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## **Openness—Attitude—Education—Diversity— Change of Perspective:**

### **MAK General Director Lilli Hollein provides insight into her visions for the MAK and the 2022 program**

“I believe in the MAK’s integrative power, in its function as a moderator of social processes. This museum displays many things that have a place in people’s everyday lives. This makes it a democratic place, a museum with great accessibility,” says Lilli Hollein, General Director of the MAK, at the annual press conference on 18 January 2022.

Since she took on the position of General Director on 1 September 2021, openness—attitude—education—diversity—change of perspective have stood for her visions, plans, and the future positioning of the MAK, the implementation of which is already being worked on intensively by the entire MAK team and which is also clearly reflected in the 2022 program. Hollein’s explicit wish is to open the MAK, which is anchored in the past, present and future with its interdisciplinary, intercultural content, to a broad, diverse audience.

## **Openness**

By being more visible, brighter, more open, and more present in terms of its perception in the city, the MAK should attract more people and win them over to the museum’s themes. Signals for an open and welcoming atmosphere also become visible in and around the building; initial plans to make areas such as the garden or the Columned Main Hall accessible to the public are currently being evaluated—with the aim of removing often perceived barriers to entry and also opening the MAK to new visitors.

“The MAK should mean something to many people,” says Lilli Hollein. An increasing number of visitors should develop an emotional connection to the museum. A connection that goes beyond the physical visit. The MAK should be loved not only as an institution, but also because of its creative, artistic, and socially relevant themes and the way in which it involves its visitors. With their commitment, the MAK Volunteers, the (young)MAK, the friends’ associations MARS, IFMAK and Circle, and all other supporters and sponsors of the museum are already making a valuable contribution, which the museum will continue to build on in the future.

The openness is also noticeable on the inside. The imposing former Director’s Office will henceforth be available as an exhibition, discourse, and performance space. Since Lilli Hollein became the director, it has already been used several times as a new multifunctional event space, for example on the occasion of the 150th anniversary of the “Ferstel Wing.” The present has thus taken a central place in the middle of the building.

**Museum für  
angewandte  
Kunst**

**Museum of  
Applied Arts**

**Stubenring 5  
1010 Wien**

**MAK.at**



On 18 January, at the same time as the MAK annual press conference, the first intervention in the MAK DIREKTION opens: *RELAX*, another, in this case pandemic-dystopian, version of the Loos American Bar project by Christoph Meier, Ute Müller, Robert Schwarz, and Lukas Stopczynski. The General Director's offices are now located one floor higher, in the area where the other MAK offices are located, thus facilitating internal exchange.

Opening up communication with the outside world is also a key concern for Hollein, and part of this process is the revision of the visual identity, which has already begun. In the future, this will be characterized by Bueronardin, which the jury decided on in the course of a selection process. The new corporate identity also enables a stronger presence and a clear dynamization of the museum's appearance in the digital space.

Another goal is the opening and expansion of the building into the urban space via the axes around the building. For example, there are plans to once again make use of the Stubenbrücke together with Kunst im öffentlichen Raum Wien (KÖR) and thus to strengthen the museum's connection with the third district/Wien Mitte on the other side of the Vienna River. In addition, the area surrounding the neighboring University of Applied Arts Vienna and the scientific institutions of the Postal Savings Bank are to be made to appear more open and at the same time more connected.

## Attitude

The desired increased self-reflection as an attitude manifests itself not least through the position for museology and critical museum practice anchored for the first time in the organizational chart. As an outstanding museum in international comparison, it is important to analyze and question the approaches in museum work and to find contemporary definitions as well as forms with regard to the collection, exhibitions, and their mediation.

Today, the profile of a museum of applied arts is sharpened by its scientific staff, who are actively involved in current discourse and therewith contribute to the continuous development of the institution.

Drawing on the founding idea of the museum with its exemplary sample collection, the MAK also assumes its responsibility to set an example when it comes to design. The museum sees itself as an essential counterpart for designers and as an open-minded client that explicitly integrates a young scene and yet is still open to all generations of artists—from digital art to the examination of the classical media of applied art.

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For years, artists and designers have been forging ahead on urgent socio-political issues and those of the Anthropocene and have been fighting for their importance to be recognized. The MAK stands for making them visible and giving them a voice, for being a platform that increases attention. The museum is an ally: It treats artists with appreciation and, in a time of increasing hostility towards art and artists, it stands behind with a clear stance.

The events that have changed our everyday lives in the wake of the pandemic underline the importance of the role of designers. “In the same way that I see design playing the role of a moderator between disciplines and user groups, a museum can also moderate the shaping of social processes. A museum aligned with the MAK is a suitable forum for this,” says Hollein. It is important to work out solutions for new situations together.

The museum also takes a clear stance when it comes to the origin and history of the objects in their collection. The MAK advocates an open and proactive approach and appropriate research on provenance, seized goods, and objects from colonial contexts.

## Diversity

As an institution with social relevance, the MAK also aligns its appearance and activities in terms of inclusion and integration. The aim is to become a point of contact for a diverse society, to reflect this in its social and cultural diversity, and to be less Eurocentric in the future.

This plurality of society will soon be reflected in the museum, for example in the pictograms of the guidance system and the sanitary facilities, the forms of address in the newsletter, as well as through a wide-ranging educational program that is coordinated with regard to age, origin, special interests and needs, among other things.

## Education

From now on, education will play an even more central role in the MAK’s museum work. The extension of the name of the educational department to include the term “outreach” stands for the conviction that outreach must take place both inside and outside the museum, and that new ways must be found in order to be able to act more broadly.

In the course of the coming months and years discourse formats, workshops, and a summer academy will be developed in cooperation with other institutions. The educational program, which in a museum of design must also develop innovative creative formats—for example, in the digital space—is clearly aimed at visitors of all ages and interests. In addition to mediating content, it is also about imparting skills, techniques, and intellectual approaches. The encouragement of creative thinking in itself is an essential tool for the future.

## Change of Perspective

The collection is also to be repositioned using narratives that make reference to current discourse and contextualization from a contemporary perspective. Leaving previously adopted perspectives behind and relating the collection differently also requires spatial interventions. The medium-term plans that Lilli Hollein would like to implement for the permanent collection include, among other things, a revision and partial reorganization of the Vienna 1900 and Carpets sections. The space containing the current MAK DESIGN LAB will also be redesigned in order to reflect the design concept, which is becoming more concrete and constantly expanding simultaneously, and to enrich it with current questions about the future.

The 2022 exhibition program is, for the most part, already shaped by this repositioning. The major exhibition *THE FEST: Between Representation and Revolt* gives a first impression of the cross-collection work Hollein is aiming for in one exhibition. It thematizes the importance of design strategies for lived everyday culture from baroque to rave and brings together objects from all areas of the MAK's collection.

In 2022, the solo exhibitions in the MAK GALLERY will focus on outstanding women's positions: Design, photography, fine arts, and a digital position also reflect the MAK's range in contemporary art within the MAK GALLERY. In December, designer Johanna Pichlbauer's exhibition *There will be! People! On the Sun! Soon!* was launched, as part of PHOTO VIENNA, the MAK will show the renowned artist and former Schindler fellow Anna Jermolaewa with the show *Chernobyl Safari*, followed by an exhibition by avatar LaTurbo Avedon as well as the works of Birke Gorm.

In order to be able to offer the various disciplines represented at the MAK a stage at shorter intervals, the launch of the *(CON)TEMPORARY FASHION SHOWCASE* series in the MAK Branch Geymüllerschloß provides fashion, for example, with a place for exchange and discourse within this community.

## Cooperations

Form alliances! In 2022, we are not experiencing a post-pandemic society as we thought, but rather we are just starting to learn to live with the pandemic. Learning to react just as quickly to changing circumstances is one of the challenges we as a museum have to face when developing flexible formats.

We achieve this, among other things, through collaboration with other institutions of differing orientations. National and international networking as well as cooperation with museum institutions, festivals, and other participants from the fields of culture and science contribute to the program, research, and further development.

**MAK-EXHIBITIONS 2022:****MAK on Stubenring**

RELAX: Christoph Meier, Ute Müller, Robert Schwarz,  
Lukas Stopczynski, 19 January – 6 March 2022

ANNA JERMOLAEWA: Chernobyl Safari, 9 March – 5 June 2022

SCHINDLER HOUSE LOS ANGELES: Space as a Medium  
of Art, 30 March – 31 July 2022

TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica  
Collection in Historical Context, 6 April – 7 August 2022

MISSING LINK: Strategies of a Viennese Architect Group  
(1970–1980), 11 May – 2 October 2022

LA TURBO AVEDON, 22 June – 25. September 2022

ELIGIUS AWARD 2022: Jewelry Art in Austria,  
31 August – 25 September 2022

FALTEN, 14 September 2022 – 15 January 2023

PICTURE BOOKS: Book Art as Creative Intervention,  
12 October 2022 – 29 January 2023

100 BEST POSTERS 21: Germany Austria Switzerland,  
19 October 2022 – 5 February 2023

WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987,  
26 October 2022 – 3 September 2023

THE FEST: Between Representation and Revolt,  
14 December 2022 – 23 April 2023

BIRKE GORM, 12 October 2022 – 8 January 2023

**MAK Branch Geymüllerschloß**

(CON)TEMPORARY FASHION SHOWCASE,  
7 May – 4 December 2022

**Josef Hoffmann Museum, Brtnice**

15 YEARS OF THE JOSEF HOFFMANN MUSEUM,  
14 June – 30 October 2022

**MAK Center for Art and Architecture,  
Los Angeles**

INVERTED DOME, 28 January – 6 March 2022

FINAL PROJECTS: GROUP L, 17–20 March 2022

GARAGE EXCHANGE: Markus Hanakam, Roswitha Schuller,  
Mira Henry & Matthew Au, 14 April – 24 July 2022

SCHINDLER HOUSE: 100 Years in the Making,  
28 May – 24 September 2022

FINAL PROJECTS: Group LI, 8–11 September 2022

ECOLOGIES OF CARE, 15 October 2022 – 12 February 2023

GARAGE EXCHANGE: Maruša Sagadin & Jacqueline Kiyomi Gork,  
17 November 2022 – 5 February 2023

**International Exhibitions**

Official Austrian Contribution to the  
XXIII TRIENNALE DI MILANO 2022: UNKNOWN UNKNOWN.  
AN INTRODUCTION TO MYSTERIES  
Milan, 20 May – 20 November 2022

SAGMEISTER & WALSH: Beauty  
vorarlberg museum, Bregenz, 9 April – 16 October 2022

The press release of the MAK Annual Press Conference 2022  
and the annual program with texts on all exhibitions are available  
for download at [MAK.at/en/press](https://www.mak.at/en/press).

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