Vitra
Design
Museum



PRESS CONFERENCE
5 June 2025, 2 pm
Conference Pavilion Tadao Ando
Vitra Campus, Weil am Rhein

PRESS DOWNLOADS
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OPENING EVENT
6 June 2025, from 6 pm

Opening Talk
6 pm, Dome, Vitra Campus

Vernissage
7 pm, Vitra Design Museum

Admission free, registration: events@design-museum.de

The Shakers: A World in the Making

07 June 2025 – 28 September 2025
Vitra Design Museum, Weil am Rhein

How did an 18th-century American free church inspire generations of artists, architects and designers around the world? The Shakers were a religious group for whom design, and architecture were an expression of beliefs surrounding community, labour and social equality. The new exhibition »The Shakers: A World in the Making« examines how this resulted in meticulously crafted furniture and vernacular architecture that continue to resonate centuries later. Bringing together a wide range of Shaker furniture, architectural elements, tools and commercial goods, paired with newly commissioned works by contemporary artists and designers, »The Shakers: A World in the Making« reveals the complex social, material and spiritual context that created the »Shaker style«, and what possibilities its values offer today. An exhibition organised by the Vitra Design Museum, the Milwaukee Art Museum, the Institute of Contemporary Art Philadelphia, and the Wüstenrot Foundation in collaboration with Shaker Museum.

Founded in England in the late 18th century, the Shakers emigrated to the American colonies in 1774 where they established eighteen distinct communities, from Kentucky to Maine. Within these communities, the Shakers created furniture, domestic objects and architecture that were soon hailed for their radical simplicity, as well as their innovative use of standardisation and serial production. The group's contributions to design and architecture are still celebrated today but often interpreted purely in terms of their aesthetic. Instead, »The Shakers: A World in the Making« explores how Shaker design was deeply rooted in the Shakers' religious practise of worship and labour. Designed by Milan-based studio Formafantasma, the exhibition brings together more than 150 original objects, most of which have been loaned from the world-leading collection of Shaker Museum in Chatham, New York.

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In addition to historic works, the exhibition also includes new research and commissions from seven international contemporary designers and artists. These commissioned works engage the Shaker artefacts in dialogue, with each artist approaching the Shakers and their material culture from a unique and personal perspective – a link between past and present that allows visitors to forge new connections with one of history's most compelling experiments in alternative communal living. Through this mixture of contemporary and historical material, the exhibition explores the enduring resonances of the Shakers in the 21st century, including topics such as gender, inclusion and sustainability. »The Shakers: A World in the Making« challenges the conventional narratives that surround Shaker design and instead grounds it within the broader contexts that shaped it.

The exhibition is structured through four thematic sections, all of which are named after quotes from members of the Shaker community. The first, »The Place Just Right«, provides an introduction to the world view and social structures that defined Shaker life. Historic and contemporary photography of Shaker architecture is paired with objects such as a shaker dwelling staircase and a four-metre-long bench to reveal the material realities of their communal and sex-segregated, celibate living. Meanwhile, a radio from the Canterbury Shaker community shows how the group welcomed external innovations and technologies, despite their retreat from secular society. This emphasis on sound is carried through to objects that examine the most famous outward expression of Shaker belief: the worshipful dance for which they gained the nickname of »Shakers«. A metronome, piano-violin, and hymn book all examine Shaker music and dance, which is a theme continued in a video compilation of »POWER«, a dance piece from artist and choreographer Reggie Wilson that considers the legacy of Shaker dance, and its overlap with African American dance practices and music traditions.

The second space, »When We Find a Good Thing, We Stick To It«, focuses on the material culture of Shaker communities, revealing how their religious beliefs forged the »Shaker style« that remains influential to this day. Garments and furniture such as cabinets, chests of drawers and sewing desks highlight the community's instinct towards order and structure, as codified in their 1821 and 1845 Millennial Laws. Many of these same forces are apparent in a selection of the community's chairs, which are noteworthy for their standardisation, utility and scope for customisation. The relationship between the Shakers' drive towards codification, and its potential to nevertheless allow for individual interpretation, evolution and even religious heresy, is explored in a commission from contemporary artist Kameelah Janan Rasheed – a series of abstracted glyphs that draw on the 19th-century writings of Mother Rebecca Cox Jackson, a Black Shaker Eldress and founder of the only Shaker community established within a city.

»Every Force Evolves a Form«, the third section of the exhibition, examines the seemingly paradoxical interplay between the Shakers' ambitions to create an insulated society and a design ethos welcoming of change, innovation and commerce. Shaker household goods, such as their highly optimised oval boxes and fancy goods, were manufactured and sold to support their communities. The space also includes a display of innovative Shaker brooms, work benches and rudimentary power tools that highlight the community's openness to new technologies. The Shakers' unique place in the transition from traditional crafts to modern design is reflected in a commission from designer and artist Christien Meindertsma. An admirer of Shaker crafts, Meindertsma has reinterpreted their basketry tradition as a contemporary prototype for a biodegradable coffin woven from Dutch willow. Meanwhile, Shaker society's inclusivity, which was considered progressive for its adaptation of surroundings and objects to accommodate physical impairments, is explored by artist Finnegan Shannon. David Hartt's »The True Artist Helps the World by Revealing Mystic Truths (Tree of Light)«
interrogates the rigidity of Shaker life, engaging with their spirituality and history through film.

The final section of the exhibition, »I Don't Want to be Remembered as a Chair«, considers the legacy of the Shaker movement, and the contemporary relevance of its community-led creative production. Within its historic exhibits, it presents a series of intricate »gift drawings« from 1830 to 1850, which emerged from divine visions experienced and recorded by Shaker Sisters. The Shaker belief in labour as a form of worship, meanwhile, is reinterpreted by artist and designer Chris Halstrøm through a large-scale embroidered art work in which the artist understands each stitch as a prayer. As a centrepiece of this section, artist Amie Cunat has created »Meetinghouse 2«, a scaled reinterpretation of a Shaker meetinghouse, the communal dwelling in which Shakers gathered for worship, which can be accessed by visitors and encourages their own reflection on spirituality and community.

Mateo Kries, Director of the Vitra Design Museum: »Our museum has always had a strong interest in exploring design currents that lay off the beaten track and illustrate the wider cultural, philosophical, and even spiritual context of design. Our furniture collection includes several Shaker pieces, which were part of the inspiration to realise this exhibition. The exhibition itself is the result of a productive transatlantic collaboration that, in light of current political shifts, seems more important than ever. «

Mea Hoffmann, co-curator of the exhibition: »»The Shakers: A World in the Making« looks at the Shaker legacy, both in terms of the group's design and worldview, from a contemporary perspective, inviting artists and designers to explore what the Shaker world might have to offer us today. The different expertise of each institution involved in the exhibition has resulted in an enriching collaboration that bridges not only an ocean but also connects contemporary artists and designers in a dynamic dialogue that reflects on the enduring relevance of the Shakers. «

The exhibition is guided by a broad range of events and workshops. Following its premiere at the Vitra Design Museum, the exhibition will be presented at the Milwaukee Museum of Art (25 September 2026 – 31 January 2027), the Institute of Contemporary Art in Philadelphia (31 January – 9 August 2026) and in further international museum venues.

List of works: Artists and designers

Title	Description
POWER – Every Movement is Sacred **A short film by Reggie Wilson and Aitor Mendilibar, 2025** Video, duration: 9 min.	American choreographer Reggie Wilson and his Fist & Heel Performance Group explore the spiritual power of Shaker dance in *POWER,* inspired by Mother Rebecca Cox Jackson, a free Black Shaker leader and founder of the only city-based Shaker community. In *POWER,* Wilson blends Shaker dance movement with Shout traditions, a Christian religious practice involving rhythmic movement, clapping, and singing traditionally performed in Black churches in the US, Caribbean, and Africa. The performance reflects on how devotional practices become tools for community formation and perpetuation, offering a meditation on the Black Shaker experience. In what he calls "African formalism," Wilson focuses on the intentional structures and patterns of choreography, as he considers how movement is shaped by its cultural and spiritual context.

Kameelah Janan Rasheed, *"And at the time I was told to gather home … the time had come for me to gather home" (Rebecca Cox Jackson, 237)* and *"Under it, and spread about one yard around … It was all I seen." (Rebecca Cox Jackson, 99)*, 2025 Digital print on cotton	American artist Kameelah Janan Rasheed reimagines Shaker history through the life of Mother Rebecca Cox Jackson, a free Black woman who founded the only city-based Shaker community in Philadelphia. Drawing on Jackson's writings, particularly from her autobiography *Gifts of Power,* Rasheed considers what is made permanent and what is lost in written text, isolating glyphs from Jackson's handwriting into abstracted forms. In the mid-19th century, Shaker Sisters created "gift" drawings to represent divine messages. Here, Rasheed has created speculative gift drawings inspired by Jackson's spiritual life that address themes of heterodoxy, waywardness, and dispersal. This project continues Rasheed's research into the spiritual narratives of Black women as seers and challengers of tradition in a process that highlights the relationship between creation and meaning, focusing on revelation, legibility, and marked, sacred materials.
David Hartt, *The True Artist Helps the World by Revealing Mystic Truths (Tree of Light)*, 2025 Film loop, duration: 8 min.	Filmed on Holy Mount, in Western Massachusetts, a historically significant site the Shakers used for religious practices, Canadian artist David Hartt's work features a solitary tree in spring – a reference to the Tree of Life motif that appears in Shaker gift drawings. Using an extended shot, specialized lens filters, and diffraction film, he

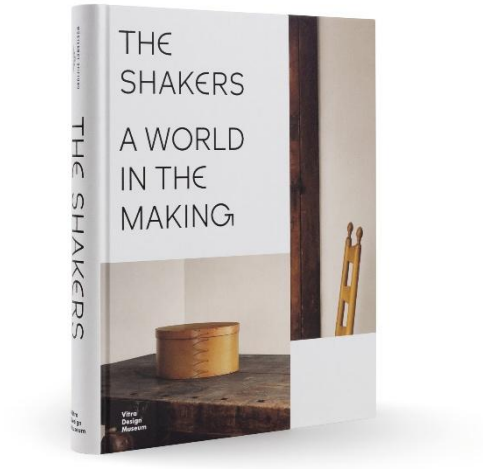
	creates a dreamlike image that emphasizes the artificiality of its construction. He does so deliberately; his use of optical rather than digital effects emphasizes his interest in materiality. Hartt's work simultaneously reveals the mechanisms of representation while also referencing the kind of transcendence possible through visual experience. The title references Bruce Nauman's 1967 neon text piece *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)*. Like Nauman's title, Hartt's reference is ironic, engaging with spirituality, artifice, and Shaker history.
Finnegan Shannon, *I Want to Believe*, 2025 Fabric, fabric paint, pain relief product advertising copy	American artist Finnegan Shannon considers access and its limitations in their multi-disciplinary work, using text, graphic treatment, and physical interventions in installations to point out exclusionary and ableist systems and practices. Shannon has transformed into a poem the many promises of pain relief from medical devices and treatments they have encountered while dealing with their disability. Displayed and painted on banners in Shannon's trademark disarming white text on blue, the poem responds to the Shaker medicines and assistive devices on view nearby. Shannon's goal – to explore how technology can play a supportive role in disabled life while still acknowledging how they are being shaped by harmful power structures – is captured in the work's title, *I Want to Believe*.
Amie Cunat, *2nd Meetinghouse*, 2025 Washi paper, cardboard, flat latex paint, Flashe paint, acrylic, paper clay, cotton fabric, and cord	American artist Amie Cunat's engagement with the Shakers' material and architectural world began with a visit to Hancock Shaker Village in 2018 and the completion of her first Meetinghouse installation – a scale model recreation of a section of that building. Constructed from vibrant cardboard and Washi paper, it invited visitors to create community within the space. The structure was Cunat's response to the socio-political upheaval of President Trump's first term and potentially an antidote to the abuse and intolerance of the era. For *The Shakers: A World in the Making*, Cunat has created *2nd Meetinghouse*, modelled on the gathering space at Sabbathday Lake, today's last active Shaker site. This installation upends the 19th-century structure by bringing parts of the interior architecture to the exterior as an expression of vulnerability. No longer is it enough to simply commune and retreat from the world, the installation seems to insist; instead, to find unity in times

	of division, we should grapple with our differences and bridge the gap between outside and inside.
Chris Liljenberg Halstrøm, *My Work Station / My Prayer Room*, 2025 Worktable, 2025 Soaped beech and Kvadrat Really Textile Tabletop Kneeling chair, 2025 Soaped beech, wool fabric, Cotton string, foam upholstery Hanging basket, 2025 Coiled paper-yarn basket, soaped beech Bowls for cut-off threads and needles, 2025 Vegetable-tanned leather Scissors, 2025 Forged iron	What does it mean to pray? Grappling with this idea of spiritual labour, Danish designer Chris L. Halstrøm has built an idealized work-station, a reflection of the Shaker practice of making the tools one needs to build the world one envisions. They see their practice as a reminder to the world to pause and reflect. At the workstation, designed and built by Halstrøm to their unique specifications and use, they have found a way to marry their commitment to the Shaker aesthetics valued by generations of Danish designers – utility, formal restraint, and simplicity – to an internal acceptance of their own spiritual commitment to making. Through that process, the workspace becomes a prayer room.
Chris Liljenberg Halstrøm, *Meetinghouse*, 2025 131,703 hand-embroidered stitches Linen-cotton thread on wool fabric within a painted wooden frame	This embroidery piece is an ode to the meetinghouses that served as spaces for Shaker worship. Their interiors were often painted white and Prussian blue, a colour frequently reserved for sacred structures. In thinking about the Shakers' labour and their own, Halstrøm began to consider whether each embroidery stitch is also a prayer. As they put it, "Every stitch represents a person, an injustice, a joy, a sorrow. A wordless prayer. For the past, the present, and the future." When embroidering, they feel both connected to and detached from the world. The process is repetitive, and the number of stitches seems endless, but they are contained within the framework of the canvas.
Christien Meindertsma, *Burial Basket – Material Research*, 2025 Various material samples: willow rods, willow rods split without bast, bast, skeined willow, willow sticks; 1:1 sample made of variation plants and skeined willow binder (purple moor grass and willow binder, reed with willow bast binder, rye with willow bast binder, cattail and	Dutch designer Christien Meindertsma takes basket weaving as her starting point and considers how she might apply the Netherlands' legacy of woven willow to the Shaker practice of care and purpose-driven design. Her research project, still ongoing, proposes a design for a woven willow coffin – a true "cradle-to-the-grave" approach to material studies. In her research, Meindertsma reflects on the ethically driven production of the Shakers, the return to locally sourced materials, and contemporary material life cycles. She

wool binder, soft rush and bast binder); 1:6 coffin made of purple moor grass, cattail, rye, soft rush skeined willow binder, 1:1 urn, made of reed core and willow bast binder; with special thanks to Esme Hoffman and Rob van Hernen for their lessons in skeining willow and skep-making. Video of the first two phases of growth, *Knotwilg*, 2025, Leerdam, the Netherlands, duration: 3 min. © Christien Meindertsma, camera: Roel van Tour, special thanks to: Zuid-Hollands Landschap	acknowledges that Indigenous basket making in North America far predates the presence of Shakers in the region and contemplates similar practices that have long histories in the Lowlands. Willow is one of the Netherlands' oldest building materials; its use dates to before the arrival of Christianity to the region. Meindertsma considers willow's potential application in natural burial processes, using Shaker labour and vernacular design as inspiration to rethink willow weaving for today's world.

Exhibition catalogue

The exhibition is accompanied by a publication that features its historic exhibits as well as artist contributions, in addition to thematic essays and interviews from leading scholars and academics including Sarah Margolis-Pineo, Glenn Adamson, Jeffrey De Blois, Aaron Betsky, Shoshana Resnikoff, Mea Hoffmann, Hallie Ringle, Irene Cheng, Cauleen Smith, Mabel O. Wilson and Johann Hinrich Claussen. It is illustrated with newly commissioned images of Shaker objects and architecture by photographer Alex Lesage. The graphic design by London-based studio A Practice for Everyday Life weaves these perspectives into a dynamic and contemporary reappraisal of the Shaker world.



The Shakers: A World in the Making

Publisher: Vitra Design Museum, Wüstenrot Foundation
Concept: Mea Hoffmann, Shoshana Resnikoff, Chyna Bounds, Zoë Ryan, Hallie Ringle
Graphic Design: A Practice for Everyday Life
286 pages | ISBN 978-3-945852-66-8 (EN) |
Hardcover | 22x28cm (portrait size) |
59,00 €

Exhibition programme

Guided Tour (EN)
From 7 June 2025
Sundays and on public holidays, 3.30 pm, Vitra Design Museum
The exhibition tour to »The Shakers: A World in the Making« gives deep insights into the fascinating design of the religious community of the Shakers. The Shakers were a religious group for whom design and architecture were an expression of beliefs surrounding community, labour and social equality. Bringing together a wide range of Shaker furniture, architectural elements, tools and commercial goods, paired with newly commissioned works by contemporary artists and designers, »The Shakers: A World in the Making« reveals the complex social, material and spiritual context that created the »Shaker style«, and what possibilities its values offer today.

10 € per person, reduced 8 € per person
No registration required, Tickets: www.design-museum.reservix.de

OPENING (EN)
Friday | 6 June 2025
Opening Talk 6 pm, Dome
Exhibition Opening 7 pm, Vitra Design Museum
The Vitra Design Museum's major exhibition »The Shakers: A World in the Making« presents timelessly functional objects that have had a profound influence on modern design, inspiring generations of artists, architects, and designers up to the present day. Established in the eighteenth century, the Shakers were a free church community that embraced social equality, communal property, and pacifism, viewing labour and design as crucial expressions of their faith. Throughout the show, works by contemporary artists and designers create moments of interaction and tension, inviting visitors to reflect on the Shaker legacy's enduring relevance.
For the Opening Talk, Exhibition Curator Mea Hoffmann has invited designer Chris Halstrøm and artists David Hartt and Amie Cunat to discuss how the pieces they created especially for the exhibition engage with the Shaker aesthetic and way of life.
The Exhibition Opening gives you the chance to be among the first to view the new exhibition. Experience unique Shaker objects alongside commissioned works by contemporary designers and artists. Enjoy the festive atmosphere of the opening night and join us for a drink on the lawn in front of the Vitra Design Museum.
Free admission, limited numbers; please book your ticket at events@design-musem.de

Reading Circle #1: A Shaker Text Discussion
CURATORS SPECIAL (EN)
Sunday | 27 July 2025
11–12.30 am, Vitra Design Museum
Established in the eighteenth century, the Shakers were a free church community that embraced social equality, communal property, and pacifism, viewing work and design as crucial expressions of their faith.
The Exhibition Curators invite you to read and discuss texts from the publication accompanying the exhibition »The Shakers: A World in the Making«. This includes a number of in-depth essays addressing the Shakers' impact on design, architecture, and art as well as detail studies on selected items and texts by contemporary artists and designers.

Reading Circle #1 will be held in English.
Texts will be mailed to you upon booking.
Free admission; please book your ticket at events@design-museum.de

Theological Imagery: Faith and Design
TALK (DE)
Wednesday | 27 August 2025
6.30 pm, Vitra Schaudepot
Vitra Design Museum Director Mateo Kries and theologian and art historian Johann Hinrich Claussen discuss religious approaches to design and how these are reflected in Shaker theology and material culture. Born in Hamburg in 1964, Johann Hinrich Claussen studied Protestant Theology in Tübingen, Hamburg, and London. He holds a doctoral degree in Systematic Theology. He has written extensively on culture and theology for German newspapers, journals, and radio and has published numerous books, including works on church architecture (»Gottes Häuser«, 2010) and church art (»Gottes Bilder«, 2024). Dr Claussen has been spokesperson on cultural affairs for the Council of the Protestant Church in Germany (EKD) since 2016.
Free admission. Please book your ticket at events@design-museum.de

Formafantasma: Utopia in the Making?
TALK (EN)
Thursday | 4 September 2025
6.30–8 pm, Vitra Schaudepot
The research-based design studio Formafantasma was established in 2009 by Andrea Trimarchi and Simone Farresin. At their studios in Milan and Rotterdam, the two Italian designers explore the ecological, historical, political, and social forces impacting contemporary design. Their practice embraces a broad spectrum of typologies ranging from spatial design to product design and strategic planning. In 2020, the Serpentine Galleries presented the studio in a solo exhibition.
Vitra Curator Mea Hoffmann and Formafantasma's Andrea Trimarchi and Simone Farresin will talk about the creative process behind their design for the exhibition »The Shakers: A World in the Making« and discuss present-day attitudes to ideal worlds and utopias.
Free admission; please book your ticket at events@design-museum.de

The Shakers: Tea and Cake
SPECIAL (DE)
Saturday | 6 September 2025
3 pm, Vitra Design Museum
Tour: 3–4 pm
Tea and Cake: from 4 pm
Get together for tea, coffee, and a choice of baked goodies to round off your Curator's Tour of the exhibition »The Shakers: A World in the Making«. Our bakers use the original Shaker recipes! Preparing food and planning meals was an important part of Shaker community life. Many traditional recipes for apple pie, nut cake, or doughnuts date back to the nineteenth century – and taste as good today as they did back then.
The tour will be held in German.
€ 39 per person including guided tour, snacks and beverages
Please book your ticket at www.design-museum.reservix.de

Reading Circle #2: A Shaker Text Discussion
CURATORS SPECIAL (DE)
Sunday | 14 September 2025
11–12.30 am, Müller Palermo, Basel
Established in the eighteenth century, the Shakers were a free church community that embraced social equality, communal property, and pacifism, viewing work and design as crucial expressions of their faith.
Exhibition Curator Mea Hoffmann and Assistant Curator Irina Selzer invite you to read and discuss texts from the publication accompanying the exhibition »The Shakers: A World in the Making«. This includes a number of in-depth essays addressing the Shakers' impact on design, architecture, and art as well as detail studies on selected items and texts by contemporary artists and designers.
Reading Circle #2 will be held in German.
Please note that the venue, the bookshop Müller Palermo, is in Basel, not on the Vitra Campus.
Texts will be mailed to you upon booking.
Free admission; please book your ticket at events@design-museum.de

»Singing is what makes work possible«
SPECIAL (EN)
Sunday | 28 September 2025
2-5pm, Vitra Design Museum
On the last day of the exhibition »The Shaker. A World in the Making« we invite you a special participatory rehearsal by Bill Dietz and Hong-Kai Wang »Singing is what makes work possible«. Together, we will discover Shaker Songs and engage with the legacy of Mother Rebecca Cox Jackson during a public walk.
Since Fall 2018, Bill Dietz & Hong-Kai Wang have been engaged in an iterative investigation into the relations between song, labor, and value. Dietz & Wang have pursued the practice of Shaker Song at its most radical, "era of manifestations" height. For »The Shaker. A World in the Making« Dietz & Wang offer a public rehearsal asking if and how we might feel toward remaining material traces of Shaker song and geography.
Bill Dietz is a composer and writer, born in Arizona. His work on genealogies of reception and the »political aesthetics of listening« is often presented in festivals, museums, and academic journals, but also in apartment buildings, magazines, and on public streets. Currently based in Taipei, Taiwan, Hong-Kai Wang is an interdisciplinary artist working across exhibition making, curating, performance, writing, publishing and education.
Free admission. Please book your ticket at events@design-museum.de

WORKSHOPS
Build Your Own Chair: Autoprogettazione and Enzo Mari
TOUR & WORKSHOP (DE)
Saturday | 28 June, 19 July, 20 September
10.30 am, Vitra Design Museum
Tour: 10.30–11.15 am
Workshop: 11.30 am–6.30 pm
In this one-day course, you will draw inspiration from our temporary exhibition, develop new skills, and build your own chair. The day starts with a guided tour of the exhibition »The Shakers: A World in the Making«. Its focus on Shaker craft and design lets you discover the ethical and aesthetic values that guided this free church community. The workshop gives you all the time, space, and support you need to put your new insights into practice. Led by a skilled craftsperson, you will implement a famous design by Enzo Mari and build your own Sedia Uno. Experience the satisfaction of simple materials coming together in a functional design object! If you are a design enthusiast or have an interest in

trying your hand at something new, this workshop offers a fabulous chance to use your hands and let your creativity flow while learning about sustainable design.
€ 230 per person
Please book your ticket at www.design-museum.reservix.de

Masterful Craftsmanship: The Shaker Whisk Broom
WORKSHOP & TOUR (DE)
Saturday | 5 July 2025
1 pm, Vitra Campus Gallery
Tour: 1–2 pm
Workshop: 2–4.30 pm
The Shakers crafted implements and artefacts to meet their needs and ideals. These innovative, functional objects have had a significant impact on modern design. Join us on our guided tour of the exhibition »The Shakers: A World in the Making« to discover a unique religious community and learn more about eighteenth-century craft and design. The workshop following the tour gives you the chance to try your hand at broom-making and adapt the historical Shaker design to your own wishes. You will learn how to craft your own whisk broom using extra-long American broom sorghum.
The workshop will be held in German.
€ 49 per person
Please book your ticket at www.design-museum.reservix.de

Make Your Own Flat Broom!
DROP-IN WORKSHOP (DE/EN)
Saturday | 30 August 2025
11 am–3.30 pm, Vitra Design Museum
The timeless simplicity of implements and artefacts produced by the Shakers has had a profound influence on modern design. Get inspired by our exhibition »The Shakers: A World in the Making« and try your hand at creating your own whisk broom! Choose from a range of fibres to produce a broom in your favourite colour and be impressed with your new skill.

Drop-in Workshop: € 5 per person; no booking required, join in at any time
Recommended for ages 8+. Children must be accompanied by an adult.

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General information

Exhibition title:	The Shakers: A World in the Making
Duration:	07 June 2025 to 28 September 2025
Curators	Mea Hoffmann, Vitra Design Museum Shoshana Resnikoff, Milwaukee Art Museum Hallie Ringle, Zoë Ryan, Institute of Contemporary Art at University of Pennsylvania
Exhibition design:	Formafantasma
Exhibition graphics	A Practice for Everyday Life
Hashtags:	#VDMShakers
Press images:	www.design-museum.de/press-images

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An exhibition organised by the Vitra Design Museum, the Milwaukee Art Museum, the Institute of Contemporary Art Philadelphia, and the Wüstenrot Foundation

MILWAUKEE ART MUSEUM

Institute of Contemporary Art University of Pennsylvania

WÜSTENROT STIFTUNG

In collaboration with

Shaker Museum

Partners

The **Milwaukee Art Museum** is an essential destination for art and architecture and a vital cultural resource that connects visitors to dynamic art experiences and one another. Housed in iconic buildings by Santiago Calatrava, Eero Saarinen, and David Kahler on a 24-acre lakefront campus, the Museum is Wisconsin's largest art institution and home to both broad and deep collections, with exceptional holdings in American painting, sculpture, and decorative arts; conceptual and minimalist art; prints and drawings; European art from the Renaissance through the nineteenth century; photography and new media; modern and contemporary design; folk and self-taught art; and twentieth-century Haitian art. A bold symbol of Milwaukee's ambition and forward-thinking vision, the Museum is a place for community building, education, and celebration that fosters creativity, free speech, and critical discourse for audiences of all ages and backgrounds.

The **Institute of Contemporary Art** at the University of Pennsylvania (ICA Philadelphia) is a global hub for contemporary art and ideas. Free and open to all, ICA Philadelphia is dedicated to supporting artistic practices across disciplines and to serving as a laboratory for risk-taking, community-building, and knowledge-creation. Since 1963, ICA Philadelphia has championed the University's commitment to cultivating the next generation of imaginative creators and thinkers. Through commissions, exhibitions, programs, publications, and special projects, ICA Philadelphia fosters bold experimentation, curiosity, and discovery.

The **Wüstenrot Foundation** looks after material and non-material cultural heritage. At the same time, the foundation searches for ways to enable our community to rise to the diverse challenges it faces in the future. In doing so, it views cultural heritage as the starting point and as an important point of reference. The foundation´s goal is to provide impetus through the development and propagation of practice-oriented models, and thereby bring about positive change beyond its own actions. In the thematic fields of monuments, future questions, urban and rural regions, literature, arts and culture, and education, the Wüstenrot Foundation conceptualises and realises its own projects, and promotes the ideas and proposals of other not-for-profit institutions. The foundation is particularly focused on quality of life, the built environment and interaction with our shared cultural heritage, whereby the main emphasis lies on cultural assets from the period after 1945.

Shaker Museum in Chatham, NY, houses the most comprehensive collection of Shaker material culture, including furniture, tools, medicines and seeds, textiles, photographs, and a vast library. It highlights and celebrates the Shakers' progressive social legacy as well as their entrepreneurialism and technological innovations in manufacturing, architecture, agriculture, and engineering. Shaker Museum founder John S. Williams began collecting directly from the Shakers in the 1930s and opened a museum in 1950. Williams built strong relationships with the Shakers, and in return they entrusted him with significant and treasured pieces of their history. Celebrating its 75th anniversary this year, Shaker Museum is breaking ground on its new home in Chatham, New York, working with Selldorf Architects to adapt a 19th-century building into a museum, cultural centre, and community gathering space.