

The Wiener Werkstätte (Vienna Workshops) was an innovative multidisciplinary collective active in Vienna between 1903 and 1932. Its artists created modernist designs for everyday living that embraced functional forms, sophisticated aesthetics, and luxurious craftsmanship. Responding to nineteenth-century industrialization, the Wiener Werkstätte applied its avant-garde sensibilities to everything from furniture, home goods, and decor to clothing, accessories, and postcards, following in the footsteps of international Arts and Crafts movements. Through these works, the Wiener Werkstätte sought to bring art into every aspect of life by placing equal importance on fine arts and applied (decorative) arts.

Histories of the Wiener Werkstätte have often emphasized and reinforced the mythic status of its founders: the architect Josef Hoffmann, the painter and graphic artist Koloman Moser, and the industrialist art collector Fritz Waerndorfer. With the disruption of World War I (1914–18), however, the Wiener Werkstätte benefited increasingly from the contributions of women artists. They expanded the collective's modernist principles, which were initially rooted in uniformity and restrained ornamentation, by incorporating vibrant decorative approaches that drew from diverse sources and fueled new feminist sensibilities. Recent scholarship has identified nearly two hundred women artists known to have worked for the Wiener Werkstätte—approximately one-quarter of these women were of Jewish faith or heritage or had Jewish families.

Modernity and Opulence: Women of the Wiener Werkstätte highlights artists whose experiments with color, pattern, and form introduced expressivity, sensuality, and whimsy to the collective's designs. More than thirty women are represented here, with special emphasis placed on Vally Wieselthier and Felice Rix, who had a lasting influence on ceramics and textile design, respectively. This exhibition also meaningfully reintroduces many once-known artists about whom little has been recovered to date, serving as a call for future exploration.

The patronage of prominent women such as Adele Bloch-Bauer and Berta Zuckerkandl was crucial to the success of the Wiener Werkstätte. Their endorsement helped the business cultivate an upper-class clientele, including a circle of progressive Jewish intellectuals, who advanced the Wiener Werkstätte's reformist ideals by conspicuously integrating its products into their lives.

In a period of burgeoning opportunities for women and a sharp rise in antisemitism, these women—artists and patrons alike—refused to conform to conventional expectations, using their creative output and steadfast support to challenge cultural norms and remake modernity in their own image.

Kristina Parsons

Leon Levy Associate Curator

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Insights from the exhibition curator Kristina Parsons and art and design historians Megan Brandow-Faller, Anne-Katrin Rossberg, and Elana Shapira



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The works in *Modernity and Opulence: Women of the Wiener Werkstätte* were made by the Wiener Werkstätte unless otherwise stated. Additional biographical information about the artists, such as their legal and married names, are included in the printed brochure that accompanies the exhibition.

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PATHÉ FRÈRES

Founded in 1896, Paris

Vienna by Tram, 1906

35mm film transferred to digital video, black and white, silent,
4 min.

Österreichisches Filmmuseum, Vienna

BEGINNINGS AND THE SECESSION

In 1897 a group of young artists gathered in the salon of Berta Zuckerkandl, a noted journalist and socialite, dismayed with the conservative state of contemporary Viennese art. Later known as the Secession, this group of progressive thinkers included Gustav Klimt, Josef Hoffmann, Koloman Moser, Wilhelm List, and Joseph Maria Olbrich. Banded together under the motto “to every age its art, to art its freedom,” the Secessionists explored new formal and stylistic modes, encouraged the unification of fine arts and applied (decorative) arts, and brought the work of international avant-garde artists to exhibitions in Vienna.

The tenets of the Secession were fundamental to Hoffmann and Moser when, in collaboration with the industrialist art collector Fritz Waerndorfer, they established the Wiener Werkstätte in 1903. Extending Secessionist ideology into the realms of design, the Wiener Werkstätte championed the *gesamstkunstwerk* (total work of art), in which each element of a space was considered part of a holistic scheme. The Wiener Werkstätte also drew on principles from international Arts and Crafts movements and operated under the belief that reviving artisan production and integrating intentional design into daily life could address broader impulses for reform and modernity within Viennese society.

Postcards

Picture postcards were developed in 1869 as a new low-cost method for correspondence and were first marketed by the Austro-Hungarian post office. A craze for collecting these postcards exploded in the 1890s when, through the popularization of chromolithographic printing, they became alluring multicolored objects.

The Wiener Werkstätte introduced postcards in 1907, expanding its offerings to a wider public and further engaging with the material culture of everyday life. The postcards, produced in runs from one hundred to more than two thousand, were not merely reproductions of existing artworks, but considered autonomous works at a modest scale. Serving as stationery, advertisement, and collectible, the popular postcards featured cityscapes, landscapes, monuments, fashion drawings, holiday greetings, and figurative scenes, as seen here. Importantly the postcards represent some of the earliest ways in which women artists were brought into the fold at the Wiener Werkstätte. The profits from these sales subsidized the Wiener Werkstätte's more luxurious production in these early years, though postcard production ceased after World War I in around 1919.

Top row

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Child, 1912

Wiener Werkstätte postcard 631

Christmas card, 1912

Wiener Werkstätte postcard 733

AGNES SPEYER

Born in 1875, Vienna, died in 1942, New York

Happy New Year (Prost Neujahr), 1907

Wiener Werkstätte postcard 60B

FRITZI LÖW

Born in 1891, Vienna, died in 1975, Vienna

Happy Easter (Frohe Ostern), 1912

Wiener Werkstätte postcard 814

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Krampus card, 1912

Wiener Werkstätte postcard 888

FRITZI LÖW

Born in 1891, Vienna, died in 1975, Vienna

Month of February, 1912

Wiener Werkstätte postcard 819A

Month of June, 1912, printed 1914

Wiener Werkstätte postcard 823B

Month of September, 1912

Wiener Werkstätte postcard 826A

Month of November, 1912

Wiener Werkstätte postcard 828A

Middle row

MIZI FRIEDMANN

Born in 1884, Vienna, died in 1955, New York

Gnome and snail, 1912

Wiener Werkstätte postcard 785

Putto with snail and bellflowers, 1912

Wiener Werkstätte postcard 786

Fashion, 1911

Wiener Werkstätte postcard 543

FRITZI BERGER

Born in 1894, Vienna, died in 1967, New York

Fashion, 1912

Wiener Werkstätte postcard 788

Fashion, 1912

Wiener Werkstätte postcard 789

Fashion, 1912

Wiener Werkstätte postcard 787

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Fashion, 1911

Wiener Werkstätte postcard 557

Fashion, 1912

Wiener Werkstätte postcard 769

Fashion, 1911

Wiener Werkstätte postcard 558

Bottom row

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Fashion, 1912

Wiener Werkstätte postcard 778

Fashion, 1912

Wiener Werkstätte postcard 776

FRITZI BERGER

Born in 1894, Vienna, died in 1967, New York

Fashion, 1912

Wiener Werkstätte postcard 764

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Hat Fashion, 1912

Wiener Werkstätte postcard 773

Hat Fashion, 1912

Wiener Werkstätte postcard 771

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Fashion, 1912

Wiener Werkstätte postcard 755

Fashion, 1912

Wiener Werkstätte postcard 757

Fashion, 1912

Wiener Werkstätte postcard 906

All chromolithographs

Neue Galerie New York, Leonard A. Lauder Collection

KOLOMAN MOSER

Born in 1868, Vienna, died in 1918, Vienna

“Sacred Spring” (“Ver Sacrum”) poster for the Thirteenth Secession Exhibition, 1902

Lithograph

Merrill C. Berman Collection

As a painter and graphic artist, Moser was especially receptive to the potential that printed materials held in bringing art to everyday life—his posters for Secession exhibitions, displayed on the streets of Vienna, boldly inserted new visual languages into public spaces. This poster’s exaggerated vertical form, which required it to be printed across two separate sheets of paper, speaks to the influence of the mid- to late nineteenth-century British Arts and Crafts movement and the embrace of Jugendstil (a version of Art Nouveau), particularly in Moser’s elongated and geometrically stylized figures. This reverence for graphic works and a cohesive visual identity carried over into his work for the Wiener Werkstätte, where everything from internal memos, stationery, postcards, and promotional materials were produced with an understanding of their ability to advertise the collective’s modern and dynamic aesthetic to its recipients.

101 

800 **AD**)))

GUSTAV KLIMT

Born in 1862, Vienna, died in 1918, Vienna

KAISERLICH-KÖNIGLICHE HOF- UND STAATSDRUCKEREI printer

Founded in 1804, Vienna, closed in 1918

HUGO HELLER KUNSTVERLAG publisher

Founded in 1905, Vienna

The Virgin (1913)

The Kiss (1907–8)

Sunflower (1907–8)

Portrait of Emilie Flöge (1902–3, later reworked)

Judith I (1901)

Pallas Athene (1898)

From the portfolio **The Work of Gustav Klimt,** **1918**

Collotype with gold intaglio, edition of 300

Neue Galerie New York

As a leader of the Secession, Gustav Klimt supported and regularly collaborated with the Wiener Werkstätte. These artist groups shared closely connected and overlapping circles of patrons and friends. Klimt created these prints, faithful reproductions of some of his most iconic paintings, in collaboration with the Viennese publisher Hugo Heller, to bring the artist's work to a broader audience. Between 1908 and 1914, Klimt designed the unique gold signet that accompanies each print in the portfolio. Though Klimt died just after the portfolio was finished, the prints took pride of place in the Wiener Werkstätte's new store in New York City to bring his, and the collective's, work to American consumers.

One of the founders of the Wiener Werkstätte, Fritz Waerndorfer, and his wife Lili owned the original *Pallas Athene* painting, as well as several other works by Secessionist artists, but later sold it to Berta Zuckerkandl's brother- and sister-in-law, Victor and Paula Zuckerkandl, who had commissioned the Wiener Werkstätte to design the Sanatorium Purkersdorf in Vienna.

VALLY WIESELTHIER illustrator and designer

Born in 1895, Vienna, died in 1945, New York

FRITZI LÖW designer

Born in 1891, Vienna, died in 1975, Vienna

FELICE RIX designer

Born in 1893, Vienna, died in 1967, Kyoto

Designs for painted glasses, 1917

Chalk, colored pencil, and watercolor on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

Glassware

Wiener Werkstätte glassware was produced in collaboration with storied glassmakers across the Austro-Hungarian Empire such as J. & L. Lobmeyr, Johann Oertel & Co., and other Bohemian firms that produced objects based on designs by Wiener Werkstätte artists. After 1916 the Wiener Werkstätte finished many of these glass pieces with in-house engraving, enameling, or painting.

Felice Rix (later, Rix-Ueno) made her first designs for the Wiener Werkstätte as a student tasked with adding patriotic-themed decoration to glassware forms designed by her teacher Josef Hoffmann to support the war effort. This model of a male artist (often Hoffmann) designing an object's form and employing one of the Wiener Werkstätte's women artists to contribute the surface treatment was customary within the workshop in this period. Following the end of World War I, the purview of women artists expanded dramatically as they took charge of designing and producing all aspects of a work and tackled a wider range of objects and interiors, employing a highly creative approach.

Left

JOSEF HOFFMANN form designer
Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

FELICE RIX decoration designer
Born in 1893, Vienna, died in 1967, Kyoto

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

War glass, 1915
Mold-blown, enameled, and painted glass

MAK – Museum of Applied Arts, Vienna

JOSEF HOFFMANN form designer
Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

FELICE RIX decoration designer
Born in 1893, Vienna, died in 1967, Kyoto

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

War glass, 1915
Mold-blown, enameled, and painted glass

MAK – Museum of Applied Arts, Vienna

Middle

VALLY WIESELTHIER designer
Born in 1895, Vienna, died in 1945, New York

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

Vase, c. 1918
Glass and enamel

Wien Museum, Vienna

FRITZI LÖW designer
Born in 1891, Vienna, died in 1975, Vienna

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

Glass, c. 1917
Mold-blown and painted glass

Wien Museum, Vienna

MARIA VERA BRUNNER designer
Born in 1885, probably Neuhäusl, Austria-Hungary (now in Austria), died in 1965, Vienna

GERTRUD WEINBERGER designer
Born in 1897, Budapest, date and location of death unknown

Vase, 1917–19
Mold-blown and painted glass

Wolfsonian–Florida International University, Miami Beach, The Mitchell Wolfson, Jr. Collection

Right

JOSEF HOFFMANN form designer
Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

VALLY WIESELTHIER decoration designer
Born in 1895, Vienna, died in 1945, New York

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

Vase with reclining female figures, 1917–20
Non-lead, mold-blown, polished, and ground glass and enamel

Corning Museum of Glass, New York

JOSEF HOFFMANN form designer
Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

VALLY WIESELTHIER decoration designer
Born in 1895, Vienna, died in 1945, New York

JOHANN OERTEL & CO. manufacturer
Founded in 1869, Haida, Austria-Hungary (now Nový Bor, Czech Republic)

Double-sided goblet, 1917
Mold-blown and painted glass

MAK – Museum of Applied Arts, Vienna, purchase, 1984

FELICE RIX designer

Born in 1893, Vienna, died in 1967, Kyoto

SALUBRA-WERKE A.G. manufacturer

Founded in 1900, Grenzach, Germany

“Summer Field” (“Sommerfeld”) wallpaper, 1928

Machine print on paper

Cooper Hewitt, Smithsonian Design Museum, New York, Gift of Mrs. A. H. Jacobs

Felice Rix’s fantastical design approach shines in this wallpaper’s grassy landscape, accented by bright flowers and ornamental tassels. Versions of the stylized birds, depicted here flitting across a field, appear in much of her work. Rix painted a similar design onto the ceiling of the Wiener Werkstätte’s new textile and fashion store that opened in Vienna in 1918.

The Wiener Werkstätte was originally conceived to emphasize handcrafted labor as opposed to industrialized machine production. Starting in the 1920s, however, the Wiener Werkstätte began to collaborate with external companies to execute high-quality products from an artist’s design. Some mass-production methods were thus employed in circumstances where the final product did not hide that it had been made with machines.

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

“Subscribe to War Bonds!” (“Zeichnet Kriegsanleihe!”) placard, 1916–17

Gouache and ink on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

102



THE KÜNSTLER- WERKSTÄTTE AND WORLD WAR I

At the Kunstgewerbeschule (School of Applied Arts), Josef Hoffmann and Koloman Moser taught many women who later became a crucial part of the Wiener Werkstätte. Though women were not admitted to fine arts academies until the 1920s, at the Kunstgewerbeschule they could train in applied (decorative) arts, which were considered acceptable for women due to the perceived adjacency of these fields to domestic pursuits.

For some graduates, their first opportunities for paid artistic work were through the Künstler-Werkstätte (Artists' Workshops), an experimental studio that was founded at the Wiener Werkstätte in 1916. The Künstler-Werkstätte became a vital professional pipeline for women artists while also bringing an influx of workers to the Wiener Werkstätte to contend with labor shortages from World War I (1914–18).

The Künstler-Werkstätte allowed artists to experiment freely with material and form, developing original and expressive objects that went beyond simple adornment and surface treatments. As the artist Vally Wieselthier explained in her memoirs, "We had a huge studio, each of us got a key, and we had all the workshops imaginable at our disposal. We also had the best-trained foremen and workers, and all the time and materials we desired. We simply did as we pleased, and whenever the Wiener Werkstätte sold one of our products, the lucky winner always threw a big party."

At the end of World War I, Vienna emerged into a new sociopolitical and economic reality with the collapse of the Austro-Hungarian Empire, and the Wiener Werkstätte's program had to adapt. The plausibility of realizing a *gesamtkunstwerk* (total work of art) had largely fallen away. Thus it was through individual, stand-alone works, which could still be integrated into their owner's daily life, that the Wiener Werkstätte continued the project of aestheticizing and modernizing society.

FRITZI LÖW

Born in 1891, Vienna, died in 1975, Vienna

Plate 1

GERTRUD WEINBERGER

Born in 1897, Budapest, date and location of death unknown

Plate 2

LOTTE CALM

Born in 1897, Prague, died in 1974, Leiden, the Netherlands

Plate 6

DAGOBERT PECHE

Born in 1887, Sankt Michael im Lungau, Austria, died in 1923, Mödling, Austria

Plate 8

LOTTE CALM

Born in 1897, Prague, died in 1974, Leiden, the Netherlands

Plate 12

All from the portfolio Vienna Fashion (Mode Wien), 1914–15

Linocuts with hand-colored additions

MAK – Museum of Applied Arts, Vienna

This portfolio was published in an attempt to promote Viennese fashions over French haute couture during World War I. Fashion production was a national policy concern, seen as a sector that could support the economy by making sales domestically and abroad. Josef Hoffmann commissioned several artists, including students from the Kunstgewerbeschule (School of Applied Arts) who later worked as part of the Wiener Werkstätte, to produce images that employ an expressionist visual language, seen in the angular lines of the figures, while also showcasing designs produced by its recently founded fashion and textile departments.

DITHA MOSER

Born in 1883, Vienna, died in 1969, Gumpoldskirchen,
Austria

ALFRED BERGER, VIENNA printer

Tarok cards, 1906

Lithograph

Merrill C. Berman Collection

Ditha Moser (born Mautner von Markhof into a prominent Jewish family) made these playing cards just after completing her studies at the Kunstgewerbeschule (School of Applied Arts), where she met and married her teacher Koloman Moser. The cards were produced in a small number by the Wiener Werkstätte, primarily intended as gifts for the Mosers' friends, but were also exhibited at the 1908 *Kunstschau*.

Distinct from tarot, Tarok is a centuries-old “trick” or “trump” card game with regional variations throughout Europe. Imagery on the cards includes popular Viennese attractions such as a Ferris wheel and scenes from daily life rendered with flat planes of color and populated with doll-like figures. These images would likely have been familiar to players; close acquaintances may well have understood the XX card, which depicts a figure rolling beer kegs in front of a yellow building that was reminiscent of the artist's family brewery.

JOSEF HOFFMANN form designer

Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

FELICE RIX decoration designer

Born in 1893, Vienna, died in 1967, Kyoto

Box, model E 1671, 1929

Brass, ebony, and enamel inlay

MAK – Museum of Applied Arts, Vienna, purchase, 1967

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Advertisement for Wiener Werkstätte gift cards, 1930–31

Cliché print

MAK – Museum of Applied Arts, Vienna

The text reads: Wiener Werkstätte Gift Voucher. Leave the agony of choice to the recipient! Vouchers are available at our shops in Vienna (First District): Kärntner Strasse 41 and 32.

MARIA LIKARZ designer

Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

NEUE FREIE PRESSE, VIENNA printer and publisher

Advertisement for the Wiener Werkstätte, 1921

Cliché print

MAK – Museum of Applied Arts, Vienna, donation, 1933

Vienna's daily newspaper, *Neue Freie Presse* (New Free Press) regularly disseminated information about new products and sales promotions at the Wiener Werkstätte. The periodical also announced the availability of Wiener Werkstätte products in other department stores around the world.

The advertisement reads: Wiener Werkstätte G.m.b.H. Notice to Our Esteemed Clientele! (In lieu of the usual individual announcement) / Our new autumn and winter collection, comprising more than 60 original models, is now complete, and we most cordially invite you to view it in our salons.

Coats–Evening gowns / Costumes–Pajamas / Hats–Afternoon dresses / Blouses / Fashion Department Kärntner Strasse 41, Palais Esterházy

Glassware / Ceramics / Leather goods / Lace / Embroideries / Jewelry / Silverware / Lighting fixtures / etc. / Applied Arts Department Neustiftgasse 32–34

Hand-printed fabrics / Textile Department Kärntner Strasse 32

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Kneeling figure, model KO 5842, 1927

Glazed earthenware

The Jewish Museum, Purchase: Mildred Weissman Estate Fund, 2026-74

Provenance: produced by the artist for the Wiener Werkstätte (1903–32), 1927; sold at liquidation auction, 1932; unknown owners, until 1996; Fred Silberman Gallery, New York; sold to Galerie bei der Albertina-Zetter, Vienna, 1996; sold to a private collection, Switzerland, 1999; sold at Dorotheum, Vienna, December 11, 2023, lot 76, to Galerie bei der Albertina-Zetter, Vienna; purchased by the Jewish Museum, 2026

The painterly application of glaze on the garments of this kneeling figure demonstrates Vally Wieselthier's expressive ornamentation—an impulse that came from her initial training as a textile designer. Heavy makeup seems to run down the face, an effect the artist achieved by harnessing the melting properties of glaze; a burnished orange glaze emphasizes locations on the seminude body where there would be friction, as if the ribbon is chafing against the figure's skin. The emotional restraint of the face—following expectations for women's conduct in public—juxtaposed with the boldly patterned garments confronts popular criticism of modern women in interwar Vienna.

HILDA JESSER

Born in 1894, Marburg, Austria-Hungary (now Maribor, Slovenia), died in 1985, Vienna

Poster for Wiener Werkstätte Applied Arts (Kunstgewerbe), 1921–22

Lithograph

Merrill C. Berman Collection

Vally Wieselthier, Gudrun Baudisch, and Kitty Rix in the Wiener Werkstätte ceramics workshop, c. 1925

Exhibition copy of original gelatin silver print by Mario Wiberaz

Universität für Angewandte Kunst, Sammlungen und Archiv (UAKS), Vienna

Ceramics

A dedicated ceramics department was first established at the Wiener Werkstätte in 1917 as an outgrowth of the Künstler-Werkstätte (Artists' Workshops). Artists were tasked with making a wide range of ceramics—from functional tableware to large-scale figurines—and most did so out of earthenware rather than more expensive clay bodies such as porcelain. These fanciful objects, which ranged in scale from handheld to life-size, reflect how the Wiener Werkstätte valued experimentation and the individuality of its ceramic artists over the programmatic aesthetic constraints championed in the collective's earlier years. Hand built or created by adding hand-built pieces to a wheel-thrown form, these works were unique even when produced in multiples.

Vally Wieselthier worked for the Wiener Werkstätte starting in 1917, but left to run her own pottery studio in 1922. She later sold the business and the rights to her designs to the Wiener Werkstätte, becoming its head of ceramics in 1927. Wieselthier's dynamic approach to glaze, ornament, and form enlivened utilitarian pieces by combining bright colorways with abstractly stylized motifs. The charm and dynamic spontaneity in Wieselthier's work belies her exceptional skill, which she taught to Susi Singer, Kitty Rix (the sister of Felice Rix), and other artists within the Wiener Werkstätte. These artists subsequently developed their own distinctive styles. For example, Kitty Rix's joyful figurative sculptures depict scenes of both fantastical whimsy and common daily life. While the quaint subject matter invokes historic Biedermeier traditions, Rix has rendered her figures with elongated cylindrical limbs and boldly colored glazes in a declaration of modernity.

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Figurative candlestick, c. 1924

Painted and glazed earthenware

MAK – Museum of Applied Arts, Vienna, purchase, 1969

KITTY RIX

Born in 1901, Vienna, location and date of death unknown

Girl Riding a Cat, c. 1920s

Hand-built and glazed ceramic

Cleveland Museum of Art, Educational Purchase Fund

KITTY RIX

Born in 1901, Vienna, location and date of death unknown

Boy on a Horse, c. 1920s

Hand-built and glazed ceramic

Cleveland Museum of Art, Educational Purchase Fund

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Bowl, c. 1926

Glazed earthenware

Wolfsonian–Florida International University, Miami Beach, The Mitchell
Wolfson, Jr. Collection

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Dancing Musicians, 1919

Glazed earthenware

Galerie Bel Etage, Vienna

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Vase, c. 1920

Glazed earthenware

Cooper Hewitt, Smithsonian Design Museum, New York, Gift of Denis Gallion and
Daniel Morris

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Bookend, model 179, c. 1926

Glazed earthenware

Galerie bei der Albertina-Zetter, Vienna

KITTY RIX

Born in 1901, Vienna, location and date of death unknown

Woman at a potter's wheel, model K 571, 1929

Hand-built and glazed ceramic

MAK – Museum of Applied Arts, Vienna, purchase, 1983

KITTY RIX

Born in 1901, Vienna, location and date of death unknown

**Figure of a Couple Sitting on a Bench,
c. 1920–28**

Hand-built and glazed ceramic

Cleveland Museum of Art, Educational Purchase Fund

A NEW WOMAN FOR A NEW ERA

At the beginning of the twentieth century, Viennese women occupied a paradoxical position in society. While their city was a hub for avant-garde art and design, its corresponding cultural reforms still frequently excluded women. World War I was a catalyst for numerous societal changes that were pivotal to redefining women's roles, opportunities, and public perception. Most notably, Viennese women achieved the right to vote in 1918 with the fall of Austria-Hungary and the establishment of the Austrian First Republic.

Within women's movements of the period, economic independence and education were central concerns, particularly for middle-class women who sought a profession that required specialized training, including as an artist or teacher. In the context of such reforms, a "new woman" emerged—uninhibited, confident, and economically autonomous. Popular culture from the period caricatured this new woman as a fashionably dressed, short-haired decorative artist who scandalously smoked cigarettes. This, in turn, gave rise to unease (by some) about women's independence and competition in the arts. Artists of the Wiener Werkstätte mined such trivializing stereotypes of the naïve and childish female craftsperson to create a powerful vision of an emancipated woman through designs that were embraced by equally reform-minded clients.

The presence of women at the Wiener Werkstätte was impossible to ignore; not only did women constitute a prominent segment of the Wiener Werkstätte's workforce, but they were also a source of virtuosic experimentation and artistry. Their work was displayed to great acclaim throughout Vienna and across the world at international exhibitions and lauded in the press, including by prestigious voices such as the journalist and salon hostess Berta Zuckerkandl.

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Dressing gown, c. 1920, in “Thunderstorm” (“Donnerwetter”) fabric, 1919

Printed plain-weave silk

MAK – Museum of Applied Arts, Vienna, purchase, 1980

103 

801 **AD**)))



MARIA LIKARZ textile designer

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Day dress, after 1929, in “Panath” fabric, 1929

Printed plain-weave silk

MAK – Museum of Applied Arts, Vienna, purchase, 1989

The Sixth Secession Exhibition (1900) showcased more than seven hundred Japanese works of art, fueling a Viennese fascination with the country following its so-called reopening to foreign trade and diplomacy in 1853. This dressing gown or robe illustrates the public’s taste for and Felice Rix’s interest in fashions inspired by Japanese kimonos, seen here in the straight, wrapped body and tubelike sleeves, which also recall Chinese imperial robes. Rix connected deeply with Japanese artistic and decorative practices, including *katagami*, a traditional textile-dyeing technique that uses hand-cut stencils to create patterns.

A new silhouette aptly called “reform dress,” in which garments hung from the shoulders in a loose and flowing manner, gained popularity in the early twentieth century. Gowns such as this one were sometimes donned as artistic evening wear, probing the boundaries of acceptable dress outside the home. Other typologies of women’s fashion, such as the day dress, though made later, could be worn in casual public settings, allowing its wearer to be more physically active than was possible with conventional styles that were tightly bound to the body. Furthermore, through such bold colors and patterns a woman could declare her individuality and express her personality.

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

Poster design for the Wiener Werkstätte's textile and fashion stores, c. 1929

Graphite, ink, and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

In 1918 the Wiener Werkstätte opened a new shop at Kärntner Strasse 32 on the main thoroughfare in central Vienna. The store focused on selling lace, fabric, and lighting fixtures whose shades were made from Wiener Werkstätte textiles. While Josef Hoffmann designed the building's interior, women artists including Lotte Calm, Lilly Jacobsen, Hilda Jesser, Fritz Löw, Felice Rix, Reni Schaschl, Anny Schröder, and Vally Wieselthier decorated the walls and ceilings. Rix painted the ceiling of the lace display room in a fantastical motif with elongated florals, birds, and feathers, which is echoed in her design for a wallpaper (also on view in this exhibition).

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Design for a cigarette case with tassel, 1928–29

Graphite, gouache, ink, and leather swatches on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for a beaded bag, 1927–28

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955.

Top

WIENER WERKSTÄTTE manufacturer

Founded in 1903, Vienna, closed in 1932

Beaded bag, c. 1921–28

Glass beads and cord

Collection of Thomas L. Stewart

FELICE RIX designer

Born in 1893, Vienna, died in 1967, Kyoto

MATHILDE FLÖGL textile designer

Born in 1893, Brunn, Austria-Hungary (now Brno, Czech Republic), died in 1958, Salzburg

ÖSTERREICHISCHE HAUSINDUSTRIE, VIENNA maker

“Opal” beaded bag, model DP 24, 1920–21, lined with “Seville” fabric, 1916

Glass beads, knitted and crocheted silk, silk ribbon, and printed plain-weave silk

MAK – Museum of Applied Arts, Vienna, purchase, 1956

FRITZI LÖW designer

Born in 1891, Vienna, died in 1975, Vienna

ÖSTERREICHISCHE HAUSINDUSTRIE, VIENNA maker

“Adam and Eve” beaded bag, model E 324, 1916, made 1916–19

Glass beads, silk, and knitted and crocheted cotton cord

MAK – Museum of Applied Arts, Vienna, purchase, 1985

The “Adam and Eve” beaded bag features an angel of innocence, an angel of revenge, and a scene depicting the biblical figures Adam and Eve. The latter vignette shows Eve reaching her hand toward the fruit of the Tree of Knowledge, a snake wrapped around its trunk. Interestingly, both figures are clothed in nineteenth-century fashions, perhaps intended as a cheeky symbol of the modernist desire to break from tradition.

Bottom

FELICE RIX designer

Born in 1893, Vienna, died in 1967, Kyoto

GEORG LICHTSCHEIDL, VIENNA manufacturer

Cigarette case with tassel, model L 4315, 1929

Leather, wool, and opal

MAK – Museum of Applied Arts, Vienna, purchase, 1932

LILLY JACOBSEN

Born in 1895, Budapest, died in 1987, Nyack, New York

Pendant, c. 1920

Porcelain and brass

Wolfsonian–Florida International University, Miami Beach, The Mitchell Wolfson, Jr. Collection

ANNA SCHMEDES designer

Born in 1888, Vienna, died in 1967, Innsbruck, Austria

FELICE RIX TEXTILE designer

Born in 1893, Vienna, died in 1967, Kyoto

Boutonniere, c. 1924, in “Tokyo” fabric, 1924

Printed plain-weave silk and wire

MAK – Museum of Applied Arts, Vienna

VALLY WIESELTHIER

Vally Wieselthier joined the Wiener Werkstätte in 1917 and was among its leading artists, gaining international notoriety for her work with clay. She was resolute in her aspiration to pursue an art career, and her father, facilitating Wieselthier's ambitions and defying conventions, never forced her to marry.

Wieselthier was educated at the Kunstgewerbeschule (School of Applied Arts) and from 1922 to 1927 had an independent ceramics workshop, a business she later sold to the Wiener Werkstätte to become its ceramics department head. The originality, beauty, and humor seen in Wieselthier's ceramics translated to other mediums she pursued in her time at the Wiener Werkstätte, designing everything from glass vessels and children's toys to advertising posters, textiles, and fashion accessories.

Wieselthier was one of the few Wiener Werkstätte artists who found success abroad. When her works were featured in a major ceramics exhibition at the Metropolitan Museum of Art in 1928, Wieselthier came to New York and established a veritable career in the United States: She was a key member of the modernist design association Contempora with Paul Poiret and others, designed department store window displays, molded and painted relief murals, and sculpted ceramics at increasingly ambitious scales.

HEDWIG SCHMIDL

Born in 1889, Vienna, died in 1965, Gloucester, England

Head of a woman, c. 1920

Glazed earthenware

Galerie Bel Etage, Vienna

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Head of a woman, model 511, 1928

Head of a woman, model 527, 1928

Head of a woman, model 494, 1928

Glazed earthenware

Galerie bei der Albertina-Zetter, Vienna

105



Variations of these heads were made by many of the artists of the Wiener Werkstätte's ceramics department and first showcased at the *Kunstschau* exhibition in 1920. Vally Wieselthier first started making heads modeled after mythological and classical figures, but soon turned to sculpting heads that satirized stereotypes of contemporary women, transforming the fashionable woman into a god in her own right. These parodic depictions of modern femininity use brightly colored glazes to evoke heavily applied makeup and an eye-catching fashion sensibility. The Wiener Werkstätte faced intense criticism for its support of women as employees (and its prominent female patrons), as well as the artistic freedom its workshops provided. These women were targets of a negative public

discourse that sought to discredit their endeavors, often using their femininity and overtly modern appearance as evidence of their perceived lack of seriousness. The Wiener Werkstätte's most virulent critics included the architect Adolf Loos, whose treatise *Ornament and Crime* pointed at the Wiener Werkstätte's embrace of decorative surfaces as proof of a so-called degenerate nature; the artist Julius Klinger denigrated their work as "broad's' applied art"; others in the press characterized the Wiener Werkstätte as a "scandalous bimbo business." Nevertheless, such disparagement was met with concurrent admiration of these artists by well-regarded critics such as Berta Zuckerkandl and others of the Wiener Werkstätte's inner circle who carried significant social capital.

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Mirror, model 489, 1928

Glazed earthenware, wood, with glass mirror (replaced later)

Galerie bei der Albertina-Zetter, Vienna

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Designs for a baby rattle, c. 1919

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation 1955

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for a toy bird with rider, model B 1224, c. 1919

Graphite, ink, and gouache on paper

Design for a toy carriage pulled by a dog, c. 1919

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Design for a papier-mâché bird, model D 187, 1925

Design for a papier-mâché bonbonnière with tassels, model D 183, 1925

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

Many of the artists who worked for the Wiener Werkstätte, including Vally Wieselthier and Felice Rix, began to develop unique idioms as students at the Kunstgewerbeschule (School of Applied Arts) under Franz Cižek. As an educational reformer, Cižek taught an expressionist approach to design, emphasizing the spontaneity and unmediated hand of children. Beyond the influence of a childlike approach, children in general were considered in the Wiener Werkstätte's product offerings, which included everything from toys to fashions.

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Design for an oven, 1917–25

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for fireplace cladding, c. 1927

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

**Design for a coffee service: coffeepot, creamer,
sugar bowl, mocha cup, mocha saucer, coffee
cup, coffee saucer, c. 1927**

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

Top

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Espresso coffeepot, 1920

Glazed earthenware

Wolfsonian–Florida International University, Miami Beach, The Mitchell Wolfson, Jr. Collection

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Lamp with original shade, before 1925

Glazed ceramic, Bakelite, brass, and paper

Wien Museum, Vienna

Bottom

FRITZI LÖW

Born in 1891, Vienna, died in 1975, Vienna

Lace squares, 1919, executed 1922

Linen bobbin lace

Galerie Bel Etage, Vienna

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Lace inserts for curtain panel, 1919, executed 1922

Linen bobbin lace

Cooper Hewitt, Smithsonian Design Museum, New York, Museum purchase from General Acquisitions Endowment Fund

The squares at bottom right were designed as parts of a larger lace curtain made up of eighty-one individual bobbin-lace pieces featuring images of people, animals, and vases. The individual squares were designed by Dagobert Peche, Anny Schröder, and Vally Wieselthier.

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for an embroidered cushion, 1919

Graphite and watercolor on paper

MAK – Museum of Applied Arts, Vienna

PATRONAGE AND PROMOTION

Jewish women played a vital role in the success of the Wiener Werkstätte as clients and cultural intermediaries who promoted and amplified its vision. Notable patrons included the salon hostess Adele Bloch-Bauer, journalist Berta Zuckerkandl, artist Broncia Koller-Pinell, arts patron and gallerist Friederike Maria Beer, and women's rights advocate Magda Mautner von Markhof. These customers commissioned Wiener Werkstätte furniture and interiors, wore its fashions and jewelry, and used its objects in their day-to-day lives, embodying the spirit of the *gesamtkunstwerk* (total work of art).

The relationship between the Wiener Werkstätte and its patrons was a symbiotic one. Fritz Waerndorfer, a cofounder and financial backer of the collective, along with his wife Lili, was intimately and deeply connected to upper-middle-class Jewish circles and thus a key pipeline for the Wiener Werkstätte to reach its clientele. With the financial support and social visibility of Vienna's notable intelligentsia, the enterprise received cultural legitimization and prestige that galvanized its avant-garde sensibilities and contributed to its global renown. In turn, Wiener Werkstätte designs became essential tools for its supporters to construct and project an image of modernity, styling themselves as progressive, respectable patrons of the arts.

AMALIE SZEPS

Born in 1838, Vienna, died in 1912, Vienna

Choker, c. 1910

Metal beads and silk threads

Neue Galerie New York

107 

Amalie Szeps worked extensively with glass beads, making handbags and necklaces with floral or geometric motifs particularly toward the end of her life. Her production evinces the restrained forms of the Wiener Werkstätte in its earliest years. Szeps, a noted supporter of the arts, was also the mother of the Wiener Werkstätte patron Berta Zuckerkandl and great-aunt to the artist Nora Zuckerkandl (later Stiasny).

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

Necklace, model P 360, 1926–28

Glass beads

MAK – Museum of Applied Arts, Vienna, artist's estate, 1982

The Wiener Werkstätte's stand at the artists' garden party in Weigl's Dreher-Park, 1907

The Wiener Werkstätte's gingerbread and bakery stand at the artists' garden party in Weigl's Dreher-Park, 1907

Exhibition copies of original photographs by Atelier Elsa

© MAK – Museum of Applied Arts, Vienna

In late nineteenth-century Vienna, upper-middle-class women—many of whom were Jewish—used annual charity galas to raise funds for key causes and to act as a marketplace for the promotion and consumption of art. In 1907 the collector and arts patron Szerena Lederer (1867–1943) organized one such gala in the form of an artistic garden party (seen here) benefiting the Settlement Movement and the Vienna Women's Club.

Lederer commissioned Gustav Klimt and Koloman Moser to design the event, which included stands selling decorative items and fashionable accessories staffed by Berta Zuckerkandl, her sister-in-law Amalie Zuckerkandl, Lili Waerndorfer, Sonja Knips, and Ditha Moser. One stand sold

Wiener Werkstätte postcards, with images of fashion, cityscapes, and landscapes, that could be mailed directly from the gala, as well as beaded bags and broadsheets. Another booth offered baked goods fancifully designed by the women students of Carl Otto Czeschka and Moser.

Adele Bloch-Bauer wearing a Wiener Werkstätte dress in the “Hollyhock” (“Pappelrose”) fabric designed by Dagobert Peche, 1911–16

Exhibition copy of original gelatin silver print

Österreichisches Staatsarchiv, Vienna; image provided by Brandstaetter Images

GUSTAV KLIMT

Born in 1862, Vienna, died in 1918, Vienna

Study for Portrait of Adele Bloch-Bauer I, 1903

Charcoal on paper

The Jewish Museum, New York, Gift of the Muriel and William Rand Collection, 1997-137

Provenance: unknown owner; La Boetie Gallery, New York; sold to William Rand, 1972; donated to the Jewish Museum, 1997

Adele Bloch-Bauer (1881–1925) was a key player in Vienna’s social elite who supported women’s suffrage as well as artistic and social reform. As a salon hostess, she brought together artists, theorists, and politicians alike, including the composers Alma Mahler and Richard Strauss and the writer Stefan Zweig, to share and debate avant-garde ideas. She regularly purchased objects to integrate into her home and fashions for her wardrobe (including the dress she is photographed wearing nearby), which became central fixtures of the salon environment.

Bloch-Bauer is also well known as a sitter for Klimt, from whom she and her husband, Ferdinand, commissioned numerous works. This study was made in preparation for the artist’s first portrait of her, known colloquially as Klimt’s “Woman in Gold.” With loose and willowy lines, Klimt depicts Bloch-Bauer’s reform-style dress and slim figure, emphasizing her embodiment of new approaches to femininity.

106 

802 **AD**)))



JOSEF HOFFMANN

Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

Necklace with pendant, model G 749, 1907

Silver, malachite, sapphire, opal, turquoise, aventurine, moss agate, chrysoprase, and tourmaline

Germanisches Nationalmuseum, Nuremberg

HEINRICH SCHRÖDER

Born in 1881, Krefeld, Germany, died in 1941, Innsbruck, Austria

Portrait of Broncia Koller-Pinell, 1907

Oil on canvas

Private collection, courtesy of Kunsthandel Hieke, Vienna

Heinrich Schröder painted this portrait of his close friend, studio mate, and fellow artist Broncia Koller-Pinell. Koller-Pinell's attire is a loose, flowing reform-style dress with a distinctive square neckline. She also wears a Josef Hoffmann–designed Wiener Werkstätte pendant necklace (seen nearby) whose geometric form echoes the precise lines of her garment. The portrait reveals a self-assured modern woman dressed in the latest fashions, while also foregrounding the artist's hands—the tools of her trade.

BRONCIA KOLLER-PINELL

Born in 1863, Sanok, Galicia, Austrian Empire (now in Poland),
died in 1934, Oberwaltersdorf, Austria

The Artist's Mother, 1907

Oil on canvas

Artothek des Bundes, on permanent loan to Belvedere Museum, Vienna

Broncia Koller-Pinell, along with her husband, Hugo, maintained close relationships with Secession and Wiener Werkstätte artists. The couple commissioned Josef Hoffmann and Koloman Moser to renovate their Vienna apartment in 1902 and, after moving to a new home in 1913, continued to furnish their living spaces with pieces from the Wiener Werkstätte. Koller-Pinell's embrace of these progressive aesthetic impulses is evident in this portrait of her mother, Klara Pineles, captured in an intimate quotidian moment. The artist depicts her mother's hands at the center of the composition, showcasing her meticulous labor as she works a delicately patterned length of cloth. The colorful flowers, juxtaposed with the fashionable black-and-white wicker chair in which Klara sits, signal a keen grasp of ornamentation without overwhelming Pinele's subjectivity.

Portrait of Berta Zuckerkandl, 1908

Exhibition copy of original photograph by Madame d'Ora

Österreichische Nationalbibliothek, Vienna

Berta Zuckerkandl (1864–1945) used her position as art critic at the daily newspaper *Wiener Allgemeine Zeitung* (Vienna General Newspaper) to bolster public support of the Secession and Wiener Werkstätte. Coupled with her established role of tastemaker as a noted salon hostess, Zuckerkandl understood her pivotal position as an intermediary between those who create and those who appreciate contemporary art. In this portrait, Zuckerkandl wears a loose, flowing dress with a floral pattern and a kimono-style robe on top, embracing modernity in her fashion and evident influence of Japanese material culture.

The photographer of this portrait, Madame d'Ora (born Dora Kallmus, 1881–1963), was known for her images of Viennese high society as well as artists, performers, and models in Wiener Werkstätte fashions. D'Ora, like Zuckerkandl, was part of an upper-class Jewish family and was prominently positioned among the social and cultural elite, using art to encourage new perspectives.

Charlotte Beer and Friederike Maria Beer (later Beer-Monti) wearing Wiener Werkstätte dresses, 1914

Exhibition copy of original gelatin silver print

Österreichisches Staatsarchiv, Vienna; image provided by Brandstaetter Images

The sisters wear long, flowing dresses made from Wiener Werkstätte textiles and very likely designed by the collective, too. Friederike's dress is fashioned from the Martha Alber-designed "Leaves" ("Blätter") textile that is also depicted as an upholstery fabric in Wilhelm List's painting on view nearby.

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Plate 3

LOTTE CALM

Born in 1897, Prague, died in 1974, Leiden, the Netherlands

Plate 8

LOTTE CALM

Born in 1897, Prague, died in 1974, Leiden, the Netherlands

Plate 1

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Plate 11

GERTRUD WEINBERGER

Born in 1897, Budapest, date and location of death unknown

Plate 12

**All from the portfolio The Life of a Lady,
Vienna (Das Leben einer Dame Wien), 1916**

Linocut with hand-colored additions on Japan paper

MAK – Museum of Applied Arts, Vienna

FRITZI PRACHT

Born in 1901, Vienna, died in 1997, Sydney

Design for “Fantasy” costume, c. 1920

Design for a costume, c. 1920

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

In the case at right

JOSEF HOFFMANN

Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

Cutlery set for Lili and Fritz Waerndorfer, models S 23, 24, 25, 202, 203, 216, 224, 266, 1904

Cast and engraved silver

MAK – Museum of Applied Arts, Vienna, purchase, 1967

The Waerndorfers' home was designed and decorated by Josef Hoffmann and Koloman Moser with the Scottish designers Margaret Macdonald and Charles Rennie Mackintosh. Each utensil in their thirty-piece silverware set features the initials F, L, and W for Fritz and Lili Waerndorfer. The forms echo the elongated, geometric styles of Macdonald's paintings and Mackintosh's furniture embraced by the Secessionists and the Wiener Werkstätte, as seen in Moser's poster for the *Thirteenth Secession Exhibition* on view in this exhibition. Each of the three founders of the Wiener Werkstätte—Hoffmann, Moser, and the Waerndorfers—owned the same set of flatware.

In 1906 the Wiener Werkstätte staged its first public exhibition, *The Laid Table*, which showcased designs for tableware, including tablecloths, cutlery, glassware, and crockery.

Lili Waerndorfer (1874–1952) carried on the tradition of arts patronage and charity work inherited from her mother, Lina Hellmann, but was by no means a conventional woman. She had a great enthusiasm for motor vehicles and supported the Wiener Werkstätte alongside her husband, Fritz.

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Mask, 1912

Wiener Werkstätte placecard 684

Woman with butterfly, 1912

Wiener Werkstätte placecard 686

Carnival characters, 1912

Wiener Werkstätte placecard 690

Chromolithographs

Neue Galerie New York, Leonard A. Lauder Collection

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

Designs for Fasching (carnival) costumes, 1920

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

The Wiener Werkstätte designed costumes for dance, theater, and even masquerade balls, in addition to fashion for daytime and evening wear. Costumes were an integral part of Vienna's seasonal carnival Fasching. Particularly popular were costumes of historical figures, fictional characters, traditional folk themes, and fanciful birds or plants—subjects that the Wiener Werkstätte took to designing with characteristic elegance and whimsy.

Wiener Werkstätte Fasching (carnival) costumes, 1919

Exhibition copy of original gelatin silver print by Madame d'Ora

Österreichisches Staatsarchiv, Vienna; image provided by Brandstaetter Images

MARTHA ALBER textile designer

Born in 1893, Rumburg, Austria-Hungary (now Rumburk, Czech Republic), died in 1955, Vienna

WILHELM JONASCH textile designer

Born in 1892, Vienna, died in 1961, Austria

CARL OTTO CZESCHKA textile designer

Born in 1878, Vienna, died in 1960, Hamburg

EDUARD JOSEF WIMMER-WISGRILL

textile designer

Born in 1882, Vienna, died in 1961, Vienna

LOTTE FRÖMEL-FOCHLER textile designer

Born in 1884, Vienna, died in 1972, Vienna

BRÜDER KOHN printer

Founded in 1898, Vienna

LEHRLINGSHEIM ZUKUNFT likely publisher

Founded in 1840, Vienna

Rosh Hashanah (New Year) greetings, c. 1910–11

Lithographs

The Jewish Museum, New York, Purchase: Traditional Judaica Acquisitions Committee Fund, 2006-1-8

On these postcards, Wiener Werkstätte textiles frame greetings for Rosh Hashanah (Jewish New Year). They were likely made by a Jewish youth organization and orphanage that provided vocational training to its children to cultivate Jewish craftsmanship. Capitalizing on the popularity of its designs, the Wiener Werkstätte may have licensed these cards for consumers to personalize with greetings or images within the circular and square frames. A youth organization employing these types of cards is unsurprising given that tzedakah (the Jewish philosophical practice of charity) was widely embraced by upper-middle-class Jewish women, including Wiener Werkstätte patrons, in Vienna. Lili Waerndorfer's mother, Lina Hellmann, and Berta Zuckerkandl's mother, Arnalie Szeps, were regularly involved in Jewish social causes, charitable practices they passed on to their daughters.

Printed at center

In Hebrew: "May you be inscribed for a good year."

In German: "Herzlichen Glückwunsch/zum neuen Jahre!"

[Sincere wishes for the New Year!]

WILHELM LIST

Born in 1864, Vienna, died in 1918, Vienna

Young Woman in Undergarments, c. 1910–11

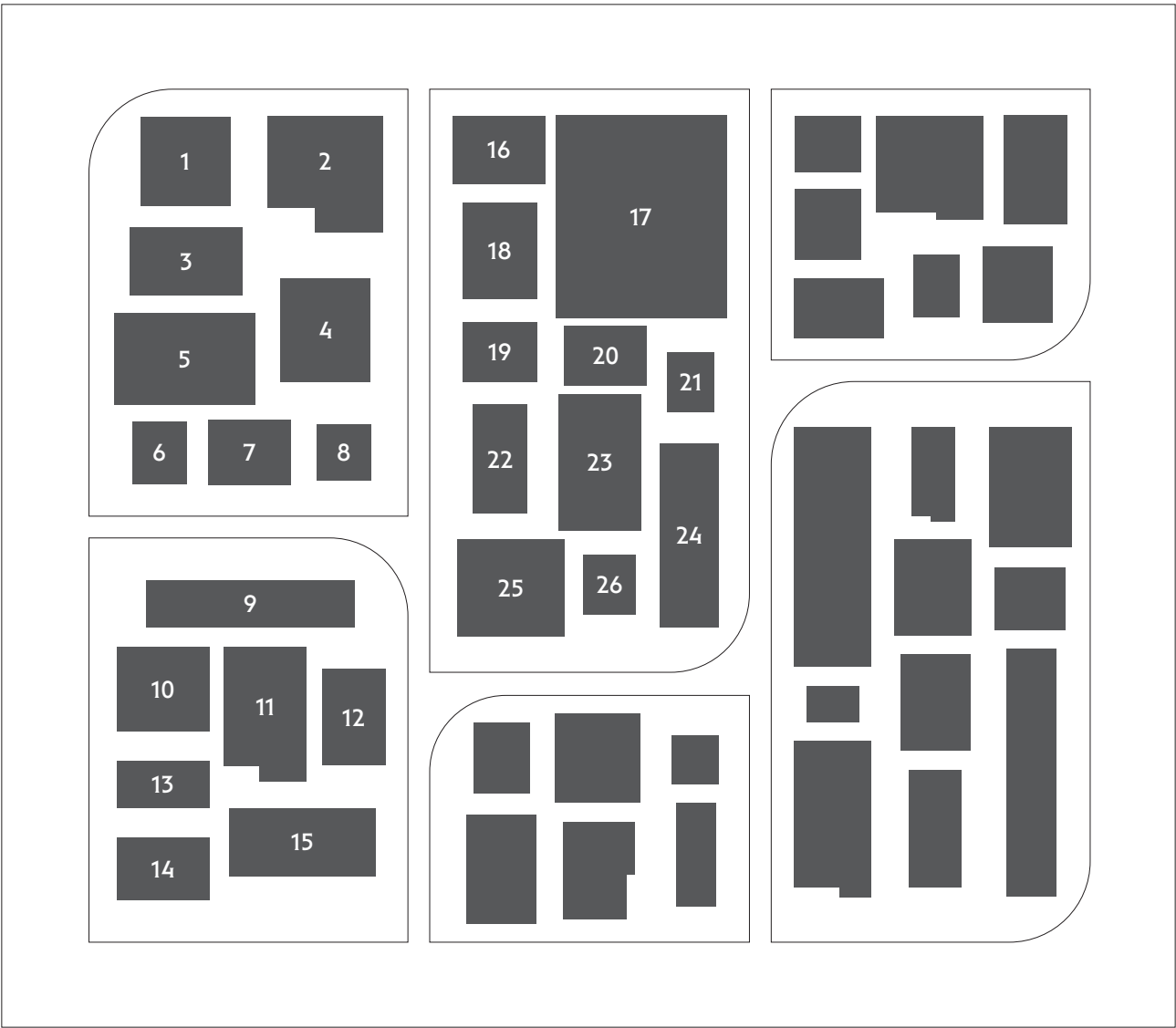
Oil on canvas

Minneapolis Institute of Art, The Mary Ingebrand-Pohlad Endowment for
Twentieth Century Paintings

As a founding member of the Secession, Wilhelm List unsurprisingly embraced the Wiener Werkstätte, whose concerns regarding ornamentation and the synthesis of art and life overlapped with those of the Secession. List completed this painting the same year that the Wiener Werkstätte artist Martha Alber designed the “Leaves” (“Blätter”) textile depicted as the settee’s upholstery.

Despite the surrounding cacophony of pattern and color, the subject of List’s painting maintains an air of calm, veering on indifference. She is a model of modern femininity: She is not only comfortably ensconced within a *gesamtkunstwerk* (total work of art), but is also shown wearing the loose undergarments associated with the reform dress movement. Her umbrella drawers—named for their flared leg openings—and sleeveless chemise allow for a freedom of movement posited as healthy and progressive. Indeed, she may well have been such a woman in real life—the sitter is thought to be Wally Neuzil, who often modeled for Egon Schiele and later trained as a nurse.

803 AD)))



1. Marianne Perlmutter designer
Born in 1891, Vienna, died in 1967, London
“Saw” (“Säge”) fabric, 1910–17
Printed plain-weave silk

2. Hilde Blumberger designer
Born in 1903, Prague, died in 1986, London
Gustav Ziegler, Vienna manufacturer
Teltscher & Löwy, Vienna manufacturer
“Krassin” fabric, 1928
Printed plain-weave silk

3. Marianne Perlmutter designer
Born in 1891, Vienna, died in 1967, London
“Saw” (“Säge”) fabric, 1910–17
Printed plain-weave silk

4. Lilly Jacobsen designer
Born in 1895, Budapest, died in 1987, Nyack, New York
“Seraphin” fabric, 1918
Printed plain-weave silk

5. Lilly Jacobsen designer
Born in 1895, Budapest, died in 1987, Nyack, New York
“Saxony” (“Sachsen”) fabric, 1918
Printed plain-weave silk

6. Gertrud Weinberger designer
Born in 1897, Budapest, date and location of death unknown
“Shooting Star” (“Sternschnuppe”) fabric, 1919
Printed plain-weave silk

7. Gertrud Weinberger designer
Born in 1897, Budapest, date and location of death unknown
“Shooting Star” (“Sternschnuppe”) fabric, 1919
Printed plain-weave silk

8. Lilly Jacobsen designer
Born in 1895, Budapest, died in 1987, Nyack, New York
“Seraphin” fabric , 1918
Printed plain-weave silk

9. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Friedler & Dr. Teltscher AMA, Vienna manufacturer
Gustav Ziegler, Vienna manufacturer
“Land of Japan” (“Japanland”) fabric, 1923, manufactured 1923–28
Printed plain-weave silk

10. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Gustav Ziegler, Vienna manufacturer
Friedler & Dr. Teltscher AM, Vienna manufacturer
“June Flowers” (“Juniblumen”) fabric, 1923, manufactured 1923–28
Printed plain-weave silk

11. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Franz Süss wood-block carver
Gustav Ziegler, Vienna manufacturer
Teltscher & Löwy, Vienna manufacturer
“Mandarin” fabric, 1924, manufactured 1924–27
Printed plain-weave silk

12. Mizi Friedmann designer
Born in 1884, Vienna, died in 1955, New York
Gustav Ziegler, Vienna manufacturer
“Flower Flash” (“Blumenblitz”) fabric, 1920–21
Printed plain-weave silk

13. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
“Sweden” (“Schweden”) fabric, 1924
Printed plain-weave silk

14. Vally Wieselthier designer
Born in 1895, Vienna, died in 1945, New York
“Rectangular Prisms” (“Quadern”) fabric, 1916–19
Printed plain-weave silk

15. Vally Wieselthier designer
Born in 1895, Vienna, died in 1945, New York
“Rectangular Prisms” (“Quadern”) fabric, 1916–19
Printed plain-weave silk

16. Lilly Jacobsen designer
Born in 1895, Budapest, died in 1987, Nyack, New York
“Roland” fabric, 1918
Printed plain-weave silk

17. Fritz Berger designer
Born in 1894, Vienna, died in 1967, New York
Gustav Ziegler, Vienna manufacturer
“Culture” (“Kultur”) fabric, 1920–21, manufactured 1920–28
Printed plain-weave silk

18. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Gustav Ziegler, Vienna manufacturer
Teltscher & Löwy, Vienna manufacturer
Friedler & Dr. Teltscher AMA, Vienna manufacturer
“Morning Dew” (“Morgentau”) fabric, 1927, manufactured 1927–31
Printed plain-weave silk

19. Lotte Calm designer
Born in 1897, Prague, died in 1974, Leiden, the Netherlands
Franz Süss wood-block carver
Gustav Ziegler, Vienna manufacturer
Friedler & Dr. Teltscher AMA, Vienna manufacturer
“Acoustics” (“Akustik”) fabric, 1923, manufactured 1923–28
Printed plain-weave cotton

20. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
“Tarantella” fabric, 1929
Printed plain-weave silk

21. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
“Tarantella” fabric, 1929
Printed plain-weave silk

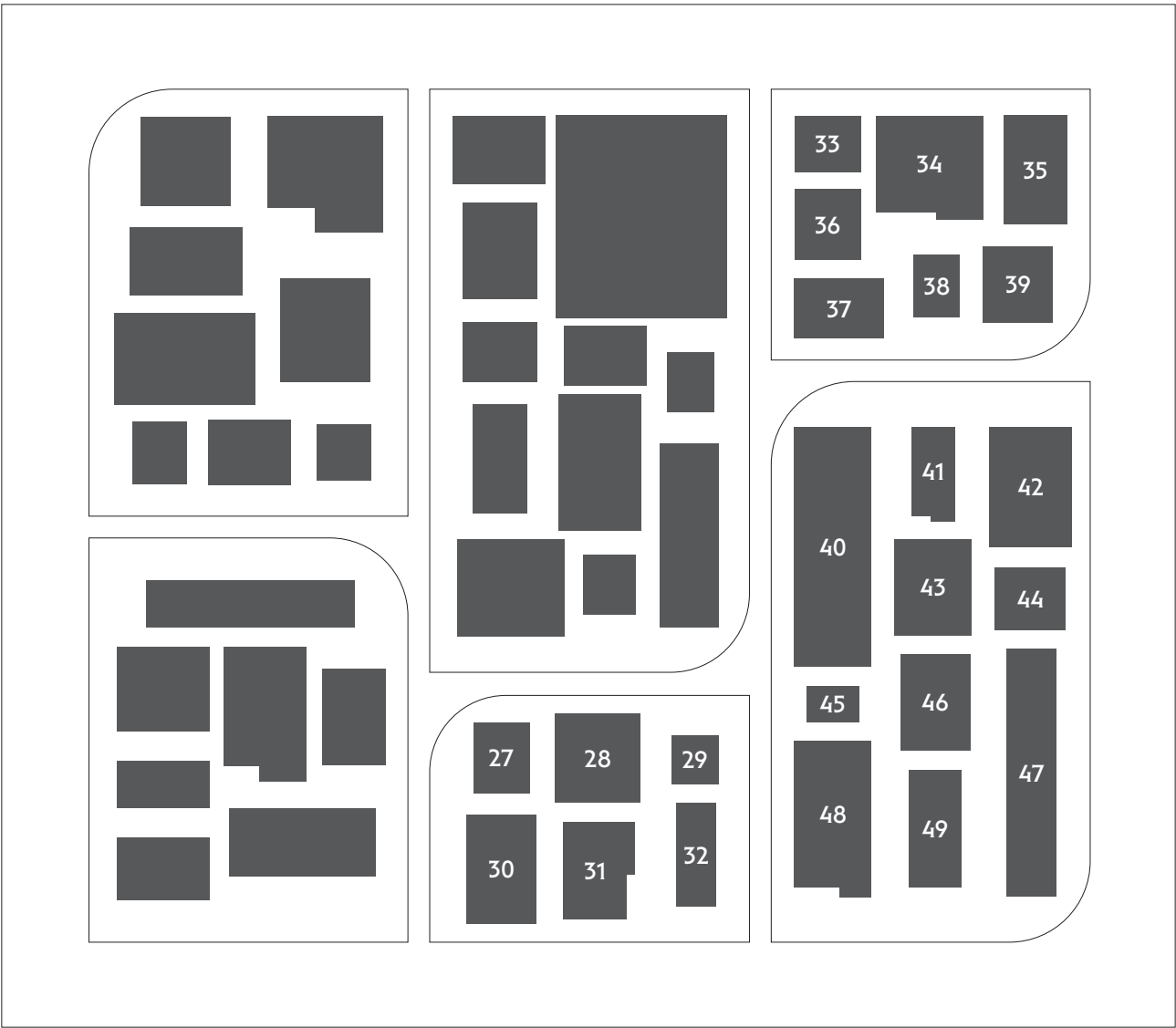
22. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Gustav Ziegler, Vienna manufacturer
“Web” (“Gespinst”) fabric, 1924, manufactured 1924–30
Printed plain-weave silk

23. Nora Zuckerkandl designer
Born in 1898, Vienna, deported in 1942, Izbica, date of death unknown, likely murdered in Belzec death camp, German-occupied Poland
Gustav Ziegler, Vienna manufacturer
“Confucius” (“Konfuzius”) fabric, 1918–19, manufactured 1918–28
Printed plain-weave silk

24. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Friedler & Dr. Teltscher AMA, Vienna manufacturer
A. Clavel & Fritz Lindenmeyer, Färberei & Appretur-Gesellschaft manufacturer
“Camille” fabric , 1929, manufactured 1929–32
Printed plain-weave silk

25. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Friedler & Dr. Teltscher AMA, Vienna manufacturer
A. Clavel & Fritz Lindenmeyer, Färberei & Appretur-Gesellschaft manufacturer
“Camille” fabric , 1929, manufactured 1929–32
Printed plain-weave silk

26. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Gustav Ziegler, Vienna manufacturer
“Web” (“Gespinst”) fabric, 1924, manufactured 1924–30
Printed plain-weave silk



27. Mizi Friedmann designer
Born in 1884, Vienna, died in 1955, New York
“Bethlehem” fabric, 1922
Printed plain-weave silk

28. Susi Singer designer
Born in 1891, Vienna, died in 1955, Los Angeles
“Stargazer” (“Sterngucker”) fabric, 1916–18
Printed plain-weave silk

29. Marie Weissenberg designer
Born in 1900, Vienna, died in 1967, Vienna
Franz Süss wood-block carver
Gustav Ziegler, Vienna manufacturer
“Benares” fabric, 1919, manufactured 1919–30
Printed plain-weave silk

30. Nora Zuckerkandl designer
Born in 1898, Vienna, deported in 1942, Izbica, date of death unknown, likely murdered in Belzec death camp, German-occupied Poland
Franz Süss wood-block carver
Gustav Ziegler, Vienna manufacturer
Teltscher & Löwy, Vienna manufacturer
“God-Fearing” (“Fürchtegott”) fabric, 1918, manufactured 1918–27
Printed plain-weave cotton

31. Heddi Hirsch designer
Born in 1895, Vienna, died in 1947, Cambridge, England
“Nedschibe” fabric, 1916–18
Printed plain-weave silk

32. Marianne Perlmutter designer
Born in 1891, Vienna, died in 1967, London
“Zakopane” fabric, 1910–17
Printed plain-weave silk

33. Klara Posnanski designer
Birth and death dates and locations unknown
“Epirus” fabric, 1928
Printed silk crepe

34. Klara Posnanski designer
Birth and death dates and locations unknown
“The End” (“Finis”) fabric, 1928
Printed plain-weave silk

35. Klara Posnanski designer
Birth and death dates and locations unknown
“Paul” fabric, 1927
Printed plain-weave silk

36. Klara Posnanski designer
Birth and death dates and locations unknown
“Preblau” fabric, 1928
Printed plain-weave silk

37. Lotte Calm designer
Born in 1897, Prague, died in 1974, Leiden, the Netherlands
“Candidus” (“Kandidus”) fabric, 1927
Printed plain-weave silk

38. Olga Freund designer
Born in 1891, Vienna, died in 1942, Blagowtschina, German-occupied Belarus
“Globe” (“Globus”) fabric, 1916–18
Printed plain-weave silk

39. Klara Posnanski designer
Birth and death dates and locations unknown
“Tulln” fabric, 1928
Printed plain-weave silk

40. Mizi Friedmann designer
Born in 1884, Vienna, died in 1955, New York
“Neptune” fabric, 1922
Printed plain-weave silk

41. Hilde Blumberger designer
Born in 1903, Prague, died in 1986, London
“Sinaia” fabric, 1928
Printed plain-weave silk

42. Hilde Blumberger designer
Born in 1903, Prague, died in 1986, London
“Sinaia” fabric, 1928
Printed plain-weave silk

43. Mizi Friedmann designer
Born in 1884, Vienna, died in 1955, New York
“Neptune” fabric, 1922
Printed plain-weave silk

44. Marianne Zels designer
Born in 1876, Vienna, died in 1957, Bad Ischl, Austria
Gustav Ziegler, Vienna manufacturer
Alpenländische Druckfabrik, Hohenems, Austria manufacturer
Teltscher & Löwy, Vienna manufacturer
“Alpine Peak” (“Alpengipfel”) fabric, 1910–25
Printed satin-weave silk

45. Marianne Perlmutter designer
Born in 1891, Vienna, died in 1967, London
Gustav Ziegler, Vienna manufacturer
“Danube” (“Donau”) fabric, 1916–18, manufactured 1916–28
Printed plain-weave silk

46. Hilde Blumberger designer
Born in 1903, Prague, died in 1986, London
“Quartet” fabric, 1928
Printed plain-weave silk

47. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Franz Süss wood-block carver
Österreichische Weberei und Druckerei A.G. M. B. Neumann’s Söhne manufacturer
Gustav Ziegler, Vienna manufacturer
Walter Haendel & Co. manufacturer
Friedler & Dr. Teltscher AMA, Vienna manufacturer
“Davos” fabric, 1913–17, manufactured through 1928
Printed plain-weave silk

48. Hilde Blumberger designer
Born in 1903, Prague, died in 1986, London
“Quartet” fabric, 1928
Printed plain-weave silk

49. Felice Rix designer
Born in 1893, Vienna, died in 1967, Kyoto
Franz Süss wood-block carver
Österreichische Weberei und Druckerei A.G. M. B. Neumann’s Söhne manufacturer
Gustav Ziegler, Vienna manufacturer
Walter Haendel & Co. manufacturer
Friedler & Dr. Teltscher AMA, Vienna manufacturer
“Davos” fabric, 1913–17, manufactured through 1928
Printed plain-weave silk

All MAK – Museum of Applied Arts, Vienna, donation, 1955

These Wiener Werkstätte fabric samples, in their number and variety, speak to the expansive range of patterns the textile department produced in its more than twenty years of existence. The titles of the patterns come from every corner of contemporary vocabulary—in some instances the relationship between the fabric’s name is evident in its design, even referencing global events, while in others, the title is less clearly related to its appearance. Stylized floral and vegetal motifs are plentiful. Certain patterns are eccentric, drawing on historic styles and folk traditions, while some seem abstract and futuristic, decades ahead of their time. Looking across these designs, both the individual artists’ unique idioms and their influence on one another become apparent. The fabric samples in the lower left section of the display were part of the Wiener Werkstätte’s presentation at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris.

Hilde Blumberger’s textile designs demonstrate the artist’s embrace of rectilinear, geometric patterns in boldly contrasting palettes, while Klara Posnanski’s ethereal airbrushed patterns play with depth and perception. Very little is currently known about Posnanski, except that she was the daughter of Dr. Adolf Posnanski, who was a rabbi, and Henriette (née Kalisch) and went on to run her own airbrush studio in Vienna between 1926 and 1937.

Many of the Wiener Werkstätte textiles were printed by hand with wooden blocks principally on silk, but also on cotton and linen, with each pattern executed in several colorways. Beyond fashion, the textiles were intended for a multitude of uses including for decorative pillows, curtains, lampshades, umbrellas, other accessories, and furnishing fabrics. The patterns shown here encapsulate the ways the Wiener Werkstätte privileged and defended artisanal and craft production, artistic freedom, and individual expression.

FELICE RIX

Over the many years that Felice Rix (later Rix-Ueno) worked for the Wiener Werkstätte, she produced hundreds of designs, including more than one hundred for fabric alone. Her first efforts for the Wiener Werkstätte adorned the surfaces of patriotic glassware designed by Josef Hoffmann, but she soon took on greater responsibilities, designing toys, tableware, window displays, fashion accessories, posters, wallpaper, pillows, and textiles. Rix's uniquely abstract idiom imparts whimsy through designs replete with expressive motifs and emotive colorways.

While working at the Wiener Werkstätte, Rix met Isaburo Ueno, a Japanese architect working in Hoffmann's studio whom she married in 1925. Though relocating to Japan that same year had a stylistic impact on her output, Japanese artistic practices had long influenced Rix's aesthetic impulses. She continued to produce designs for the Wiener Werkstätte from afar until 1930.

Flouting convention was a family affair among Rix and her three younger sisters, who pursued artistic careers as well. The second Rix daughter, Edith, studied a variety of subjects before becoming a photographer; the third daughter, Gertrude Ilse, was a master seamstress and milliner. Rix's youngest sister, Kitty, also worked for the Wiener Werkstätte, primarily in the ceramics department, producing playful works that frequently incorporated animal and human figures.

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Design for a cushion with pom-poms and tassels, 1931

Gouache on paper

Design for a cushion, 1928, with a tassel in “Davos” fabric, 1913–17

Graphite and watercolor on paper

Design for a cushion, after 1924, with tassels made in “Double Fox” fabric, 1924

Graphite and gouache on paper

Design for a cushion with tassels, c. 1930

Gouache on paper

MAK – Museum of Applied Arts, Vienna

Many Wiener Werkstätte fabrics were sewn into garments, but the same fabrics were also used to create cushions, considered a vital home adornment. Unsurprisingly, cushions made by the Wiener Werkstätte were novelties, moving beyond the expected square or round shapes to appear as fans, hearts, or even animals. These complex forms required more detailed patterns to accurately construct.

Design Collaborations

The Wiener Werkstätte's women artists, whose inspirations and stylistic references were broad and varied, incorporated motifs into their textile designs that ranged from folk art traditions to historicist styles such as the Rococo and contemporary approaches to abstraction and expressionism drawn from the fine arts.

The heterogeneous nature of the Wiener Werkstätte's textiles also illustrate the connections among individual artists. One artist's fabric pattern might feature in another's design for a garment and yet another's design for a costume or cushion. For example, many of Maria Likarz's fashion designs on view here feature Felice Rix fabrics. Wiener Werkstätte fabrics were made into everything from dresses and blouses to shawls, silk flowers, umbrellas, lampshades, and tea cozies. In this manner, the collaborative environment of the Wiener Werkstätte continued to resonate through the textile and fashion departments and provided the opportunity for women to design for other women.

MARIA LIKARZ fashion designer

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

FELICE RIX textile designer

Born in 1893, Vienna, died in 1967, Kyoto

Design for a dress, c. 1929, in “Anemone” fabric, 1927

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Design for “Anemone” fabric, c. 1927

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

FELICE RIX textile designer

Born in 1893, Vienna, died in 1967, Kyoto

Day dress, after 1930, in “Fuchsia” (“Fuchsie”) fabric, 1930

Printed chiffon silk

Galerie Bel Etage, Vienna

MARIA LIKARZ textile designer

Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

GUSTAV ZIEGLER, VIENNA textile manufacturer

Dress, after 1921–22, in “Night Sky” (“Nachthimmel”) fabric, 1921–22

Printed plain-weave silk

Galerie Bel Etage, Vienna

FELICE RIX designer

Born in 1893, Vienna, died in 1967, Kyoto

Designs for “Bali” fabric, 1925

Gouache on paper

Cooper Hewitt, Smithsonian Design Museum, New York, Museum purchase from Smithsonian Collections Acquisition and Decorative Arts Association Acquisition Funds

These two versions of the same textile pattern show its intended colors and a mirror image of the design as a line drawing. These works on paper were a vital part of translating an artist’s design into a finished fabric. In these drawings, it is possible to see how the textile’s repeating pattern is determined and subsequently used as a guide to carve the wooden printing blocks for production.

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Colorways for “June Flowers” (“Juniblumen”) fabric, 1923

Gouache on paper

Cooper Hewitt, Smithsonian Design Museum, New York, Museum purchase
from Smithsonian Collections Acquisition and Decorative Arts Association
Acquisition Funds

FASHIONABILITY AND REFORM

The Wiener Werkstätte's textile department was established in 1910 and its fashion department a year later, thanks to the Jewish artist Marianne Zels, who had the dressmaking certification required to register the business. Wiener Werkstätte fabrics were produced prolifically—by some estimates more than five hundred new patterns were designed and released between 1910 and 1917 alone. Notably, the fashion department provided a unique opportunity for women to design for women. Financial records suggest that, at times, this branch of the Wiener Werkstätte single-handedly kept the entire enterprise afloat.

Women's dress was then, as now, understood in its capacity to be a revolutionary statement. A novel silhouette for garments that gained popularity in this period, aptly called "reform dress," did away with tight-laced corsets that emphasized the waist. Instead, garments were loose and flowing, allowing for freer movement by not constricting the body. In this way, reform dress became an unabashed declaration of modern values, while a fabric's opulent colors and patterns expressed individuality.

Wiener Werkstätte artists and clients alike were aligned with progressive reform and burgeoning feminist ideals. The Wiener Werkstätte's fashions were worn by its artists and employees, but could also be found throughout Vienna's high society. Its glamorous clientele included Friederike Maria Beer, a socialite who styled herself as a "walking advertisement for the Wiener Werkstätte."

ALICE FISCHER

Born in 1907, Vienna, died in 2004, Buncombe County,
North Carolina

Design for a textile, c. 1927

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for a textile, c. 1927

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Design for a textile, c. 1927

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

HILDE BLUMBERGER

Born in 1903, Prague, died in 1986, London

Design for “Sinaia” fabric, 1928

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

110 

LILLY JACKER

Born in 1906, Vienna, died in 2005, San Diego

Design for a fabric, c. 1927

Graphite, ink, and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

“Archibald” fabric, 1913–17

Printed satin-weave silk

MAK – Museum of Applied Arts, Vienna, purchase, 1951

FELICE RIX textile designer

Born in 1893, Vienna, died in 1967, Kyoto

**Model wearing a Wiener Werkstätte dress in
“Archibald” fabric, 1918**

Gelatin silver print by Alexander Binder

MAK – Museum of Applied Arts, Vienna

MARIA LIKARZ fashion and textile designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

**Design for children's pajamas in "Asunta"
fabric, c. 1929**

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIA LIKARZ fashion designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland),
died in 1971, Rome

FELICE RIX textile designer
Born in 1893, Vienna, died in 1967, Kyoto

**Design for an ensemble, c. 1930, in "Kicku"
fabric, 1929**

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIA LIKARZ fashion and textile designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died
in 1971, Rome

**Design for pajamas, c. 1930, in "Paleika" fabric,
1920**

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIA LIKARZ designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died
in 1971, Rome

FELICE RIX textile designer
Born in 1893, Vienna, died in 1967, Kyoto

**Design for a dress, c. 1930, in "Poppy"
("Mohn") fabric, 1929**

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

KITTY RIX fashion designer
Born in 1901, Vienna, date and location of death unknown

MAX SNISCHEK textile designer
Born in 1891, Dürnkrut, Austria-Hungary (now in Austria), died
in 1968, Hinterbrühl, Austria

**Design for a dress, c. 1930, in "Spoleto" fabric,
1929**

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

Employees of the Berlin branch of the Wiener Werkstätte, 1929

Exhibition copy of original photograph by Otto Kurt Vogelsang

© MAK – Museum of Applied Arts, Vienna

The fashionable women who worked in the Wiener Werkstätte's Berlin shop wore dresses designed by the collective. Here two of them are attired in garments made from Maria Likarz's "Davos" and "Romulus" fabric patterns nearby. While research to date has uncovered the names of many Wiener Werkstätte artists, more work remains to be done on the vast network of individuals, including craftspeople, store employees, and drivers, who were all vital parts of the collective's functioning.

MARIA LIKARZ fashion and textile designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Design for a costume, c. 1930, in "Romulus" fabric, 1928

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIA LIKARZ textile and fashion designer
Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Design for a dress, 1931, in "Romulus" fabric, 1928

Graphite and watercolor on card

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died
in 1971, Rome

Poster for the Fabrics of the Wiener Werkstätte (Stoffe der Wiener Werkstätte), 1923–27

Lithograph

MAK – Museum of Applied Arts, Vienna

Fashion

Throughout its existence the Wiener Werkstätte witnessed a period of incredible transformation in acceptable women's fashions. The change to a more casual and utilitarian approach to dressing was inspired in part by sportswear and workwear that accommodated the evolving roles of women, many of whom took jobs outside their homes during wartime.

While identifying a Wiener Werkstätte textile is relatively straightforward, it is more difficult to parse who designed or constructed a garment. These textiles were available by the meter and could be turned into clothing by anyone who purchased them. A client or seamstress might make a garment of their own invention or use a popular paper pattern to produce a certain style. Though these garments were not necessarily designs of the Wiener Werkstätte, the popularity of their fabrics and their promotion of updated styles of dress demonstrate the collective's widespread influence in these years.

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

Design for “Sheet Lightning” (“Wetterleuchten”) fabric, c. 1923

Gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

MIZI FRIEDMANN

Born in 1884, Vienna, died in 1955, New York

Proof for “Habsburg” fabric, 1910–14

Block print

MAK – Museum of Applied Arts, Vienna, donation, 1955

Printing blocks for “Habsburg” fabric, 1910–14

Carved wood

MAK – Museum of Applied Arts, Vienna, donation, 2009

These objects reveal two important steps the Wiener Werkstätte took to produce a finished fabric. Through division of labor, the textile department uniquely supported the originality of its artists, the skill of its craftspeople, and the expertise of manufacturers to produce goods of the highest quality. While designers imagined complex and stylistically innovative patterns, their designs did not always take into consideration technical and production requirements such as the way a pattern could be repeated across a bolt of fabric. To address this complication, draftsmen translated the pattern into a proof and determined the size of its repeats and color variations. Technical drawings were, in turn, given to a carver to cut out the wooden printing blocks, one for every color of a fabric’s design. Finally, these blocks were loaned to external textile companies to print, most often on silk, cotton, or linen.

WIENER WERKSTÄTTE designer

Founded in 1903, Vienna, closed in 1932

FELICE RIX textile designer

Born in 1893, Vienna, died in 1967, Kyoto

Blouse, after 1925, in “Summer Butterflies” (“Sommerfalter”) fabric, 1925

Printed plain-weave silk

Metropolitan Museum of Art, New York, Costume Institute, Gift of Federica Beer-Monti, 1964

The original owner of this blouse, Friederike Maria Beer (later Beer-Monti, 1891–1980), was a prominent Jewish arts patron and gallerist. She lived in an apartment designed and furnished by the Wiener Werkstätte and owned many of the collective's modern fashions. This blouse, made using a textile designed by Felice Rix, is simple in its construction but takes on a bold ornamental quality thanks to the bright floral pattern. Deeply enmeshed in the workshops' milieu of artists, Beer styled herself as a “walking billboard” and model modern woman. Her status as a progressive patron extended beyond her support for the Wiener Werkstätte; Beer is well known for having her portrait painted by both Gustav Klimt—a gift from her lover, the Secession artist Hans Böhrer—and Egon Schiele.

804 **AD)))**

MARIANNE PERLMUTTER designer

Born in 1891, Vienna, died in 1967, London

Proof for “Danube Waves” (“Donauwellen”) fabric, 1910–17

Block print

MAK – Museum of Applied Arts, Vienna, donation, 1955

MARIANNE PERLMUTTER

Born in 1891, Vienna, died in 1967, London

Proof for “Zakopane” fabric, 1910–17

Block print

MAK – Museum of Applied Arts, Vienna, donation, 1955

HEDDI HIRSCH

Born in 1895, Vienna, died in 1947, Cambridge, England

Design for a dress, c. 1919

Graphite, gouache, and ink on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

Model wearing Wiener Werkstätte dress designed by Heddi Hirsch, c. 1919

Exhibition copy of original photograph by Franz Lowry Studio

Sammlung Hubmann; image provided by Brandstaetter Images

HEDDI HIRSCH

Born in 1895, Vienna, died in 1947, Cambridge, England

Design for a dress with a hat, c. 1919

Graphite and ink on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

GERTRUDE FOGES

Born in 1902, Vienna, died in 1986, New York

Design for “Kinki” fabric, before 1924

Graphite and gouache on paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

MIZI FRIEDMANN

Born in 1884, Vienna, died in 1955, New York

Design for “Annisette” fabric, before 1922

Graphite and gouache on tracing paper

MAK – Museum of Applied Arts, Vienna, donation, 1955

BEYOND VIENNA

While the Wiener Werkstätte found local success, its renown and influence reached far beyond Vienna through exhibitions and the establishment of international shops. Throughout its existence, the business attempted to gain a stronger foothold abroad by opening branches in locations such as Berlin, Karlsbad, Marienbad, Zurich, and even New York. The Jewish architect Joseph Urban, who had immigrated to the United States from Vienna in 1911, supported creating a New York outpost to provide a publicity and sales outlet for audiences in America. The store opened in autumn 1922 and sold Wiener Werkstätte products as well as works by the Viennese artists Gustav Klimt and Egon Schiele.

The Wiener Werkstätte participated regularly in trade exhibitions around Europe, perhaps the most prominent of which was the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris. Josef Hoffmann designed Austria's national pavilion, which he filled with hundreds of Wiener Werkstätte products, including textiles, glassware, ceramics, and other items by Lotte Calm, Mizi Friedmann, Felice Rix, and Vally Wieselthier, among others. Several women won awards, including Rix, who received a bronze medal.

Despite critical and popular success in Vienna and internationally, the Wiener Werkstätte's finances suffered. The 1929 Stock Market Crash and ensuing economic fallout resulted in yet another tumultuous landscape for its production and patrons. After nearly thirty years of operation, the Wiener Werkstätte closed in 1932. Its legacy nonetheless lives on in spaces where artistic experimentation, handcrafted methods of production, and a belief in the transformative powers of art and design are still valued.

LOTTE CALM

Born in 1897, Prague, died in 1974, Leiden,
the Netherlands

Vase, c. 1918

Glazed earthenware with openwork base

MAK – Museum of Applied Arts, Vienna, artist's estate, 1971

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Figure with jug, KO 5489, 1921–22

Glazed earthenware

Galerie bei der Albertina-Zetter, Vienna

112 

805 **AD**)))



Hollywood

The Wiener Werkstätte's designs made their way to Hollywood, where the Viennese architect Joseph Urban (1872–1933) worked as a set designer. Films such as *The Kiss* (1929), starring Greta Garbo, and *Enemies of Women* (1923), starring Alma Rubens (both shown here), incorporated Wiener Werkstätte pieces made by women artists as well as more well-known designs by Josef Hoffmann and Dagobert Peche, inserting Viennese modernity into the visual and material culture of the United States. Both films depict female leads engaging in nonconventional activities, while also illustrating general anxieties around women's changing societal roles. In this way, Wiener Werkstätte works, integrated into the scenography, brought more depth to the characters and introduced these avant-garde objects into American discourses surrounding modern femininity.

ALAN CROSLAND director

Born in 1894, New York, died in 1936, Los Angeles

Excerpt from Enemies of Women, starring Alma Rubens and Lionel Barrymore, 1923

35 mm film transferred to digital video, black and white, silent

Prince Michael Fedor Lubmimoff of Russia (Lionel Barrymore) flees to Monte Carlo with the help of the woman he loves, Alicia, the Duchess de Lille (Alma Rubens). Lubmimoff hears a rumor of Alicia seeing another man (actually her son). Lubmimoff jealously leaves his lover to form the Enemies of Women society.

JACQUES FEYDER director

Born in 1885, Brussels, died in 1948, Prangins, Switzerland

Excerpt from The Kiss, starring Greta Garbo and Anders Randolph, 1929

35 mm film transferred to digital video, black and white, silent

Irene Guarry (Greta Garbo) is unhappily married to Charles (Anders Randolph), an irascible man. Left alone while her husband attends to business, Irene entertains Pierre Lassalle (Lew Ayres)—an eighteen-year-old family friend who is infatuated with her despite her frequent rebuffs of his advances. As Pierre departs, he forces a kiss on Irene, which Charles witnesses, and a violent scuffle ensues.

VALLY WIESELTHIER

Born in 1895, Vienna, died in 1945, New York

Girl and boy lamp bases, 1928

Glazed earthenware

Cincinnati Art Museum, Gift of Mr. and Mrs. Charles Fleischmann in memory
of Julius Fleischmann

ALICE FISCHER

Born in 1907, Vienna, died in 2004, Buncombe County,
North Carolina

MEA ANGERER

Born in 1905, Vienna, died in 1978, London

Poster for the Kunstschau (Art Exhibit), 1927

Lithograph

MAK – Museum of Applied Arts, Vienna

The so-called Klimt Group—a faction led by Gustav Klimt that broke away from the Secessionists in 1908—organized the *Kunstschau* exhibition in 1927 to underscore the group’s adamanance for the meaningful integration of art and life.

In a sprawling hall designed by Josef Hoffmann and Koloman Moser, the presentation displayed sculpture and paintings (including Klimt’s *The Kiss*), as well as examples of graphic design, textiles, furniture, and other decorative arts. Notably, one-third of the exhibitors were women, including the painter Broncia Koller-Pinell and Magda Mautner von Markhof (the sister of Ditha Moser), who displayed her elaborately designed dollhouse. In subsequent years, the *Kunstschau* continued to be an important venue for Wiener Werkstätte artists, particularly the women in its ranks, to showcase their works to a broad public.

VALLY WIESELTHIER designer of front cover

Born in 1895, Vienna, died in 1945, New York

GUDRUN BAUDISCH designer of back cover

Born in 1907, Pöls, Austria-Hungary (now Pöls-Oberkurzheim, Austria), died in 1982, Hallein, Austria

MATHILDE FLÖGL graphic designer

Born in 1893, Brunn, Austria-Hungary (now Brno, Czech Republic), died in 1958, Salzburg

The Wiener Werkstätte, 1903–1928: Modern Applied Arts and Their Path, 1929

Metropolitan Museum of Art, New York, Gift of Friends of the Thomas J. Watson Library

JOSEF HOFFMANN designer

Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

Wiener Werkstätte twenty-fifth anniversary brooch, c. 1928

Cut brass

Collection of Tina Davis

Several Wiener Werkstätte artists collaborated to create this volume in celebration of the collective's twenty-fifth anniversary. Vally Wieselthier's relief work adorns the front cover, while a design by Gudrun Baudish—a colleague in the ceramics department whose style is similar to Wieselthier's—decorates the back cover. The graphic layout of the book's interior is quite experimental, with blocks of type running in several different directions, some images closely cropped, and large planes of red, black, and gold color across its pages. The text, written by Josef Hoffmann, includes quotes in support of the Wiener Werkstätte from figures such as the French architect Le Corbusier. Hoffmann also designed brass brooches (as seen here) for shop workers to wear during the anniversary celebration.

MIZI FRIEDMANN

Born in 1884, Vienna, died in 1955, New York

Design for cigarette case and ashtray, c. 1920

Colored pencil, graphite, and gouache on paper

MAK – Museum of Applied Arts, Vienna

MIZI FRIEDMANN

Born in 1884, Vienna, died in 1955, New York

Dream Castle (Traumschloss), c. 1928

Enamel on metal

Collection of Thomas L. Stewart

JOSEF HOFFMANN architect

Born in 1870, Pirnitz, Austria-Hungary (now Brtnice, Czech Republic), died in 1956, Vienna

CHRISTA EHRLICH designer of case decorations

Born in 1903, Vienna, died in 1995, the Hague, the Netherlands

Wiener Werkstätte showcase in the Austrian Pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925

Exhibition copy of original photograph by Henri Manuel

© MAK – Museum of Applied Arts, Vienna, donation, 1955

The Wiener Werkstätte products shown in the Austrian Pavilion of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris can be traced through black-and-white photographs from the time. In the opulent and packed showcase, many recognizable works by women artists are visible—a table lamp with Felice Rix's "June Flowers" ("Juniblumen") fabric used as the lampshade as well as a large bolt of her "Purple Carnation" ("Purpurnelke") fabric; Vally Wieselthier's "Queen of Sheba" vase featuring the biblical heroine; Susi Singer's *Couple in Love*, which depicts two figures in contemporary dress; and Mizi Friedmann's enamel works likely similar to the one on display here.

HILDA JESSER form designer

Born in 1894, Marburg, Austria-Hungary (now Maribor, Slovenia), died in 1985, Vienna

MARIA LIKARZ

Born in 1893, Przemyśl, Austria-Hungary (now in Poland), died in 1971, Rome

Vase, 1923

Glazed, engobed, and painted ceramic

MAK – Museum of Applied Arts, Vienna

VALLY WIESELTHIER designer

Born in 1895, Vienna, died in 1945, New York

ADOLF BECKERT engraver

Born in 1884, Ceská Lípa, died in 1929

J. & L. LOBMEYR manufacturer

Founded in 1823, Vienna

“Queen of Sheba” vase, designed 1923, manufactured 1926

Glass

Cincinnati Art Museum, museum purchase

SUSI SINGER

Born in 1891, Vienna, died in 1955, Los Angeles

Couple in Love, c. 1920

Glazed ceramic

MAK – Museum of Applied Arts, Vienna, artist's estate, 1971

FELICE RIX

Born in 1893, Vienna, died in 1967, Kyoto

“Purple Carnation” (“Purpurnelke”) fabric, 1924

Printed plain-weave silk

MAK – Museum of Applied Arts, Vienna

113 

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Leon Levy Associate Curator

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Exhibition Graphic Design

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Serena Feingold

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LEERFORM
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Lighting

Clint Ross Coller

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