

*UNDER
SURVEILLANCE
FROM
NOW ON*

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This room invites us to project our thoughts into the future and beyond the exhibition. After all, this presentation is only a beginning: it does not purport to tell everything worth telling, and we have only been able to do a fraction of the necessary research on these female designers and their works in our collection. An important goal of the exhibition is therefore to give new impetus to an acquisition strategy that achieves greater diversity in the holdings over the long term.

A selection of new acquisitions from recent years can be seen in this room. Many originate from an explicitly feminist stance, while others complement existing collection areas. The room also contains two libraries: one physical and one digital, and you are encouraged to propose additions for both. At the listening station in the middle of the room, you can hear statements by designers on feminist initiatives, work modes and design approaches. On the 'Vision Wall', you are invited to share your suggestions for the further development of the collection. And if you like, you can also actively support the museum's efforts to build up its holdings of feminist graphic design – look for the lightning bolt!





READ ON!

This exhibition can't do everything – and it doesn't need to, because there are many others working toward the same goals. Some of their efforts are showcased here: monographs and exhibition catalogues presenting the achievements of women designers and the history of feminist graphic design in a more comprehensive and in-depth way than this exhibition can. You will find research papers that tell stories of feminist graphic design, that question and complement established design history from a feminist perspective, and critical analyses that help to identify and transform discriminatory structures. These publications highlight how much the collection lags behind the current discourse and whet the appetite for more diverse stories, while also proposing new role models, career paths and ways of life, and interpreting feminism from a decidedly intersectional standpoint. We hope you are inspired to delve into this newly created library of feminist graphic design. It is still under construction, and we look forward to receiving suggestions for publications that you would like to see added. Simply write an email to: grafik@mkg-hamburg.de

Following the exhibition, the books will be transferred to the museum's library.

FEMINIST FUTURES

These two screens provide insights into the work of 'Futuress'. Founded in 2020, this platform develops new forms of collaboration, research, publishing and education. Motivations and goals are presented in a short video, along with organisational structures and working methods.

On the larger screen you can view a website that projects the idea of the feminist library created in this exhibition into the future by 'collecting' the books that are missing: monographs on women designers, much needed research projects, decolonial and queer perspectives on the white, Western canon of design history.

Which publication would you like to see? You can submit your proposal directly on the website.



Futuress Film



Futuress Website

MUSEUMS AND ACADEMIA

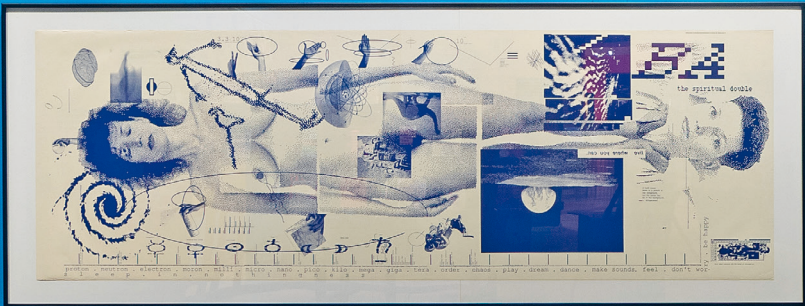
Many feminist theses, dissertations and term papers are produced every year at art academies and universities. Most of them remain unpublished and are only collected privately – if at all. As a result, a lot of research and ideas are lost. We would therefore like to amass a collection of scholarly works from academic institutions. The library here already includes a sampling, so that you can form your own impression of their creative and scientific value.

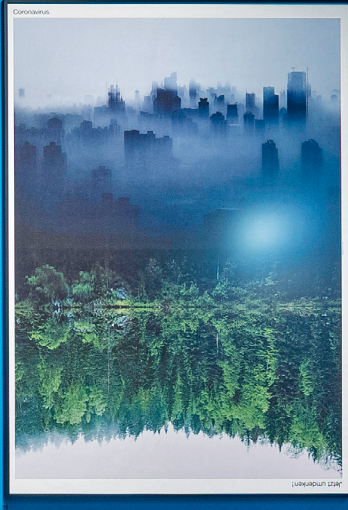
This new collecting area ties in with the history of the MK&G. For many years, the museum shared the building with the State Arts and Crafts School (now the University of Fine Arts). During that period, education and collection were closely intertwined: the founding director Justus Brinckmann built up a teaching collection of holdings that could be borrowed and used in the classroom. The objects in the collection inspired new student works, some of which are now here in the museum. To this day, the museum maintains close connections with universities. Students come to visit exhibitions and view the originals in the storage areas. They develop their own works or make contributions to exhibitions, conduct in-depth research and compose texts. In conjunction with this exhibition, we partnered with a seminar at the Hamburg University of Applied Sciences entitled ‘Annoying, too loud, too messy’. The results will be on display in the Freiraum from 30 March to 1 April.

LISTENING STATION

What does it mean to design and act from a feminist perspective? How do feminist issues affect the practice and everyday professional life of a working designer? Where does a feminist stance encounter resistance? We asked designers to send us short statements via voice message.

You can hear statements from Anna Berkenbusch, Larissa Bertolasco (SPRING Kollektiv), Anne Buettner, Daniela Burger, Uta Brandes, Mayar El Bakry, Griselda Flesler, Ihmad Gebrayel, Heike Grebin, Guerrilla Girls, Lotte van den Hoogen, Birgit Kiupel, Anja Lutz, Prem Krishnamurthy, Laura Maikowski (Zoff Kollektiv), Franziska Morlok, Quan Nguyen, Nina Prader, Ann Richter, Esra Rotthoff, Babak Safari, Bahia Shehab, Christiane Stephan (Hugs and Kisses), Sonja Steven (Buero Klass), Ramon Tejada, Andrea Tinnes, Anna Unterstab, Lu Williams, Yimeng Wu.





ANTHOLOGY OF FEMALE MASTER TYPOGRAPHERS

Have you noticed that we use a lot of different typefaces for the wall texts and object labels in this exhibition? The headings are easy to distinguish from one other, but the other texts deserve a closer look. That is the purpose of this 'Schriftmeisterinnen-Buch' – or anthology of female master typographers – which brings together the twelve typefaces used in the exhibition. Incidentally, they were all created by women. This is unusual in that the design of typefaces has historically been a male-dominated domain. Only books of type designs by men were published, presenting the new fonts on oversized pages. With a satirical wink, our anthology showcases a wide range of female-designed typefaces on equally expansive spreads, offering inspiration to present them even larger on the walls, so that every detail is fully appreciated.



You can view and download the Anthology of female master typographers here.



SCHRIFT MEISTERINNEN-BOUCH

Ein Buch, das die Kunst der Schriftkunst in der Hand der Meisterinnen zeigt. Es enthält eine Auswahl von Werken, die von den besten Schriftgestalterinnen der Welt geschaffen wurden. Die Buchstaben sind in einer eleganten, klassischen Schriftart gehalten, die die Schönheit und die Vielfalt der Schriftkunst zeigt. Das Buch ist ein Muss für alle, die sich für die Kunst der Schriftkunst interessieren.



VISION WALL

'Give your museum some tough love', demand the Guerrilla Girls. Here you can do just that. Tell us what you want from us! And give us the chance to get to know you better – as a feminist and as a museum visitor. We want to make the MK&G a place where you feel welcome and can learn about and engage with topics that are important to you.

P. S. By the way, your answers will become a collection item themselves! We will bundle and preserve all the slips of paper in a specially made box. You are an important part of the museum and accordingly should also be part of the collection.



FEMINISTICALLY COLLECTING FEMINISM

Did you hope to get an overview of the history of feminist graphic design in this exhibition? That goes beyond the collection's current capabilities – but hopefully this will be possible in the future. Our goal is to build a comprehensive body of feminist graphic design. The collection should tangibly document what feminist design means. Which issues are relevant and how are they made visible? What visual strategies and media are used? What self-conceptions lie behind the works? How does a feminist attitude influence collaboration? What does it mean in education? Not all questions can be answered just by looking at the works. For this reason, we will also conduct and record interviews with the designers.

We cannot build up this collection alone. This awareness has led us to engage in discussions about our acquisition strategy, the conception of exhibitions and the collaboration with experts, about financing models and how to deal with the institutional framework and structures. You are cordially invited to join the conversation. Visit the MK&G website for announcements of workshops, discussion groups and lectures.



Informational text panels, likely providing details about the exhibition or the artists.





COLLECTI*F – COLLECTING COLLECTIVELY

In the past many designers have generously donated their work to the MK&G. Moving forward, we not only want to collect and preserve feminist designs, but also to support their creators – namely, by purchasing the works. Like many other public museums, the MK&G does not allocate any funds for new acquisitions in its budget, making it necessary to seek external financing. In addition to soliciting grants from foundations, we also appeal to you: Become a supporter!

With a yearly gift you can support the designers and help us to build up our specialised holdings. In this way, the feminist collection will become a collective project: *collecti*f*.

To show our gratitude, you will be invited to attend an annual presentation of our new acquisitions, and we also welcome your suggestions for new purchases! For donations from 100€ upwards, you will additionally receive a ‘feminist thank you’ – this year a special edition of the Schriftmeisterinnen-Buch, or anthology of female master typographers (displayed in front of opposite wall).

Become a part of *collecti*f*! Just fill out a postcard and deposit it in the Lightning Box. Or scan the QR code and make an immediate contribution online via mkg-hamburg.de/collectif



