

Annual Program 2023

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FOLDS

Central Space of the MAK Design Lab, 1.2.–21.5.2023
Curator: Mio Wakita-Elis, Curator, MAK Asia Collection

For thousands of years, folds have been a design element in both the applied and fine arts. And as a natural marker of the passing of time, folds—or wrinkles—are also a feature of the human body. The MAK exhibition *FOLDS* traces the multidimensional nature of this phenomenon using 90 objects—for the most part from the MAK's own collection—that reveal the aesthetic, corporeal, philosophical, and cultural dimensions of folds from a range of perspectives encompassing the history of design, culture, and ideas, as well as cultural anthropology. Conceived both transregionally and transmedially, the exhibition presents an extremely diverse range of objects—from textiles and works made of paper, and from furniture to paintings—alternating as it does so between two contrasting thematic fields.



Katsushika Hokusai, "The Ghost of Oiwa" (detail)
from the series *One Hundred Ghost Stories*, Japan, 1831/32
© MAK/Georg Mayer

BIRKE GORM: dead stock

MAK Gallery, 1.2.–25.6.2023
Curator: Marlies Wirth, Curator, Digital Culture
and MAK Design Collection

The collecting of discarded material is a key aspect defining Birke Gorm's entire oeuvre. The exhibition title, *dead stock* alludes to the English term for any excess good or material that is broken, obsolete, or no longer fit to be sold and hence deemed to be "dead" material in a capitalist system. By reappropriating domestic work processes—unpaid forms of labor that throughout history have predominantly been assigned to women—the artist highlights the enormous potential embodied in the production and circulation of quotidian items to destruct patriarchal gender hierarchies. The nine handmade sculptures in *dead stock* are symbolic representations of the value of material and labor in the context of gender roles and equality.



Installation view *girl anachronism*,
Vestjyllands Kunstpavillon, Denmark, 2022
© Jacob Friis-Holm Nielsen

SONJA BÄUMEL: ENTANGLED RELATIONS— ANIMATED BODIES

Official Austrian contribution to the 23rd Triennale di Milano International Exhibition 2022

MAK Forum, 1.2.–30.4.2023

Curator: Marlies Wirth, Curator, Digital Culture and MAK Design Collection

The performative and multi-sensory installation *ENTANGLED RELATIONS—ANIMATED BODIES* by artist Sonja Bäümel aims to stimulate cultural imagination through the potential of microorganisms. It seeks to change our perception of the boundaries of the human body and explores what the microbial paradigm shift may mean for the boundaries between living beings. The installation explores the vital relationships, entanglements and interconnections between our bodies and the microbes that inhabit them, inviting visitors to imagine, observe, and understand what it might mean to live in a more-than-human world.

Commissioned by the MAK and funded by the Federal Ministry of Arts, Culture, Public Service and Sport of the Republic of Austria *ENTANGLED RELATIONS—ANIMATED BODIES* was the Austrian contribution to the 23rd Triennale Milano *Unknown Unknowns: An Introduction to Mysteries* (Milan, 15.7.–11.12.2022).



Installation view of the Austrian Contribution *ENTANGLED RELATIONS—ANIMATED BODIES* to the 23rd Triennale di Milano International Exhibition, an installation by Sonja Bäümel, commissioned and curated by the MAK - Museum of Applied Arts, Vienna
© Gianluca Di Iorio/MAK

HELP YOURSELF: Julius Deutschbauer— 30 Years of Poster Design

MAK Works on Paper Room, 29.3.–6.8.2023

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

For 30 years Julius Deutschbauer has been unsettling Vienna's cityscape with his self-commissioned posters. Did you know how close wit, irony, and provocation can be? Deutschbauer gives us the answer. The MAK is presenting all 210 posters from the past three decades in a compact show. As a constant observer of social developments, Deutschbauer always shows himself, looking seriously into the camera, with texts and comments on exhibitions, performances, festivals, and even political content. In a specially arranged "cozy corner" of the Works on Paper Room, Deutschbauer, the performing artist, offers insight into his "Library of Unread Books," which has travelled widely and has constantly been expanded since 1997, with a wide variety of performative events.



Julius Deutschbauer, *Plakatieren verboten!* [Posters prohibited!], 2008
© Katharina von Wilcke



Julius Deutschbauer, *Asozial Closeness*, 2020
© Andrea Maurer

LILI REYNAUD-DEWAR. Rome, 1er et 2 novembre 1975

MAK Direktion, 29.3.–6.8.2023

Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

Using performative scenarios, Lily Reynaud-Dewar (* 1975) comments on private and public space. She translates images of the individual and the collective into different choreographies. Her project *Rome, 1er et 2 novembre 1975*, presented at the MAK Direktion, extends the queer narrative between body and space to include the political dimension. The four-part multimedia video installation refers to the events of the night of 1st and 2nd November 1975, when the poet and experimental filmmaker Pier Paolo Pasolini was murdered near Rome. Reynaud-Dewar restages excerpts from a film and an interview with actors from the art scene—artists, theoreticians, curators, collectors, and students such as Verena Dengler, Diedrich Diederichsen, and Marina Faust.



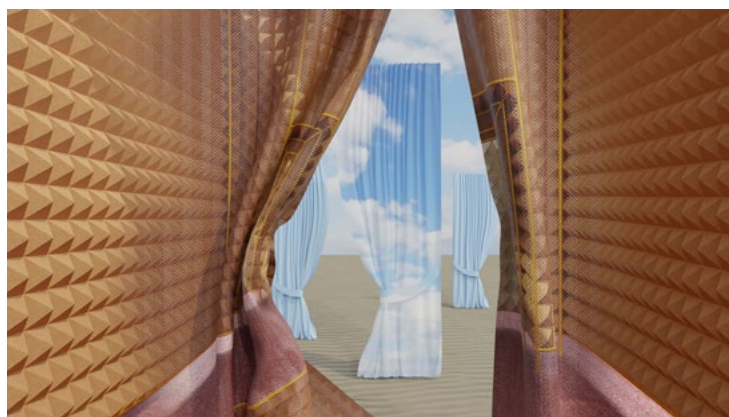
Lili Reynaud-Dewar, Film stills from *Rome, 1er et 2 novembre 1975*, 2019–2021
© Lili Reynaud-Dewar

/imagine: A Journey into The New Virtual

MAK Exhibition Hall, 10.5.–10.9.2023

Curators: Marlies Wirth, Curator, Digital Culture and MAK Design Collection; Bika Rebek, Researcher and founder, Some Place Studio

Digital technologies are changing our cultural, social, political, and aesthetic understanding of how we shape, experience, and navigate space. Their rapid dissemination and widespread accessibility has changed not only the conceptualization and design process of designers and architects, but also how they communicate and convey their ideas to a large, international audience. With the exhibition */imagine: A Journey into The New Virtual*, the MAK presents an international spectrum of contemporary positions that deal in different ways with architecture and urban planning in virtual space and the associated social, ecological, political, and infrastructural effects. Their utopian, critical, futuristic, and playful design strategies form the basis for new narratives, perspectives, and possibilities for action in virtual space that can continue into physical reality.



Space Popular, *The Fabric of Civic Teleportation*, 2021
© Space Popular



Leah Wulfman, *My Mid Journey Trash Pile*, 2022
© Leah Wulfman

ROSEMARIE CASTORO: Land of Lashes

MAK Contemporary, 24.5.–1.10.2023
Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

Land of Lashes, the first solo exhibition on New York artist Rosemarie Castoro (1939–2015) in Austria, expands the fields of sculpture, painting, and performance. With her conceptual way of working, Castoro interpreted sculpture in her space of action and wrote her own narrative in the context of minimal art, post-minimal art, conceptual art, and feminism. She was active in the circle of Carl Andre (married 1964–1970), Donald Judd, and Agnes Martin, found inspiration in modern dance, and worked with the choreographer Yvonne Rainer. Castoro experimented with surreal connotations and fluid gender roles, and responded artistically to the time of social and political upheaval and discourse in the 1960s and 1970s.



Rosemarie Castoro, Self-portrait, New York, 1970
© The Estate of Rosemarie Castoro, Courtesy of Thaddaeus Ropac,
London, Paris, Salzburg, Seoul

FOCUS ON COLLECTING 9: woom bikes

MAK Forum, 24.5.–6.8.2023
Curator: Marlies Wirth, Curator, Digital Culture
and MAK Design Collection

As part of the FOCUS ON COLLECTING series, the MAK presents children's bicycles from the woom *ORIGINAL* series as well as a woom *NOW* bicycle, new additions to the Design Collection. The children's bicycles from the Austrian company woom Ltd., which have won numerous international design awards, are an example of entrepreneurial spirit and visionary industrial design that embodies ergonomics, sustainability, and environmentally friendly mobility.



woom 2, red, 2020
© woom GmbH



Woom founder Christian Bezdeka hands over a bike
to Lilli Hollein, MAK General Director and Artistic Director
© Wolfgang Bohusch

GLITZ AND GLAMOR: 200 Years of Lobmeyr

MAK Exhibition Hall, 7.6.–24.9.2023

Guest Curator: Alice Stori Liechtenstein

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

Since 1823, the Viennese glass manufacturer J. & L. Lobmeyr has stood for artistic, masterfully executed glasses, drinking services, chandeliers, and decorative objects of fine dining. Over the course of six generations, the Lobmeyr family has managed to combine tradition with innovation and to shape glass design far beyond the borders of Austria with designs by creative minds such as Theophil Hansen, Josef Hoffmann, Adolf Loos, Lotte Fink, Marianne Rath, Michael Anastassiades, Max Lamb, POLKA, Martino Gamper, and Sebastian Menschhorn. On the occasion of its 200th anniversary, the MAK, which can look back on a long-standing connection with the glassmaking dynasty, is honoring J. & L. Lobmeyr with an exhibition that makes the unbelievable variety of the objects tangible. In the exhibition design, an aspect that is often perceived only intuitively will be formative: J. & L. Lobmeyr's deep understanding of the interplay of light and shadow. The anniversary exhibition plays with the optical charms that Lobmeyr glass unfolds when placed in light.



Carafe from the Imperial Service, Design: Josef von Storck, 1871
© MAK/Georg Mayer

THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"

Central Space MAK Design Lab, 28.6.–22.10.2023

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

On the occasion of the 150th anniversary of the Vienna World Fair 1873, the special exhibition highlights a critical aspect of this internationally prestigious show: the "Orient" as a construct of 19th century Orientalism at the Vienna World Fair. With a focus on Egypt and Japan, which were often assigned to the "Orient" according to the understanding of cultural geography of the time, different facets of this phenomenon are shown. A close look at the, from today's perspective, unusual composition of the countries and at the "inner workings" of the enthusiasm for the Orient during the World Fair in Vienna reveals the complexity of Orientalism in Vienna in the late 19th century.



Egyptian building group and Japanese garden,
[Viennese Photographers Association], Vienna, 1873
© MAK

CRITICAL CONSUMPTION

MAK Gallery, 30.8.2023–8.9.2024

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

Fashion reflects the aspect of consumerism like hardly any other field, as it satisfies the constant desire for novelty and the rapid change that comes with it. *CRITICAL CONSUMPTION* focuses on our fashion consumption, which can stand paradigmatically for the consumption of the capitalist society of the Global North, and sheds light on the significance of textiles from the beginning of modernity to our globalized throwaway society today. Textile objects and artistic positions are shown—against the background of questions such as “What is the value of our clothing?” or “Who can even afford to refuse consumption?”



Marie Bosch, Cloth sampler with polychrome embroidery, 2nd half of the 19th century
© MAK/Branislav Djordjevic



Detail of a portrait of Joseph-Marie Jacquard, inventor of the punch card-based Jacquard loom, woven in silk, 19th century
© MAK/Branislav Djordjevic

FOCUS ON COLLECTING 10: Textile Objects from the Berta and Bernard Rudofsky Collection

MAK Forum, 30.8.–12.11.2023

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

A selection of textiles donated to the MAK from the estate of Berta Rudofsky (1905–1988) provide an opportunity to trace her life with the architect, designer, and cultural theorist Bernard Rudofsky. The latter curated the first fashion exhibition at the New York MoMA in 1944, was successful as a cultural and fashion theorist, and active as a textile, sandal, and fashion designer. Berta herself also sometimes transformed her husband's textile ideas into reality. The exhibition focuses, among other things, on parallels and differences between Berta's personal wardrobe and Bernard's designs and theories.



Dress owned by Berta Rudofsky, after 1960
© MAK/Branislav Djordjevic

GERTIE FRÖHLICH: (In)Visible Pioneer

MAK Works on Paper Room and MAK Direktion,
13.9.2023–3.3.2024

Curator: Kathrin Pokorny-Nagel, Head, MAK Library
and Works on Paper Collection/Archive, in creative collaboration
with Marieli Fröhlich

The artist Gertie Fröhlich (1930–2020) was in the background and yet still the focal point of the activities of the Viennese avant-garde. While studying at the Academy of Fine Arts, she made contact with young artists of all disciplines, became the “moving spirit” of the Galerie nächst St. Stephan [Gallery near St. Stephan’s Cathedral], and her apartment at Sonnenfelsgasse 11 was soon a meeting place for creative people such as Wolfgang Hollegga, Martha Jungwirth, Peter Kubelka, Markus Prachensky, Arnulf Rainer, and Gerhard Rühm. In 1964 she gave the Austrian Film Museum its distinctive corporate design, the Zyphius. In 1987 she took part in André Heller’s Luna Luna project with a ginger-bread booth. The MAK presents Gertie Fröhlich as a “Gesamt-kunstwerk” [a total work of art]: artist, craftswoman, Eat-Art activist, graphic designer, and influential networker of Viennese post-war modernism.



Gertie Fröhlich, 1970
© Marieli Fröhlich

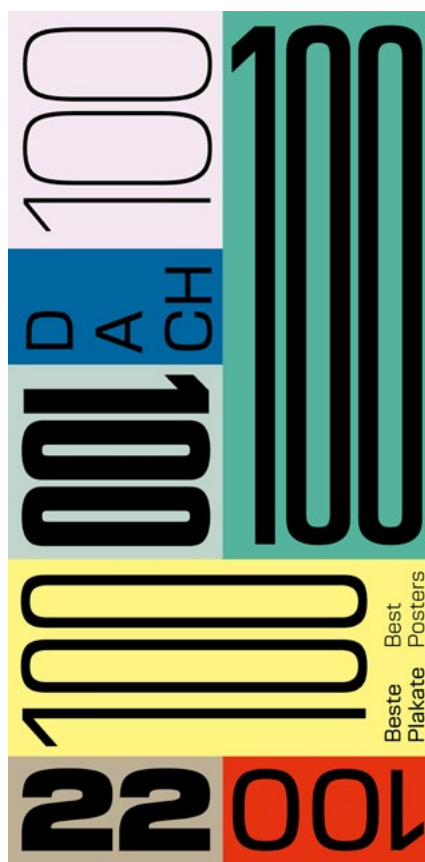
100 BEST POSTERS 22: Germany Austria Switzerland

MAK Design Lab, 27.9.2023–3.3.2024

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

With the presentation of the competition *100 BEST POSTERS 22: Germany Austria Switzerland*, the MAK once again explores the question of how culture, politics, trends, and design are consolidated in poster design. The posters continue to impressively demonstrate that they can be more than just banal advertising spaces and provide answers to the question of the relevance of the printed poster.

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



studio lindhorst-emme+hinrichs, key visual for the competition 2022
© 100 Beste Plakate e. V./studio lindhorst-emme+hinrichs

WONG PING

MAK Contemporary, 25.10.2023–31.3.2024
Curator: Marlies Wirth, Curator, Digital Culture
and MAK Design Collection

In his animated films and installations, Hong Kong-based artist Wong Ping, born in 1984, stages absurd, often lewd narratives that speak to our deepest desires, fantasies, and suppressed feelings. The colorful and childlike aesthetic in Wong's videos creates a light-hearted, humorous, and accessible approach to the protagonists' deep psychological issues. Wong's themes of social isolation and social failure are partly derived from his life in Hong Kong. His parables are razor-sharp in their criticism, pose existential questions, and with their disarming honesty on the borderline between shock and humor, force viewers to reconsider their internalized norms of decency.

The MAK will show the artist's first solo exhibition in Austria.



Wong Ping, Film still from *Sorry for the late reply*, 2021, Courtesy of the artist,
Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong/Shanghai
© Wong Ping

STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix (1893–1967)

Central Space MAK Design Lab, 22.11.2023–21.4.2024
Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection
and Wiener Werkstätte Archive

Around 1914 Felice Rix designed her first works for the Wiener Werkstätte (WW). At that time, she was studying at the Kunstgewerbeschule [School of Arts and Crafts] under Josef Hoffmann, who had founded the WW in 1903 and often invited his students to collaborate. Until the dissolution of the WW in 1932, Rix provided hundreds of drawings, mainly for fabric patterns, but also for wallpaper, embroidery, enamel work, fashion and home accessories, toys, and graphic artwork. The exhibition presents a broad cross-section of the oeuvre of Felice Rix, who established herself as one of the most remarkable artists of the WW with her highly poetic, independent style. In her second home, Japan, she also succeeded as a university professor and founder of her own designer institute.



Felice Rix, Cigarette case, 1929
© MAK/Tamara Pichler



Felice Rix, Photo: anonymous, ca. 1925
© MAK

FABRIC OF COMMUNITY: Textiles and Ceramics in Contemporary Art

MAK Exhibition Hall, 13.12.2023–28.4.2024
Curators: Bärbel Vischer, Curator, MAK Contemporary
Art Collection; Antje Prisker, Special Projects

The intermedial potential of textiles and ceramics connects material, aesthetics, and society against the backdrop of the avant-garde. At the same time, the archaic materials are perceived in their haptic quality. Starting with craft processes such as embroidery, knotting, weaving, and molding, the interfaces between visual and applied art also include architecture, music, and digital space. The parameters of production are reflected in ateliers, workshops, and interdisciplinary synergies. Textiles and ceramics mediate themselves as cultural carriers of communities and are inscribed in economic and political systems that lead to revolutions. In the MAK exhibition *FABRIC OF COMMUNITY: Textiles and Ceramics in Contemporary Art* questions of appropriation, feminist, and queer contexts meet with a dynamic in which different narratives are mirrored in each other.

With Geta Brătescu, Gelatin, Ann Muller, Rosemarie Trockel, Ingrid Wiener, among others.



Ingrid Wiener, *Dr. Müller's Kabelfrühling*, [Dr. Müller's Cable Spring],
2009–2010, Courtesy of Charim Galerie
© Georg Petermichl

(CON)TEMPORARY FASHION SHOWCASE

The (CON)TEMPORARY FASHION SHOWCASE launched in 2022 at the MAK Geymüllerschloß is entering its second season. In exhibitions, the series combines fashion design with art which deals with clothing and dressing. Thematically related discussions and event programs are organized on selected weekends. The aim of the series is to provide a venue for experimental and performative formats, to open a seasonal and regular forum for fashion enthusiasts, and at the same time to initiate public discourse. In 2023, two exhibitions dedicated to fashion and its critical potential will take place, inviting us to "think through fashion."



MAK Branch Geymüllerschloß, Exterior view
© Peter Kainz/MAK



MAK Exhibition View, *(Con)temporary Fashion Showcase: Julia Koerner, 2022*,
MAK Geymüllerschloß
© MAK/Georg Mayer

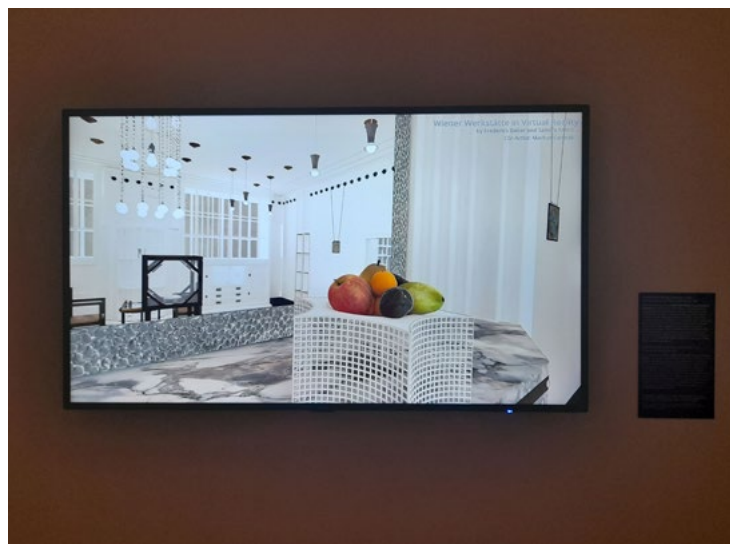
Wiener Werkstätte Salesroom 1904 – A Virtual Experience

3.5.–29.10.2023

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

The annual exhibition in the Josef Hoffmann Museum Brtnice presents a VR reconstruction of the first sales room of the Wiener Werkstätte, developed with the FILMBÄCKEREI FASOLT-BAKER KG. Designed by Josef Hoffmann and Koloman Moser, this sales room was located in the commercial building at Neustiftgasse 32–34 as of 1904 and was used until the company went bankrupt in 1932. Numerous pictures and objects from the period of the Wiener Werkstätte have been preserved, and these served as models for the virtual reconstruction of the room.

The VR reconstruction was financed with funds from the European Union (INTERREG V-A Austria – Czech Republic program) and is part of the ATCZ264 – JH Neu digital/Nově digitální project.



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



Josef Hoffmann Museum, Brtnice
© Kamil Till

ALEX KATZ

Schindler House, 15.2.-12.3.2023
Curators: Jia Yi Gu and Gavin Brown

The starting point of the *ALEX KATZ* exhibition is intimate studies of the artist, including photos of his model, which he cut up and processed into so-called "splits." The haunting, large-scale portraits, inspired by Manet's images of women wearing hats in the sun as well as the low-budget aesthetic of Fassbinder's film *Beware of a Holy Whore*, capture fleeting everyday scenes.



Alex Katz, *Sunrise 12*, 2021
© Alex Katz/VAGA at Artists Rights Society (ARS),
NY Courtesy of the artist and Gladstone Gallery

FINAL PROJECTS: Group LII

Mackey Apartments and Garage Top, 9.-12.3.2023

FINAL PROJECTS LII presents works by Melanie Ebenhoch, Louise Morin, Cathleen Schuster, and Marcel Dickhage. The exhibition marks the culmination and conclusion of the 52nd edition of the Artists and Architects-in-Residence Program at the Mackey Apartments.



Melanie Ebenhoch, *Satan in Skirts*, 2021
Interconti Wien, Copyright and courtesy of the artist
© kunstdokumentation.com



Louise Morin, *Suzuki Table*, 2022
Private Client, Copyright and courtesy of the artist
© Alizée Patton

SEEKING ZOHN

Schindler House, 1.4.-23.7.2023

Guest Curators: Tony Macarena (Lorena Canales and Alejandro Olávarri) and Mimi Zeiger

SEEKING ZOHN is about locating and measuring the geographic conditions in the three cities of Vienna, Los Angeles, and Guadalajara (Mexico) using the media of architecture and photography, which interact with each other. The exhibition shows several public buildings designed by architect and civil engineer Alejandro Zohn from the late 1950s to the 1970s from the perspective of contemporary architectural photographers. *SEEKING ZOHN* is conceived by Mexico City-based queer duo Tony Macarena (Lorena Canales and Alejandro Olávarri) and the Los Angeles-based architecture critic and curator Mimi Zeiger.



Fabien Cappello, *Frutero No.3, Objetos de Hojalata Para El Hogar*, 2022
© Rodrigo Álvarez

GARAGE EXCHANGE: Kerstin von Gabain and Ellen Schafer

Mackey Garage Top, 8.6.-6.8.2023

The 22nd edition of *GARAGE EXCHANGE VIENNA - LOS ANGELES* presents new works by Vienna-based artist Kerstin von Gabain and Los Angeles-based artist Ellen Schafer. Von Gabain's installations and sculptural interventions are often created using found and neglected materials. The newly developed project, which works with methods of appropriation and redesign, condenses into an architectural installation with unexpected moments.



Kerstin von Gabain, Installation view of *NADA HOUSE*, 2022
© Cary Whittier



Kerstin von Gabain with Ivan Pérard, Installation view of *Dark Euphoria*, VIENNA BIENNALE 2021
© kunstdokumentation.com/MAK

FINAL PROJECTS. Group LIII

Mackey Apartments and Garage Top, 7.-10.9.2023

FINAL PROJECTS LIII presents works by Simona Ferrari, Céline Brunko, and Philipp Fleischmann. The exhibition marks the culmination and conclusion of the 53rd edition of the Artists and Architects-in-Residence Program at the Mackey Apartments.



Metaxia Markaki and Simona Ferrari, *Landscape In-Between*, 2020
© Metaxia Markaki and Simona Ferrari



Philipp Fleischmann, Installation view of *Two Film Sculptures*, Wonnerth Dejaco, 2021
© Wonnerth Dejaco and the artist, Photo: Peter Mochi

PRINT READY DRAWINGS

Schindler House, 30.9.2023–5.2.2024
Guest Curator: Sarah Hearne

PRINT READY DRAWINGS shows the materiality and fascinating world of architectural drawing, on illustration boards originally intended for photography and printing. Materials such as X-Acto knives, correction fluid, Letraset transfer sheets, technical pens, and various types of adhesive tapes and glues that were important to graphic culture are used in the exhibition. *PRINT READY DRAWINGS* explores how these materials have changed perceptions of craft, signature, and techniques in architectural drawing. The exhibition is supported by the Getty Foundation's Paper Project

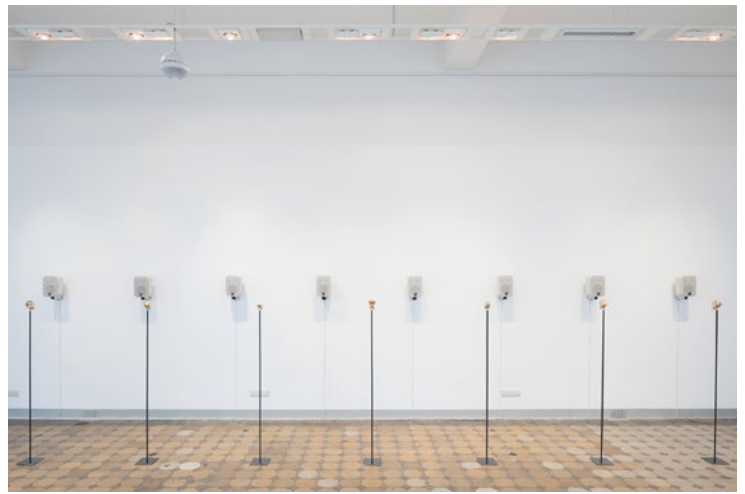


Office of Charles and Ray Eames, „Artwork for film *Powers of Ten*“, 1977
Courtesy of Library of Congress © Eames Office

GARAGE EXCHANGE: Christian Kosmas Mayer and N.N.

Mackey Garage Top, 2.11.2023–23.1.2024

The 21st edition of *GARAGE EXCHANGE VIENNA – LOS ANGELES* presents new works by the Vienna-based artist Christian Kosmas Mayer and an artist of his choice from Los Angeles. The central theme of the project is the historical reappraisal of a historically significant oak tree that stood for 86 years in the backyard of the childhood home of high jumper Cornelius Johnson in Los Angeles. The project, which combines a wide range of disciplines including photography, sculpture, literature, and music, deals with questions of memory, the preservation of memory, and rediscovery.



Christian Kosmas Mayer, Installation view of *Maa Kheru*, Altana Galerie, Dresden, 2019
© Adrian Sauer



Christian Kosmas Mayer, Installation view of *If you love life like I do*, Altana Galerie, Dresden, 2019
© Adrian Sauer

JOSEF HOFFMANN: Beyond Beauty and Modernity

Royal Museums of Art and History, Brussels,
6.10.2023–14.4.2024

The MAK exhibition *JOSEF HOFFMANN: Progress Through Beauty* (MAK Exhibition Hall, 15.12.2021–19.6.2022), curated by Christian Witt-Döring, Rainald Franz, and Matthias Boeckl, provided the first comprehensive overview of Josef Hoffmann's entire oeuvre, and will form a basis for the first comprehensive exhibition of Hoffmann's work in Belgium in 2023. With *JOSEF HOFFMANN: Beyond Beauty and Modernity*, the Art & History Museum prioritizes objects and designs that are intended to deepen the understanding of Hoffmann, especially with regard to his activities in Belgium, where he built, among other things, the Palais Stoclet in Brussels and cultivated relationships with Belgian architects and designers. The curatorial selection is made in close consultation with the MAK, which also acts as the main lender to the exhibition.



Josef Hoffmann, Reconstruction of the *Boudoir d'une grande vedette*
[Boudoir for a Big Star], Paris World's Fair, 1937
© MAK

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