemporary* festival, and subsequently both for the public and for MAK staff. Since 2024, tours are regularly offered in Austrian Sign Language (ÖGS) and in simple German. A multisensory guided tour has also been initiated, in which objects in the MAK are explored through touch, hearing, precise descriptions, and other multisensory approaches. In principle such guided tours are open to all, although they are also specifically bookable as barrier-free tours for blind and visually impaired visitors. As a result of developing this format, cooperations have been initiated with *Verein Blickkontakt – Interessengemeinschaft sehender, sehbehinderter und blinder Menschen* (Eye Contact Association—An Interest Group for Seeing, Visually Impaired, and Blind People) and the *Hilfsgemeinschaft der Blinden und Sehschwachen* (Austrian Support Community for the Blind and Visually Impaired).

Voices of the MAK

Our *Voices of the MAK* project set out to exploit the massive linguistic potential latent in the MAK Team and at the same time to communicate the diversity of the museum's workforce. From the beginning the project met with much interest and encouragement. In 2024, four new languages were added to the audio guide: Bulgarian, Farsi, Spanish, and Ukrainian. Each of these MAK audio tours was composed by staff from Security and Facility Management, Exhibition Management, and the Library. The staff members recorded the translated texts themselves, thus creating four very personal audio guides. These new multilingual audio guides not only increase the MAK's scope for visitors; they also dismantle language barriers and demonstrate the wide range of activities and talents that go to creating a museum. Thanks to the dedicated cooperation of all departments involved, the *Voices of the MAK* project was a complete success and will be continued in 2025 with four further languages.

"A smart way for visitors of all kinds to immerse themselves in the MAK. For me it was a unique opportunity!"

Philipa Sepetlieva
Museum Attendant

"It was a very beautiful experience, an alternative to my daily work, to come into contact with museum visitors and to communicate with them in Spanish. Above all I enjoyed getting to know people personally, discovering colleagues' talents, and learning more about their lives before they came to the MAK."

Fernanda Romero Velazquez
Staff Member, Library

"I'd like to thank the MAK for the opportunity to participate in this project. Here I could flourish in a new more creative role!"

Tetiana Darienko
Museum Attendant



Voices of the MAK © MAK

"Respect in cultural encounters enables an open exchange of ideas that fosters an understanding of different perspectives. Language is the foundation of all cultural exchange since it not only facilitates communication but also encourages understanding for a culture's traditions, values, and mindsets."

Gudarz Moradi
Exhibition Team

"For me it was a revolution!"

Akram Samiei
Museum Attendant

"Voices of the MAK gave me an opportunity to try out something different!"

Konrad Kindler
Museum Attendant

MAK & MAK ART Society Artists' Dinner

Continuing the tradition of artists' fests, together with the MAK Art Society (MARS) twice in 2024 (in May and December) the MAK extended invitations to an Artists' Dinner—an evening jointly organized by and celebrated with artists. The program—to include its interactive elements—and the entire dinner setting were an expression of creative artistic power inspired by the *HARD/ SOFT: Textiles and Ceramics in Contemporary Art* and *PECHE POP: Tracing Dagobert Peche in the 21st Century* exhibitions. A particular highlight and major eyecatcher of every Artists' Dinner are the special editions of artist's plates. In cooperation with Gmundner Keramik—a mainstay of Austrian cultural heritage and centuries old handicrafts—the plates used on each evening had an artistic twist inspired by the MAK: for the first edition in May, Jakob Lena Knebl was persuaded to create an extraordinary design, followed in the second, December edition by designs by Vivienne Westwood/Andreas Kronthaler.

The guests who contributed to the special atmosphere of these evenings and to their animated exchange of ideas included many international and national artists and designers, arbiters of art and culture, and guests from the media, business and industry, thanks to whose support the MAK has been able to make a number of important purchases for its collection.

Besides Gmundner Keramik, special thanks go to the following partners: J. & L. Lobmeyr, Stölzle Lausitz, Champagne Taittinger, Weingut Markus Altenburger, Villa Liverzano, Linden | L.Rix Fantasy, Falstaff LIVING, Ottakringer, Vöslauer, Klavierhaus Förstl, Nohava & Partner Klaviertransporte KG, and Gerin Druck GmbH.

MARS not only helps to arrange the Artists' Dinners: for more than 30 years it has also energetically supported the MAK in purchasing artworks, realizing exhibition and research projects, and financing publications. If you wish to be part of MARS and participate in exclusive events, then please contact the MARS General Secretary Michaela Hartig at makartsociety@MAK.at.

"The only place to find ideas is by looking at what people did in the past. It's the way you can be original."

Vivienne Westwood



MAK & MAK Art Society, Artists' Dinner, 5.12.2024:
Martin Böhm, Lilli Hollein, and Andreas Kronthaler © Andreas Tischler



MAK & MAK Art Society, Artists' Dinner, 16.5.2024:
Jakob Lena Knebl © Julia Dragosits/MAK



MAK & MAK Art Society, Artists' Dinner, 5.12.2024
© eSeL.at - Joanna Pianka/MAK

(young)MAK

(y)MAK is a constantly mutating collective of young adults (16 to 26 years old), who are interested in museums, design, art, architecture, and social policy—and who want to change things. A community of young people, it provides an opportunity for them to network at events, parties, workshops, and discussions and to develop new ideas together. (y)MAK aims to stimulate critical debate on cultural-political topics, invite young artists to join in, and offer them a platform.

"As a first step we asked ourselves: who are we exactly? At the time, our group was still quite homogenous, and we set ourselves the goal of trying to open it up to others. We also built this question into our Open Call, in an attempt to reach out specifically to people who also want to help create a more accessible art world. Our focus is on creativity, on young people who want to live life to the full. But since we can't do that in a vacuum, what we do has precisely political implications. We must dismantle the repressive mechanisms we have inherited ourselves and not blindly repeat social behavior patterns. For us as (y)MAK, it is all the more important not to keep on relying on the same old social structures but to use our freedom of action to bring about change."

Nóra Engelputzeder
active in (y)MAK for one year



(young)MAK © MAK

"It's exciting to see how such a large institution functions—with all its rules and processes. At the same time, we (young)MAK members enjoyed the freedom to help plan activities, invite people, and organize really great events—with the support of the whole museum. At one point, we asked ourselves how we could make the resources offered by (young)MAK available to people excluded from the established art and culture scene. We have to consider what criteria we use when we invite artists to participate. How can we be sure that the positions they represent are socially relevant and thus bring into the museum topics that might otherwise find no place in established cultural institutions?"

Tara Momeni
part of (y)MAK since 2022

Inspiring

Judith Anna Schwarz-Jungmann^{JS} in conversation with Claudia Cavallar^{CC} on the MAK as a location offering a range of different narratives on aspects of existence.

Claudia Cavallar, Architect, has maintained her own architect's office in Vienna since 2010. Together with Lukas Lederer she has designed many exhibitions as well as the MAK's sanitary and personnel tracts.

Judith Anna Schwarz-Jungmann, Head, MAK Press and PR

JS For some years you have been accompanying the MAK on a number of levels: as exhibition designer, as architect, and as welcome guest. How did this relationship arise?

CC My attachment to the MAK is based on many closely interwoven points of contact. For me this attachment is also a story of exhibitions. Even before I studied in Vienna, in 1986 I visited the *R. M. Schindler, Architect 1887–1953* exhibition. I can recall many other striking exhibitions: Bernard Rudofsky's *Sparta/Sybaris*, the drawings of Carlo Scarpa, *THE FEST*, and *PROTEST/ARCHITECTURE*. The first time I worked for the MAK was as a student at the University of Applied Arts, when I built models for the Peter Eisenmann exhibition. Later I worked on *JOSEF FRANK: Against Design* and designs for several other exhibitions, including *POST OTTO WAGNER*, *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE*, and now *PECHE POP*.

JS The MAK represents the conjunction of past, present, and future. Its exhibitions continually narrate of how past movements inspire contemporary creativity. Where in the MAK do you particularly find inspiration?

CC The MAK not only preserves artefacts; in many cases it also documents the work processes necessary to create them—whether as drawings or sketches. It is thus possible to trace how they were created, what variations there were and what wrong paths were taken. Think, for instance of the furniture drawings purchased from Johannes Spalt for the 2015/16 exhibition *JOSEF FRANK: Against Design*, the Wiener Werkstätte Archive preserved in the MAK, and the Helmut Lang Archive, which has its own room in the MAK Design Lab. In the MAK there is a form of memory that significantly transcends the objects stored there.

JS How did you find working on the Peche exhibition? Together with MAK curator Anne-Katrin Rossberg, as exhibition designer and co-curator you delved deeply into Peche's world.

CC Anne-Katrin Rossberg knows all there is to know about Peche—she worked on the monographic Peche exhibition back in 1998. The MAK also has the world's largest collection of works by Dagobert Peche. Starting out from this very solid foundation, we sifted through Peche's works and constructed a network of contemporary "elective affinities." In the exhibition's seven chapters, you can see the sheer variety of his work—that was very important to us. Compared to seeing his creations in the flesh, the images you find on the Internet are flat and reductive—even though his work is digitally well documented. But if something is not in circulation, nobody notices it—which means it doesn't exist. I hope that the exhibition will change this too. Since the last big Peche exhibition in the MAK about 30 years ago, our perspective on him has changed radically. We see him as being much more joyful, and even the uncanny aspects of his work are recognized much more as a positive quality.

JS How do you as designer confront such a mighty figure? And what effect does such a confrontation have on you? Is there a bit more pop in Claudia Cavallar than before?

CC Peche generated detailed, all-embracing parallel and alternative worlds that for him were aesthetically adequate—this is naturally also true of his spatial installations. In an exhibition you can include full-scale representations of these unique spatial creations. Peche's predilection for extreme proportionality is echoed in the exhibition's architecture. Right at the beginning of the exhibition, his curtains were the subject of an installation by WIENER TIMES. Such an intense process of course takes a lot out of you, leaving a residue in the form of an additional formal repertoire.



MAK sanitary facilities © Robert Bodnar

Claudia Cavallar in the exhibition *PECHE POP: Tracing Dagobert Peche in the 21st century*
© MAK/Christian Mendez



JS Is it a coincidence that in working with the MAK you repeatedly focus on the Vienna 1900 period?

CC But we also did *MISSING LINK!* Of course there are topics that you find particularly attractive. Josef Frank, for instance, was always an important influence for me, long before I worked on the Frank solo exhibition *Against Design*.

JS Aside from the exhibitions, where does the MAK create particularly deep affinities for designers?

CC What particularly interests me is the relationship between people and their objects—a relationship that is characteristic of the MAK and in general of museums of the applied arts. In the MAK you see how people try to shape the world. It is thus a museum of the world—perhaps sometimes of a small, spatially, and temporally limited world, but one that is concerned

with objects and their relation to various aspects of existence. At the end of the exhibition hang three photos of Peche's final apartment in Vienna, in what can only be described as a slum. Next to it hang photos from Joseph Urban's decadent filmsets. In both series you can see furniture belonging to Dagobert Peche. Through its special configuration the MAK offers a number of narrative threads. You could compare its exhibitions to detective novels. For the most part it's a question of solving a puzzle—that is the common thread. But at the same time, it's quite possible to tell the story of an entire epoch.

JS Is there any artistic position in the MAK that's especially relevant for you?

CC Josef Frank, from whom the MAK has inherited not only furniture but also a large part of his estate. But for me what's important are precisely the cross-collection exhibitions such as *THE FEST*, in which all the collections were represented. Incidentally, that's also the case with Peche.

JS You also designed the MAK's sanitary facilities, and suddenly the toilets are full of color. Where did this idea come from?

CC For many visitors, coming to the museum is something special, a holiday that hopefully leaves happy memories. The toilets would probably be a bit over the top in a private apartment, but in the MAK, I think, they are part and parcel of an enjoyable museum experience.

"In the MAK there is a form of memory that significantly transcends the objects stored there."

Claudia Cavallar

The MAK as a Museum of Active Creativity

The MAK exhibition *AUT NOW: 100 × Austrian Design for the 21st Century* provides a wide-ranging overview of the variety and innovative power of Austrian product design in the new millennium. 100 objects by 100 designers, of which many were present on the opening evening, were shown in the context of VIENNA DESIGN WEEK 2024. Following an invitation by Lorenz Seidler/eSel, in the spirit of a cheerful class reunion, the designers assembled for a photoshoot on Gelitin's sofa—for once the sofa appeared to be only just big enough. During the evening, the Austrian product design scene celebrated itself spiritedly, vivaciously, and energetically.

This year's MAK exhibitions on product design are so full of life not only because of the regular presence of the artists involved but also through the exhibitions' stimulating perspectives on the objects presented. In three exhibitions, new and surprising presentation approaches elucidate the transformative dynamism of design and alter our ways of seeing objects—perhaps prompting us to change our own perspectives on everyday life. In selecting the objects and participating designers and producers, the *AUT NOW* curatorial team prioritized a broad selection



Exhibition opening *AUT NOW: 100 × Austrian Design for the 21st Century*, 17.9.2024 © eSel.at – Lorenz Seidler



Carl Auböck II, bottle stopper, 1952, Carl Auböck Archive
© MAK/Christian Mendez

of approaches. Based on categories negotiated in common, the team developed a "school of seeing" on important aspects of product genesis that mostly remain hidden from users—and that the design duo Vandasye also taught in co-creative workshops for children and adults.

The *ELEMENTS* exhibition sharpened our visual skills through Adam Štěch's perspective on architectural details—decorative and functional elements created by a selection of Modernist architects. Bärbel Vischer, curator of the exhibition *ICONIC AUBÖCK: a Workshop Shapes Austria's Concept of Design*, presented the Auböck workshop's iconic works through the lens of Surrealism. The exhibition demonstrated how this artistic and literary movement's strategies are manifested in many of Auböck's sculptural objects. For even back then Auböck's startling motifs and subjects propagated a new way of looking at things.



Adam Štěch in the exhibition *Elements: Unique Details of the 20th Century Architecture and Interior*, Dropcity, Milano, 2024 © Vojtech Veskrna

Cooperations

Cooperations open up new horizons, facilitate inspiring encounters, and foster interdisciplinary creativity. In 2024 too, the MAK prioritized thinking outside the box, as demonstrated by a range of fascinating cooperation projects. These included the extraordinary *WILLIAM FORSYTHE: Choreographic Objects* exhibition on the renowned choreograph and artist William Forsythe, in cooperation with the ImPulsTanz – Vienna International Dance Festival; the presentation of the mobile sound objects *πTon & πTon/2* by the Swiss artist duo Cod.Act (André and Michel Décosterd) together with Wien Modern; the international symposium *CROSSING BORDERS: Central European Women in the Arts* in the context of the exhibition *STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix-Ueno (1893–1967)*, conceived by the MAK and the University of Applied Arts Vienna in cooperation with the Olomouc Museum of Art – Central European Forum; and the cooperation with the Collegium Hungaricum to mark the 50th anniversary of Rubik's Cube and the 80th birthday of its inventor Ernő Rubik. Besides a pop-up exhibition of objects from Rubik's private collection never before seen in public, the presentation included a talk, a workshop, and a speed-cubing event.

Inspired by historical floral motifs from the MAK Collection, Swarovski celebrated its 130th birthday and the 160th anniversary of the MAK's opening its doors to the public. In its artistic intervention *Archive of Flowers* in the Swarovski Kristallwelten Store and in the MAK Columned Main Hall, mischer'traxler studio created a veritable explosion of handmade outsized paper flowers with exquisite crystalline insets.

The long-standing partnership between VIENNA DESIGN WEEK and MAK Design Nite was continued in the framework of the *AUT NOW 100 × Austrian Design for the 21st Century* exhibition with a panel discussion featuring Gregor Eichinger, Martina Fineder, Lilli Hollein, and Gabriel Roland, an open screen-printing workshop, and a DJ line-up featuring Patrick Rampelotto and (y)MAK.

Apart from special MAK on Tours to the Carl Auböck workshop and book presentations by Thomas Bastide, Angela Hareiter, Gerti Machacek, and Erwin Wurm, special events were created for the Long Night of Museums, Vienna Daughters' Day, Heritage Day, the University of Applied Arts festival, the Popchop Release Party, and VIENNA ART WEEK.



ImPulsTanz: Opening of *WILLIAM FORSYTHE: Choreographic Objects*, 11.7.2024 © yakoone



50 YEARS OF TWISTS AND TURNS. Ernő Rubik and the Rubik's Cube Anniversary, 22.9.2024 © Attila Kovács



Akris x MAK, 15.3.2024 © Niko Havranek

Sponsors, Patrons, and Friends

The MAK is grateful for the commitment and support of both its long-standing and new sponsors and partners, enabling it to realize a number of projects and offer free admission to visitors, who can then enjoy the museum's temporary exhibitions and permanent collection.

The MAK extends heartfelt thanks to Wienerberger AG for its important support of the *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue* exhibition, to Porsche Holding Salzburg for initiating a partnership of many years and facilitating free admission days; to CC Real GmbH for its generous support of the exhibition *PECHE POP: Tracing Dagobert Peche in the 21st Century*, and for the use of advertising space in Wien Mitte THE MALL; to WIENER STÄDTISCHE for allowing free admission on MAK DAY; to Vienna Airport AG for providing high-coverage advertising for the MAK; to Swarovski for the dazzling floral installation by mischer'traxler studio on the occasion of the *PECHE POP* exhibition in the Swarovski Kristallwelten Store in Vienna's Kärntner Straße and in the MAK; to Ernst Ploil for his contribution to the *PECHE POP* exhibition catalog; to the Dorotheum for

its continued support for MAK exhibitions—in 2024 for *ICONIC AUBÖCK: A Workshop Shapes Austria's Concept of Design*; to Carl Auböck and other private sponsors for facilitating the creation of the *ICONIC AUBÖCK* exhibition catalog; and to Vöslauer and Ottakringer for their long-standing and invigorating partnership in innumerable MAK events.

Special thanks go to Cornelius Grupp and Alfred Heinzel, whose generous support in 2024 enabled DIREKTION FÜR ALLE! to be opened to MAK visitors.

Besides the long-standing support of the MAK Art Society (MARS), interested parties can partner with the MAK—and thus help to shape its vision on the interface between art, design, and architecture—through the MAK Director's Cercle and the International Friends of the MAK Vienna (IFMAK), founded in the USA and recognized as tax-exempt according to § 501(c)(3) of the Internal Revenue Code.



TikTok video highlighting the free admission day at the MAK, sponsored by Porsche Holding Salzburg © MAK



Screen promotion for the MAK at Vienna International Airport
© Foto Flughafen Wien AG



Advertising space at Wien Mitte THE MALL © MAK

Conservation

In 2024 the MAK's restorers examined and conserved or restored some 580 objects and provided a further 2,500 or so objects with new frames and depot packaging. A sustainable improvement of the workshops took place behind the scenes: over 500 m² of parquet were renewed in the conservation workshops.

Some highlights of the projects behind these numbers: for *PECHE POP* the curtain made by the Wiener Werkstätte and consisting of 81 sections of bobbin lace (ca. 1920) was cleaned and straightened out. A presentation in the Palazzo Grimani in Venice was preceded by conservation and restoration work on rarely exhibited art chamber treasures, including a magnificent Venetian cabinet dated ca. 1580. A lidded box of Vienna porcelain in the form of a tortoise and rider from the Du Paquier period (ca. 1730) was restored for an exhibition in the Palais Liechtenstein. And in connection with a research project with the Swiss Vitrocentre Romont, eight extremely fragile Islamic plaster and glass windows were examined and conserved.

Two Wiener Werkstätte (WW) stock ledgers with fabric patterns, 22 hand puppets by WW artist Camilla Birke, and majolica works were examined in depth and conserved or restored with the support of final-year students at colleges and universities in Vienna. In addition, a Potsdam University of Applied Sciences' student project conducted research on a Danhauser chair from the perspective of art technology.

MAK Conservation's numerous activities also included initial conservational care of a wide range of new acquisitions—including Meisen kimonos from the Friis donation—and a commitment to informing the public about its specialized work, for instance during the Long Night of Research.

Research

Together with 13 other institutions, since January 2024 the MAK has been a partner in the EU project *CultHeRit*, that aims to improve working conditions in the arts and culture field and facilitate access to the field for young people. The MAK thus assumes a pioneering role in the CHIM (Cultural Heritage Institutes and Museums) sector and actively intervenes in this sociopolitically relevant issue.

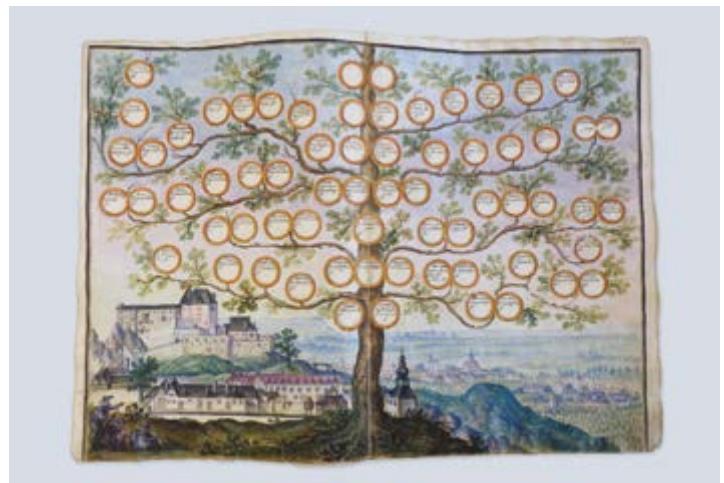
The broad research spectrum of the MAK includes the long-term project *Collection Policy Influenced by Colonialist Aspects? Oriental Museum, Trade Museum, Museum of Art and Industry and Their Collection Strategies* (working title), sponsored by the BMKÖES, which involves the Asia, Glass and Ceramics, and Textiles and Carpets collection areas. In 2024 the focus was on reassessing the J. & L. Lobmeyr inventory—the traditional Viennese manufactory—providing new insights into the reception of Orientalism in Viennese arts and crafts.

The conclusion of the comprehensive research and conservation project on the Khevenhüller Chronicle—initiated by the MAK and MARS in cooperation with Burg Hochosterwitz and conducted in partnership with the Institute for Conservation and Restoration of the Academy of Fine Arts Vienna—was crowned by a very special honor: as the first object in the MAK, the valuable family chronicle was incorporated by UNESCO into the “National Austrian Memory of the World Register.”

In addition, the *MAK—History of an Institution* project was also continued, and the estate of Anna-Lüija Praun, acquired in 2009, was digitalized and made available online. In preparation for the large-scale MAK solo exhibition on Helmut Lang, the research project *The career, creative work, and impact as a fashion designer between 1986 and 2005 of Helmut Lang* was initiated by the Design and Digital Culture as well as the Textiles and Carpets collection areas.



One of two stock ledgers with fabric patterns of the Wiener Werkstätte after conservation/restoration © Beate Murr



Georgius Moshamer, Khevenhüller family tree: Siegmund Khevenhüller von Aichelberg (1507–1552) and his wife Katharina von Gleinitz (married 1530, died 1555) with their children and grandchildren with a view of the town and castle of Gmünd in Carinthia, 1625 © MAK

Collection

The MAK's outstanding collection with its unparalleled variety is the museum's DNA and a source of inspiration for both visitors and the MAK's educational and research programs. Preparing, contextualizing, preserving, and adding to this unique collection are among the museum's key responsibilities.

In 2024 the MAK added to its outstanding collection through new purchases totaling € 122,661.46. Thanks to gallery funding from the BMKÖES, the museum was able to make purchases totaling € 92,600 (of which € 17,600 was left over from the 2023 gallery funding program). From this money and thanks also to the generous support of the MAK Art Society (MARS), the museum acquired a major work by Ingrid Wiener: *Dr. Müllers Kabelfrühling* [Dr. Müller's Cable Spring] (2009/10), one of the largest purchases of the past 15 years. Furthermore, with the support of the Society for Textile-Art-Research (TKF) the MAK purchased two textile collections by the Austrian designer Leo Wollner, created in the second half of the last century.

Generous donations to the value of € 461,691.80 were also made to the MAK Collection. These included the estate of the Austrian graphic artist Paul Humpoletz with 2,000 sketches and prints of

illustrations for newspaper and children's books (dating between 1922 and 1950) as well as a collection of 59 Meisen kimonos and haoris (dating between 1920 and 1960) from the estate of the Danish collector Henriette Friis. The museum also acquired the Bimini Collection from the estate of Karla Singer with 270 objects made of lamp-blown glass. The bequests were complemented by the estate of artist My Ullmann, that includes some 300 sketches and drafts of stage sets, costumes, posters, wall decorations, and commercial graphic art, as well as lamps and tabletops, dating between 1925 and 1975.

Objects from the MAK's considerable collection are constantly on the road. Thus in 2024 a total of 669 objects were exhibited as loans in 13 European countries—including four folios of the important Indo-Persian novel *Hamza-Nama* (1557–1577). These miniatures were presented in the Victoria and Albert Museum (V&A) in London as part of the exhibition *The Great Mughals: Art, Architecture and Opulence*.



Folios of the Indo-Persian novel *Hamza-Nama* from the MAK Collection in the exhibition *The Great Mughals: Art, Architecture and Opulence*, 9.11.2024–5.5.2025, V&A South Kensington © Victoria and Albert Museum, London



Meisen haori with floral or firework-like pattern, Japan, 1920–1960, Silk in plain weave, double ikat, hand-sewn; donation from Henriette Friis, collection of Meisen silk kimonos © MAK/Christian Mendez



Ingrid Wiener, *Dr. Müllers Kabelfrühling* [Dr. Müller's Cable Spring], 2009/10, Courtesy of Charim Galerie © Georg Petermichl



The MAK as a dream wedding location © Tessa Viktoria Kutsam



MAK Special Edition, inspired by the exhibition *PECHE POP*
© MAK/Nils Wächter

Rentals

The rooms in the MAK are among the most prestigious locations in Vienna for exclusive events, to include receptions, gala dinners, presentations, trade fairs, and conferences—not to mention private occasions. The museum is an impressive setting in many respects: its spatial and technical amenities can accommodate almost any event and be transformed in a number of different ways—whether it be the traditional, classical ambience of one of the most famous stately buildings on Vienna's Ringstraße, or the uniquely unpretentious, elegant architecture of the great exhibition halls—with their 2,700 m² among the biggest exhibition spaces in central Vienna—or the technically superbly equipped Lecture Hall.

As a certified Green Location, the MAK also offers optimal conditions for sustainable events and support in arranging green meetings and events.

A special highlight for couples contemplating tying the knot: since the summer of 2024 the MAK Lecture Hall is an official location for your dream wedding, in which civil weddings and registered partnership ceremonies may be held. The Rentals Team can be contacted to offer confidential advice at vermietungen@MAK.at.

MAK Design Shop— MAK Editions

The MAK Design Shop is one of the most extraordinary museum shops in Austria and the address for exclusive designs and exquisite presents. Real eyecatchers among its favorite products are the MAK Special Editions. Inspired by the exhibitions in the MAK, they are published exclusively for the Shop.

Besides outstanding MAK publications that are an integral part of the Shop's range of products, the hand-picked palette of products also includes contemporary design objects, classics of the design world, Austrian and international fashion labels, and publications on a wide range of subjects.

The widespread enthusiasm for vintage fashion is not only shared by visitors of all age groups—be it to the many vintage markets in the MAK Columned Main Hall or in the Geymüllerschlössel—but is also mirrored in a carefully selected assortment that is now an integral part of the Shop's offerings.



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

Exhibitions 2024

The MAK's diversified exhibition program for 2024 reflected to a high degree the variety of topics of special importance to the museum. The year got off to a brilliant start with *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue*, a trenchantly curated overview of architectural strategies used by international protest movements. It was one of the MAK's most successful exhibitions in recent years and was chosen by *The Guardian* and *Falter* magazine as one of the most important exhibitions of 2024.

Three exhibitions on significant Austrian design phenomena underlined the MAK's importance as a center of design studies: *ICONIC AUBÖCK: A Workshop Shapes Austria's Concept of Design* was devoted to the traditional workshop of the same name, now in its fourth generation, and *AUT NOW: 100 × Austrian Design for the 21st Century* celebrated the innovative power of contemporary product design. *PECHE POP: Tracing Dagobert Peche in the 21st Century* explored the inimitable

cosmos of this Wiener Werkstätte visionary and was enthusiastically received by both public and media.

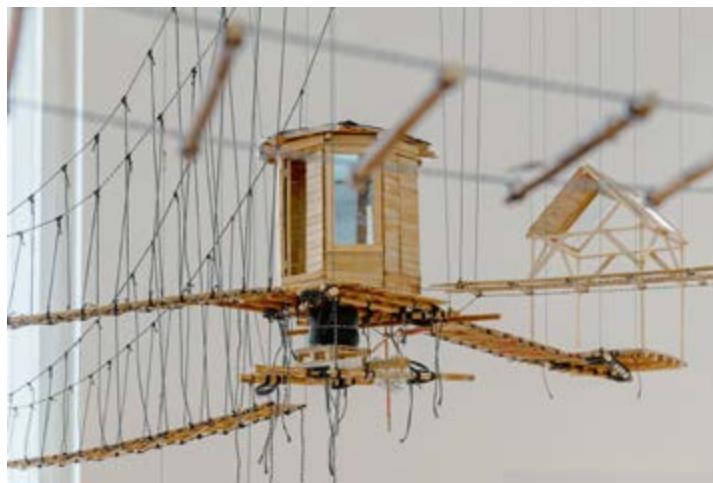
The focus on outstanding artists continued with *MY ULLMANN: Living Kineticism. Pictures, Performance, Art in Architecture*. As leading institution in the campaign against climate change, the MAK presented the immersive spatial installation *TROIKA: Terminal Beach*, participating with this event in the Klima Biennale Wien 2024.

The museum's multifaceted program also included a *(CON)TEMPORARY FASHION SHOWCASE* by designer Florentina Leitner in the Geymüllerschlössel, as well as cooperations with Wien Modern and ImPulsTanz.

The MAK also partnered the exhibition *WIENER WERKSTÄTTE. Arts/Crafts 1903–1932* in the Millesgården Museum in Stockholm, and was delighted that the exhibition *STOFF/WECHSEL [Material/Change]*, based on the successful MAK exhibition *CRITICAL CONSUMPTION*, was shown in the Frauenmuseum Hittisau, Vorarlberg.



Exhibition view of *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue*
© Stefan Lux/MAK



Exhibition view of *PROTEST/ARCHITECTURE: Barricades, Camps, Superglue*
Stephan Mörsch: "Beechtown," 1:10 model of the tree-house settlement Beechtown
in Hambach Forest, 2018–2023 © Stefan Lux/MAK



Exhibition view of *(CON)TEMPORARY FASHION SHOWCASE: Florentina Leitner*
Florentina Leitner, *Spiral Fur Coat and Boots* from the *Midnight Vertigo* collection &
Florentina Leitner in cooperation with KOMONO: *Blue Spike Sunglasses*, 2020
Make-up and wig: Nil Stranzinger © MAK/Christian Mendez

MAK – Museum of Applied Arts

PROTEST/ARCHITECTURE

Barricades, Camps, Superglue

14.2.–25.8.2024

MAK Exhibition Hall, 1st floor

An exhibition of DAM – Deutsches Architekturmuseum, Frankfurt am Main, and MAK – Museum of Applied Arts, Vienna

Project Leader, Curator DAM: Oliver Elser / Curator MAK: Sebastian Hackenschmidt / Curatorial Assistance DAM, Research: Anna-Maria Mayerhofer / Scientific Trainee DAM: Jennifer Dyck / Assistance MAK: Judith Huemer / Exhibition Design: Something Fantastic (Elena Schütz, Julian Schubert, Leonard Streich) / Scenographic Support: Vera Gärtner

This incredibly successful exhibition offered for the first time an overview of the phenomenal, often utopian and sometimes risky spectrum of architectural strategies used in international protest movements, from protest camps to protesters using their own bodies, and from the fights on the barricades during the July Revolution of 1830 all the way up to the present day.

TRANSMEDIA 1900

13.3.–20.10.2024

MAK Permanent Collection Vienna 1900

An intervention by the University of Applied Arts in the MAK Permanent Collection

Concept: Lilli Hollein, Jakob Lena Knebl / Guest Curators: Eva Chytilek, Doris Krüger, Martina Menegon / Curator: Anne-Katrin Rossberg / Graphic Design: Maximilian Prag

Through 17 temporary interventions, students from the Transmedia Art class at the University of Applied Arts Vienna responded to the Permanent Collection Vienna 1900 and to objects displayed there from the Arts and Crafts movement and the Wiener Werkstätte, as well as to interiors by Adolf Loos and Margarete Schütte-Lihotzky.

NOTHING HAS BEEN DONE!

Posters for Environmental Protection by Klaus Staech since 1973

19.3.–26.5.2024

MAK Poster Forum

Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection / Graphic Design: Maria Anna Friedl

The new MAK Poster Forum exhibited 25 posters on environmental pollution and climate change by graphic designer,

lawyer, and political activist Klaus Staech (* 1938). The title *NOTHING HAS BEEN DONE!* is the oft-cited credo of this early advocate for the environment.

MAK Film Forum

1.4.–29.9.2024

MAK Forum

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

The MAK Forum was the setting for cinematic works by contemporary artists Nilbar Güreş (*Soyunma / Undressing*, 2006), Marko Lulić (*The Moderns (Vienna)*, 2005), and Amie Siegel (*Provenance*, 2013).

MY ULLMANN

Living Kineticism: Pictures, Performance, Art in Architecture

17.4.–1.9.2024

MAK Works on Paper Room

Guest Curator: Barbara Stark, Director, Municipal Wessenberg-Gallery

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

Design: Michael Wallraff / Graphic Design: Atelier Dreibholz

Maria Ullmann (1905–1995)—“My”, as she signed herself, was a major representative of kineticism and created an impressive oeuvre at various locations in Austria, Germany, and Switzerland. The MAK devoted a first solo exhibition in Austria to this uncompromising pioneer. Many works on display were donated to the MAK Collection.

TROIKA

Terminal Beach

1.5.–11.8.2024

MAK Contemporary

A project by the MAK in the context of the Klima Biennale Wien 2024

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Graphic Design: Lisa Penz, David Gallo

In the immersive spatial installation *Terminal Beach* by artist collective Troika, a robot arm covered in black fur is chopping down the last tree on earth while 3D-printed digital twins of museum objects populate a flooded landscape.

ICONIC AUBÖCK

A Workshop Shapes Austria's

Concept of Design

15.5.2024–6.1.2025

Central Room MAK Design Lab

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection / Exhibition Design: Michael Wallraff / Graphic Design: Atelier Dreibholz

The iconic handmade design classics from the Carl Auböck workshop have been leaving their mark on Austrian design for the past four generations. Some 400 exhibits provided an insight into the great variety of Auböck creations in brass, wood, horn, leather, and natural fibers.

PROUD TO BE PRIDE

4.6.–20.10.2024

MAK Poster Forum

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

To celebrate Pride Month 2024, the MAK presented some 50 posters from its collection on queer themes, from genres including film, theatre, music, and festivals, thus providing an insight into the LGBTIQ+ culture's visual communication.

WILLIAM FORSYTHE

Choreographic Objects

11.7.–18.8.2024

MAK Exhibition Hall, ground floor

A cooperation between ImPulsTanz Festival Vienna and the MAK – Museum of Applied Arts, part of the ImPulsTanz Festival 2024

Coordinator: Antje Prisker, MAK Special Projects

At the center of this extraordinary exhibition on choreographer William Forsythe—presented in cooperation with ImpulsTanz—stood the installation *Nowhere and Everywhere at the Same Time, Nr. 2*, consisting of hundreds of swinging pendulums, that engage visitors' bodies with the exhibition room.

ELEMENTS

Adam Štěch's Perspective on Architectural Details

18.9.2024–2.3.2025

MAK Works on Paper Room

Curators: Adam Štěch, Design and Architecture Theorist, Author and Curator (OKOLO); Rainald Franz, Curator, MAK Glass and Ceramics Collection / Graphic Design: Matěj Činčera, Jan Kloss (OKOLO)

Some 2,500 photographs from over 40 countries by Prague design and architecture theorist, author, and curator Adam Štěch invited visitors on a unique photographic journey through decorative and functional elements of outstanding Modernist architecture.

AUT NOW

100 × Austrian Design for the 21st Century
18.9.2024–18.5.2025

MAK Contemporary

Curatorial Team: Vandasye (Georg Schnitzer, Peter Umgeher); Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection; Marlies Wirth, Curator, Digital Culture and MAK Design Collection; Assistance: Felix Kofler, MAK Design Collection / Exhibition Design and Graphic Design: Vandasye

100 objects, 100 designers, 25 years, 25 categories, 1 country: featuring some especially remarkable design solutions, *AUT NOW* provided a diversified overview of the variety and innovative power of Austrian product design from 2000 to the present.

Cod.Act: *πTon & πTon/2*
31.10.–1.12.2024

MAK Columned Main Hall
MAK Forum

In cooperation with Wien Modern

Coordination: Katharina Egghart, MAK Special Projects; Kira David, Wien Modern

In cooperation with Wien Modern, the MAK extended an invitation to the Vienna premiere of the award-winning Swiss artist duo Cod.Act's sound installations. The sound sculptures *πTon* and *πTon/2* unfolded their autonomous fluctuations to the accompaniment of an impressive musical score.

100 BEST POSTERS 23

Germany Austria Switzerland
30.10.2024–16.3.2025

MAK Poster Forum

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

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

For the 19th time the MAK presented outstanding poster design from Germany, Austria, and Switzerland, showcasing aesthetic design trends in the public sphere.

BLOCKCHAIN:UNCHAINED

New Tools for Democracy

20.11.2024–17.8.2025

MAK Gallery

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection / Assistance: Felix Kofler, MAK Design Collection / Concept and Design: Katja-Anna Krug, Max Kure, Leo Mühlfeld, Anton Posch (Design Collective Gemeinde-Bau)

Developed in cooperation with the interdisciplinary design collective Gemeinde-Bau, this exhibition communicated in an intuitive and exemplary manner how blockchain technology and DAOs (Decentralized Autonomous Organizations) can be used to realize communal visions of the future.

PECHE POP

Tracing Dagobert Peche in the 21st Century

11.12.2024–11.5.2025

MAK Exhibition Hall, ground floor

Guest Curator and Exhibition Design: Claudia Cavallar / MAK Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive / Graphic Design: Bueronardin

Dagobert Peche (1887–1923) virtually blew apart the stylistic idiom of the Wiener Werkstätte (WW). After more than a quarter of a century, the MAK dedicated a major exhibition to this visionary and *enfant terrible* of the WW. 700 exhibits presented Peche's inimitable cosmos and explored his fascinating influence on design in the 20th and 21st centuries.

MAK Geymüllerschlössel

(CON)TEMPORARY FASHION SHOWCASE

Florentina Leitner

4.5.–3.11.2024

Curator: Lara Steinhäußer, Curator, MAK Textiles and Carpets Collection / Graphic Design: Atelier Dreibholz

Florentina Leitner (* 1996), the Vienna-born designer who lives in Antwerp, presented her fantastic, floral, feminine, and fun-filled fashion designs in the historical setting of the MAK Geymüllerschlössel.

Josef Hoffmann Museum, Brtnice

Wiener Werkstätte Salesroom 1904 –

A Virtual Experience

3.5.2023–31.3.2025

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

In 2024 too visitors could experience the VR reconstruction of the first Wiener Werkstätte salesroom in the Josef Hoffmann Museum, Brtnice, developed in cooperation with the FILMBÄCKEREI FASOLT-BAKER KG.

International Exhibitions

WIENER WERKSTÄTTE

Arts/Crafts 1903–1932

21.9.2024–26.1.2025

Millesgården Museum, Stockholm

In cooperation with the MAK the Millesgården Museum in Stockholm presented a comprehensive exhibition on the Wiener Werkstätte.

STOFF/WECHSEL [Material/Change]

24.11.2024–31.10.2025

Frauenmuseum Hittisau, Vorarlberg

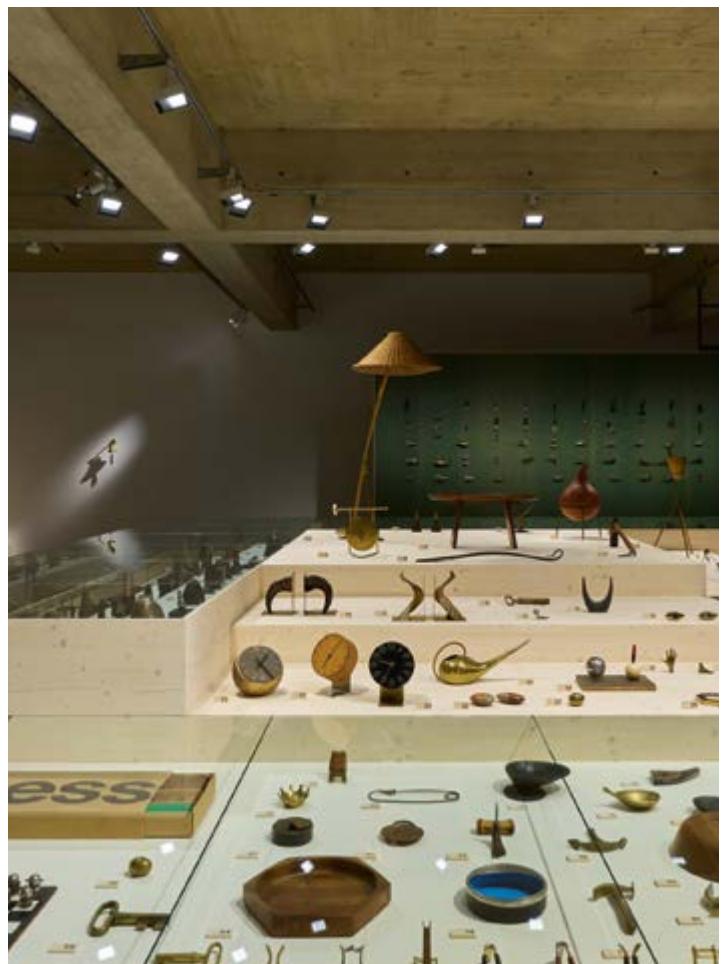
The exhibition is based on the very successful MAK exhibition *CRITICAL CONSUMPTION*, an analysis of consumer behavior and production processes in the fashion industry.



Exhibition view of *ICONIC AUBÖCK: A Workshop Shapes Austria's Concept of Design*,
Carl Auböck II, side basket, 1950, Carl Auböck archive Vienna; Carl Auböck II,
umbrella stand, 1936, Loher collection © MAK/Christian Mendez



Exhibition view of *PROUD TO BE PRIDE* © MAK/Christian Mendez



Exhibition view of *ICONIC AUBÖCK: A Workshop Shapes Austria's Concept of Design*
© MAK/Christian Mendez



Exhibition view of *TROIKA: Terminal Beach* © kunst-dokumentation.com/MAK



Exhibition view of *TROIKA: Terminal Beach* © kunst-dokumentation.com/MAK



Exhibition view of *MY ULLMANN: Living Kineticism. Pictures, Performance, Art in Architecture* © MAK/Christian Mendez



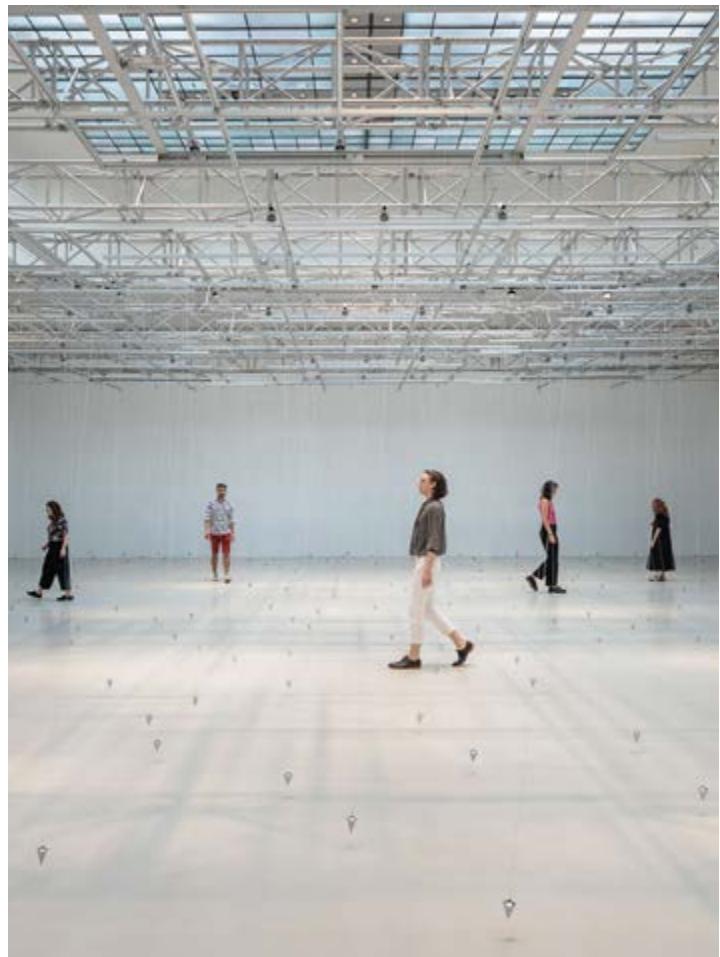
Carlo Graffi and Sergio Musmeci, Villa Gontero, Cumiana, Italy, 1969–1971
© Adam Štěch



Exhibition view of *ELEMENTS: Adam Štěch's Perspective on Architectural Details*
© eSeL.at – Lorenz Seidler



Exhibition view of *WILLIAM FORSYTHE: Choreographic Objects*, a cooperation between ImPulsTanz – Vienna International Dance Festival and the MAK
left: William Forsythe, *City of Abstracts*, 2000 © kunst-dokumentation.com/MAK
right: William Forsythe, *Nowhere and Everywhere at the Same Time*, Nr. 2, 2013
© kunst-dokumentation.com/MAK

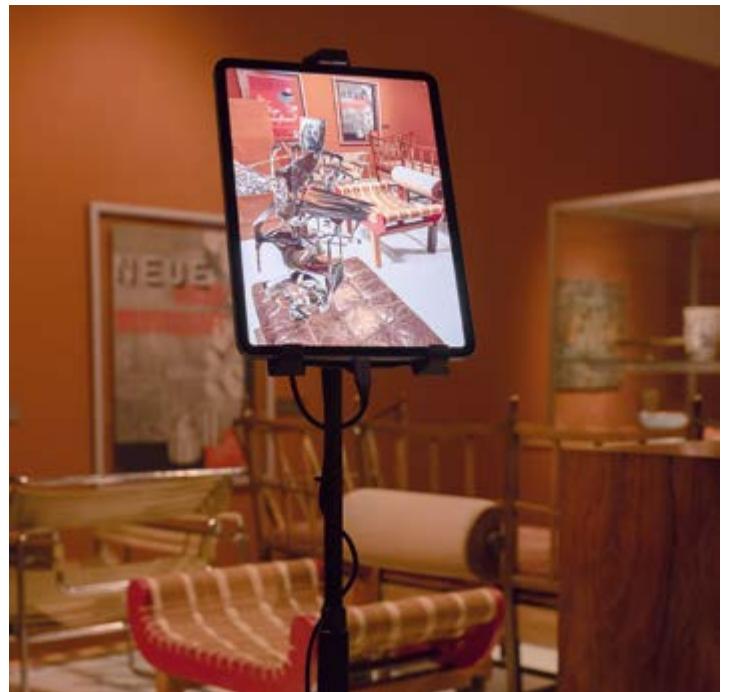




Opening of the exhibition *AUT NOW: 100 x Austrian Design for the 21st Century*
© MAK/APA-Fotoservice/Tanzer



Exhibition view of *AUT NOW: 100 x Austrian Design for the 21st Century*
© kunst-dokumentation.com/MAK



Exhibition view of *TRANSMEDIA 1900*, Patrícia Chamrazová,
Vienna, 2023 © MAK/Nathan Murrell



Exhibition view of *100 BEST POSTERS 23: Germany Austria Switzerland* © MAK/Christian Mendez



Exhibition view of *BLOCKCHAIN:UNCHAINED: New Tools for Democracy*
© MAK/Stella Riessland



Klaus Staech, *Die Mietsache ist schonend zu behandeln und in gutem Zustand zurückzugeben* [The leased property must be treated gently and returned in good condition], Printing: Steidl Verlag, Göttingen, 1983
© Klaus Staech; photo: MAK/Nathan Murrell



Josef Hoffmann Museum, Brtnice, VR reconstruction of the first salesroom of the Wiener Werkstätte, 1904 © FILMBÄCKEREI FASOLT-BAKER KG



Exhibition view of *Cod.Act: πTon & πTon/2* © MAK/Christian Mendez



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





Exhibition view of *VALIE EXPORT: Embodied*. Courtesy of MAK Center for Art and Architecture, photo: Joshua Schaedel

MAK Center for Art and Architecture, Los Angeles

In 2024 the MAK Center for Art and Architecture celebrated its 30th birthday as a focus of experimental and interdisciplinary art and architecture. To mark this occasion, the MAK Center presented six exhibitions and over 30 public events at three iconic locations designed by Austro-American architect R. M. Schindler: the Schindler House, the Mackey Apartments, and the Fitzpatrick Leland House.

The Schindler House staged the exhibition *Entourage*, a dialogue between contemporary architects engaged in critically exploring and developing the role of the human body as architectural benchmark. The highlights of 2024 included the *VALIE EXPORT: Embodied* exhibition, the first solo presentation of this pioneering Austrian artist in Los Angeles since 2001.

The exhibition was accompanied by the performance series *In Their Own Image*, in which Los Angeles artists reacted to EXPORT's groundbreaking exploration of the politics of space and image production.

The MAK Center's *GARAGE EXCHANGE VIENNA-LOS ANGELES* series further fostered intercultural exchange by having Los Angeles artists and Austrian graduates of the Residency Program form creative tandems to produce new works. The cooperations gave rise to *Half-Life* by Katrin Hornek and Brody Albert, as well as *Kathi Hofer and Preserve Bottle Village Committee*. In the Mackey Apartments the MAK Center welcomed two new groups of artists and architects to the Residency Program, including Uwe Brunner, Dominic Schwab, Karl Holmqvist, Michèle Pagel, Kris Lemsalu, Anna-Sophie Berger, Bianca Gamser, and Evan Ifekoya.



Exhibition view of *Entourage*, depicted work by MOS. Courtesy of MAK Center for Art and Architecture, photo: Joshua Schaedel



Exhibition view of *Final Projects: Group LIV*, depicted work by Bianca Gamsler. Courtesy of MAK Center for Art and Architecture, photo: Tag Christof

VALIE EXPORT: Embodied
28.2.-7.4.2024
Schindler House
Curators: Jia Yi Gu with
Seymour Polatin

Final Projects: Group LIV
7.-10.3.2024
Mackey Apartments and Garage Top

GARAGE EXCHANGE:
Kathi Hofer and Preserve
Bottle Village Committee
23rd edition of the
GARAGE EXCHANGE VIENNA—
LOS ANGELES exhibition series
18.4.-16.6.2024
Mackey Garage Top

Entourage
22.6.-15.9.2024
Schindler House
Curator: Jia Yi Gu

Final Projects: Group LV
29.8.-2.9.2024
Mackey Apartments and Garage Top

GARAGE EXCHANGE:
Half-Life
24th edition of the
GARAGE EXCHANGE VIENNA—
LOS ANGELES exhibition series
12.9.-8.12.2024
Mackey Garage Top

"Beyond the privilege of residing in such an iconic place and in such a remarkable location, for me the true virtue of the Schindler Residency lies in something less tangible yet immensely valuable: time, solitude, and focus. These are rare luxuries in both architectural and artistic careers—often overlooked or simply unaffordable. The residency creates an environment where this kind of deep engagement becomes possible, not only through the space itself but also through the support of the team on site."

Uwe Brunner
MAK Schindler Scholar 2024,
Group LV

Facts and Figures

40%

increase over 2023
in income from rentals

104

volunteers, of whom:
38 MAK Volunteers
66 (young)MAK members

11,850

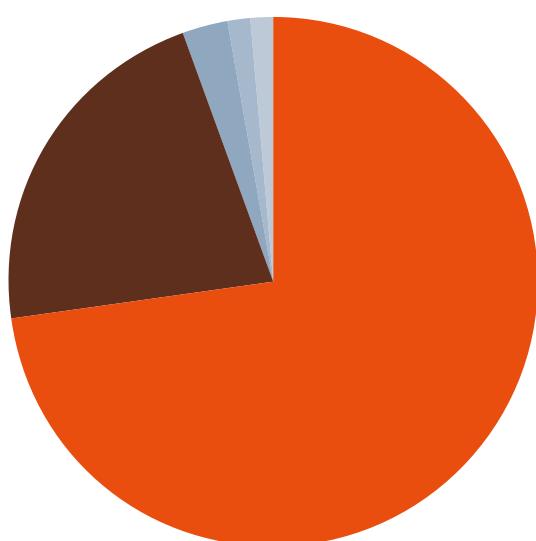
donations of individual objects
and 5 larger collections

122%

increase over 2023
in income from online tickets

Income: 16,051

(in €K)



● 11,707
basic remuneration

● 3,490
sales revenue (admissions,
education, rentals, leasing,
sponsoring)

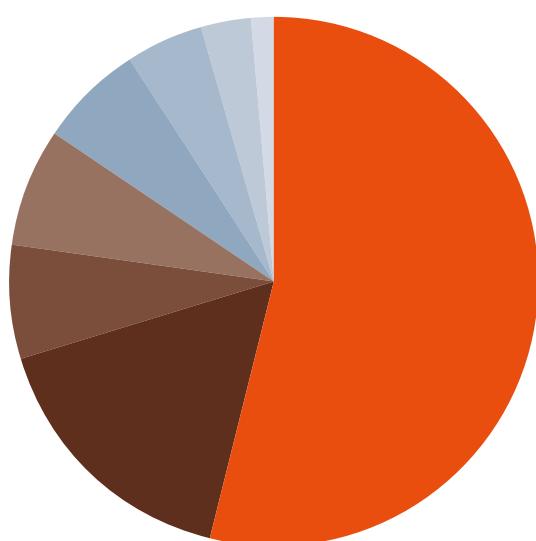
● 412
subsidies

● 228
other income

● 214
donations

Expenditure: 15,663

(in €K)



● 8,483
staff costs

● 2,558
other operational costs
(incl. reversal of investment
grants)

● 1,071
exhibition costs
(incl. advertising and
accompanying program)

● 1,126
external personnel costs

● 1,000
maintenance, research,
education, and PR costs

● 758
amortization of fixed assets

● 457
profit center and publication

● 210
acquisitions for the
collection

155

employees,
of whom:

- 20 Collection and Depot
- 13 Library and Reading Room
- 9 Conservation
- 10 Exhibitions, Publication Management, and Loans
- 11 Marketing, Press, Tourism, Rentals, and Events

- 9 Digital MAK, 3D-Digitalization, and Repro
- 5 Education and Outreach
- 25 Facility Management and Security
- 27 Visitor Service
- 6 Finance and Personnel
- 4 IT
- 10 MAK Design Shop
- 6 Management and Directors' Office

208

members of the
MAK Art Society (MARS)

3.455

hours of work by
MAK Volunteers

51

rentals

73

fire extinguishers refilled
with fluorine-free foam

7

fire doors renewed

200

meters of piping laid
for an AC project

26

mowings of the
MAK KUNSTRASEN [ARTificial Turf]

663

Swifties in the MAK

76

MAK-inspired motifs
on 350 Swarovski flowers

MAK Organizational Structure 2024



Staff

Anna Adamek	Sereste Samanta Hai	Walther Merk	Carlotta Schiller
Jon Agolli	Eleonora Harlova	Christian Michlits	Timo Schmuck
Ijaz Ahmed	Maria Harman	Nicole Miltner	Susanne Schneeweiss
Adel Aly	Olivia Harrer	Teresa Mitterlehner-Marchesani	Barbara Schneider
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