

Modernity and Opulence: Women of the Wiener Werkstätte
The Jewish Museum

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100. Director's Welcome

JAMES SNYDER: I'm James Snyder, Helen Goldsmith Menschel Director of the Jewish Museum. And I'm here to welcome you to *Modernity and Opulence: Women of the Wiener Werkstätte*.

The Wiener Werkstätte, or Vienna Workshops, was a collective of artists and craftspeople that designed, produced, and sold high-quality goods for all aspects of everyday living. During its existence from 1903 to 1932, the Wiener Werkstätte garnered international renown despite the tumultuous times—spanning World War I, the collapse of the Austro-Hungarian empire, and the establishment of an embattled republic in which women finally achieved the right to vote, and where antisemitism was growing. If you are familiar with the Wiener Werkstätte, you may know it best for its ties to the progressive Vienna Secession and to prominent figures in the visual arts like the painter Gustav Klimt, the architect Josef Hoffmann, and the graphic designer Koloman Moser.

You may not know that many of the artists of the Wiener Werkstätte were women and about a quarter of them were Jewish, as were their most supportive patrons. These clients were largely affluent women who presided over intellectual salons and whose social status provided legitimacy for the Wiener Werkstätte's desire to reform life through modern art and design. Our exhibition focuses the spotlight on this incredible group of women, whose stories are only now beginning to emerge, and whose work embraced luxurious extravagance, ornamentation, and bold color.

Your guides for this tour will be Kristina Parsons, Leon Levy Associate Curator at the Jewish Museum, as well as art historians Megan Brandow-Faller, Anne-Katrin Rossberg, and Elana Shapira. As you explore our galleries, notice how the spaces and the objects within them invite you to draw connections across disciplines. We also invite you to appreciate the role of the artist in crafting designs for modern living as you delve into a lesser-known chapter of modern history where Jewish women played a uniquely leading role.

101. Koloman Moser, Sacred Spring ("Ver Sacrum") poster for the Thirteenth Secession Exhibition, 1902

KRISTINA PARSONS: I'm Kristina Parsons, the Leon Levy Associate Curator at the Jewish Museum.

Now, the story of the Wiener Werkstätte begins even before it was officially founded in 1903. And to understand the importance of the Wiener Werkstätte and where it's coming from, we have to look back a few years earlier at the Vienna Secession. The poster that you're looking at here announces the 13th exhibition organized by the Secessionists, a group of young progressive artists led by Gustav Klimt. Amongst the Secessionists were two others who would co-found the Wiener Werkstätte the following year: architect Josef Hoffmann, and painter Koloman Moser, who also designed this poster.

In the center of this poster you can see the words, "*Ver Sacrum*" which is Latin for "Sacred Spring". Spring is really seen as this time for artistic renewal and reform, and the Secession was very much a revolt against the more conservative art of the period. "Sacred Spring" resonated as a call for the birth of new artistic practices

In this poster, Moser's use of stylized letters and these very elongated figurative forms whose bodies are composed of geometric shapes are really characteristic of the graphic approach that he deployed to disseminate the Secession's new visual language. It was a way for him to distinguish what the Secession was doing from previous art impulses. His designs also reflect the influence of the International Arts and Crafts movements, formed at the end of the nineteenth century, in reaction to the perceived ills of industrialization. Proponents of Arts and Crafts valued hand-made, artisanal craftsmanship, and they also sought to erase distinctions and hierarchies between fine arts and applied arts fields.

Both the impulses of the Secession, which were really striving for artistic reform, and this reverence for high quality craftsmanship drawn from the Arts and Crafts movements became the model for the Wiener Werkstätte when it was established by Moser and Hoffmann, along with the industrialist Fritz Waerndorfer.

Moser and Hoffmann were both professors at Vienna's School of Applied Arts, and this was the only art school at the time that admitted women. Women had few opportunities to pursue careers as fine artists, but it was seen as more socially acceptable for them to work in the decorative or applied arts. Hoffmann and Moser's connection to the school and its students brought many talented women into the fold at the Wiener Werkstätte with opportunities to pursue their training through paid work. Many students at the School of Applied Arts were thus able to transition and become professional artists because of Hoffmann and Moser's dual role as both professors at the school and directors at the Wiener Werkstätte.

102. Vally Wieselthier, "Subscribe to War Bonds!" ("Zeichnet Kriegsanleihe!") placard, 1916–17

KRISTINA PARSONS: World War I was both a source of major disruption and a catalyst for change in Vienna. These impacts were also felt at the Wiener Werkstätte, which turned some of its production to creating works in support of the war effort, they made posters advertising bonds and also what were called "war glasses."

ANNE-KATRIN ROSSBERG: My name is Anne-Katrin Rossberg and I'm the curator of the Metal Department and Wiener Werkstätte archive at the MAK Museum of Applied Arts in Vienna.

Drinking glasses were created in 1915 as kind of a patriotic souvenir. The women artists were mainly responsible for the decoration of the objects, while the male artists were responsible for the form. This stems from the fact that for a long time, women were not considered capable of three-dimensional work.

In contrast to the war glasses, the artwork to advertise war bonds served the self-promotion at the Wiener Werkstätte. In the middle of the war, the company expanded the areas of fashion, fabric design and lace production. A fashion salon was opened at Kärntner Straße 41 as well as a fabric shop at Maysedergasse 4. You can find these addresses on Vally Wieselthier's poster design, a flag-waving woman in a beautiful Wiener Werkstätte dress.

KRISTINA PARSONS: World War I also led, in 1916, to the establishment of a new department of the Wiener Werkstätte: the Artists' Workshop. This was an initiative of Josef Hoffmann and further supported by Dagobert Peche, who had become creative director of the Wiener Werkstätte the previous year.

ANNE-KATRIN ROSSBERG: Hoffmann wanted to offer it as a prospect for his graduates at the School of Arts and Crafts. The majority of those working in the experimental workshop were women. In her memoirs, Vally Wieselthier described the artist's workshop as a paradise. Everyone had a key and could come and go whenever they wanted. Tools and materials were available for free. The artists all worked together, and I imagine there was a very creative and inspiring atmosphere. As terrible as the war was, it enabled women to gain independence and artistic freedom.

KRISTINA PARSONS: If the directors liked a design, they would purchase it either as a singular, unique piece or as a work to make in multiples, paying the artist in what we would today call a freelance or commission model. Through the Artists' Workshop, many artists were brought into the folds of the Wiener Werkstätte, producing modern designs for contemporary living as paid artists.

103. Felice Rix, Dressing gown in "Thunderstorm" ("Donnerwetter") fabric, fabric designed 1919; garment made c. 1920

KRISTINA PARSONS: This robe, resembling a Japanese kimono, was made from a textile designed by Felice Rix. Rix designed over a hundred different textile patterns for the Wiener Werkstätte, each of which had names rather than numbers. This pattern's name translates from German as "thunderstorm" and was available in multiple color combinations, like all of the Wiener Werkstätte's fabrics. Many of their fabrics were sold as bolts of cloth that clients could purchase and have made up in a design of their own choosing, they could make everything from apparel, like this dressing gown, to lampshades, curtains, and even upholstery for furniture.

In this period, there was an increasingly popular trend towards making and wearing garments with a looser silhouette that gave the wearer greater freedom to move. Women were rejecting garments that were tightly corseted or rigidly structured in the name of "dress reform," and this was both as a way of embracing new ideas about healthy living, and it was also a way to communicate a progressive political and social position. These modern ideas paralleled women's movements which advocated for voting rights, and Viennese women actually won the right to vote finally in 1918. So, while this garment was not necessarily intended to be worn in public, its structure nevertheless reflects the ideologies of modernities and Dress Reform.

Another important influence at play here is this garment's resemblance to a kimono. Japanese art had been presented in Vienna in a really big way at a Secession exhibition in 1900 and this had a strong impact on the aesthetics of Viennese modernism, which was further developed by the Wiener Werkstätte's artists. Rix studied traditional Japanese art forms while she was a student and she would later have a very personal connection when she met her husband, the Japanese architect Isaburo Ueno while working in Josef Hoffmann's studio at the Wiener Werkstätte. They married in 1925 and they moved to Kyoto, where Rix continued to design for the Wiener Werkstätte and eventually, she established her own design institute there in the 1960s.

104. Kitty Rix, Boy on a Horse, c. 1920s

KRISTINA PARSONS: The Wiener Werkstätte designed toys, along with decorative works that evoked a playful and childlike sensibility, like this *Boy on a Horse* by Kitty Rix.

MEGAN BRANDOW-FALLER: I'm Megan Brandow-Faller. I'm a professor at CUNY Kingsborough, and I'm also a fellow at the Center for Jewish Studies at the CUNY Graduate Center.

I think Kitty Rix is one of the underappreciated artists of the Wiener Werkstätte. She should be recognized for the unique artistic influences that she brings to bear, influences from primitivism, cubism, folk art, and sometimes very, very interesting geometrical ornament. This work is a reinterpretation of this trope from folk art figurines of a rider and a horse, which is freely reinterpreted in this hand-modeled, deliberately simplified figurine.

KRISTINA PARSONS: That formal simplification shows an embrace of childlike aesthetics, made popular by a teacher at the School of Applied Arts, Franz Cižek.

MEGAN BRANDOW-FALLER: Franz Cižek operated his famous youth art classes, which made Secessionist and interwar Vienna into a mecca of progressive art education. They were the first to allow children to draw from their imagination, uncorrected by adult standards of realism.

KRISTINA PARSONS: Nearby we also have a design for an actual toy by Vally Wieselthier.

MEGAN BRANDOW-FALLER: One area in which women excelled, or rather were pushed to excel, was artistic toy making. These artistic toys are very unique in superimposing modernist aesthetics with the aesthetics of traditional folk-art toys. And what we see is her interpretation of a very familiar trope from folk art toys, a figure on a bird, but with this unique colorism, the influence of cubism, and other influences from contemporary design.

KRISTINA PARSONS: The Wiener Werkstätte's toys made their debut at a major art exhibition, the 1908 Kunschtschau.

MEGAN BRANDOW-FALLER: We have to recover and remember the contributions of these female toy makers in laying the intellectual foundations for Viennese and Austrian Expressionism. These female toy makers were participating in the same intellectual movements as better-known male contemporaries but were edited out of the history of Viennese modern art and design precisely because these fields of practice were somehow seen as involving lesser degrees of intellectual effort.

105. Vally Wieselthier, Head of a woman, model 494, 1928

MEGAN BRANDOW-FALLER: Wieselthier's trademark was her earthenware women's heads. They are intended to be in your face in a very literal way.

KRISTINA PARSONS: Megan Brandow-Faller.

MEGAN BRANDOW-FALLER: These women's heads are very provocative. They both hide and reveal their origins at the potter's wheel. And the fact that these feminine vessels are hollow is not an accident. It's confronting, in a very aggressive way, the stereotypes that women were hollow-minded.

These heads unabashedly portray the new woman celebrated in interwar society. They were designed to be imperfect. They share traits like elongated necks, long languid faces, almond-shaped eyes, and bold, visible cosmetics painted in a haphazard, even childlike fashion, a clapback to misogynist discourse that equated women's artmaking with the way that women decorate and make up themselves.

It is very deliberate that Wieselthier and her colleagues choose earthenware as the material for these women's heads. It's associated with everyday domestic tableware, notably less refined than stoneware or porcelain. But they are creating works which are not domestic and not useful.

KRISTINA PARSONS: Wieselthier flips the typical form of a pot or vase upside down.

MEGAN BRANDOW-FALLER: The neck of this woman's head is in the wrong place, as if standing on its head, suggesting the transgression of a pot that was not domestic, a pot masquerading as a glamorous woman.

So, the fact that these women ended up designing these expressive objects was a very subversive and I would argue feminist turn of events.

106. Gustav Klimt, *Study for Portrait of Adele Bloch-Bauer I*, 1903

KRISTINA PARSONS: This drawing from the Jewish Museum's collection, is a preparatory sketch for Gustav Klimt's first portrait of Wiener Werkstätte patron Adele Bloch-Bauer, the 1907 painting popularly known as "Woman in Gold."

ELANA SHAPRIA: My name is Elana Shapira, and I'm a culture and design historian.

In the summer of 1903, Ferdinand Bloch-Bauer asked Klimt to paint his wife's portrait, Adele Bloch-Bauer. She was a salon hostess who fashioned herself as a kind of a modern woman. Salon woman is not just a woman who brings in sandwiches at the five o'clock. They were also maneuvering diplomatically between the people that were invited and made sure that if they had something on their agenda, they will push it forward. Adele Bloch-Bauer believed in the power of art and literature. And therefore, her relationship with the artists she supported were very important.

The mood of the preparatory drawings becomes increasingly relaxed over the course of the studies. So, you could see her still a bit tense in this early 1903 portrait. There is something very lyrical, but not really finished, as if he's doing it very fast. Still very flattering to her, even though her hands look really scary here, as if she's grasping the back of the armchair, holding it tight.

Klimt did not paint her eyes, and her lips are slightly parted. Because we don't see her eyes, I think the mouth gets more of attention here. It's very striking with the painted lips. This mouth without eyes could be associated with *Judith I*, a very important painting for Klimt.

KRISTINA PARSONS: You can see a print of Klimt's *Judith I* at the beginning of this exhibition. As patrons, salon hostesses like Adele Bloch-Bauer were instrumental to the success of the Wiener Werkstätte.

ELANA SHAPRIA: Wiener Werkstätte, it's not a design that is being produced in a workshop and that's it. It enters the interiors of these women's salons. And the most powerful people in the society, politicians and authors and playwrights, come to these places, designed by the Wiener Werkstätte, and it grants it a cultural legitimization, and transforms it into something much more powerful than just an ashtray or a flowerpot or a chair. It's a whole culture that was defined by these rich, smart, talented Jewish women.

107. Amalie Szeps, Choker, c. 1910

KRISTINA PARSONS: This is the work of another important patron, as well as artist, Amalie Szeps, who patented a technique of bead embroidery. Elana Shapira.

ELANA SHAPIRA: It's a beautiful choker. It's super-delicate, super-sophisticated.

KRISTINA PARSONS: Look closely at the image formed by the beads within each of the squares.

ELANA SHAPIRA: The figure resembles a silver Hanukkiah, or Hanukkah lamp. She actually abstracted it, which is an interesting form of a modernization and turning it into an ornament of its own.

Amalie Szeps, née Schlesinger, was the wife of a newspaper tycoon. She was the mother of five children, and she held a very popular salon that hosted aristocrats and high bourgeoisie and diplomats.

1902, Moritz Szeps, the husband of Amalie Szeps, dies. A year later, her son dies. She's really in a bad shape emotionally. And she picks up a late career. She starts designing the beads embroidery. This is something that has always been identified with the high society since the Middle Ages. And there were many Jewish women who were in this school of embroidery. Some of the designs are very original, very modernistic. Some of them could even be like from the hippies.

KRISTINA PARSONS: Amalie Szeps, who died in 1912, played an influential role in many regards but particularly for one important patron of the Wiener Werkstätte.

ELANA SHAPIRA: She's the mother of Berta Zuckerkandl, one of the big *machers* of the Wiener Moderne. The salon that her mother had was very important, in a political level, in cultural level, in avant-garde level. You see in the salon masks from exotic cultures, you see porcelain and 16th century French furniture. So, this kind of a cultural richness is critical also to the understanding of Amalie Szeps as a role model for her daughter Berta Zuckerkandl.

108. Printer: Brüder Kohn, Likely publisher: Lehrlingsheim Zukunft, Designer: Martha Alber, Rosh Hashanah (New Year) greetings, c. 1910–11

KRISTINA PARSONS: Here's an example of a textile design being used for something that isn't even a fabric. It's a Rosh Hashanah card, for the Jewish New Year, with "Happy New Year" written in both Hebrew and German. That text is surrounded by this beautifully stylized blue and purple leaf pattern in a textile designed by the Wiener Werkstätte artist Martha Alber and aptly called "Blätter," which actually means "leaf" in German.

These ornamental, abstracted versions of natural elements appear quite regularly in Wiener Werkstätte textile designs. And it's not surprising when you think about the context of this period which saw a big interest in what can be broadly understood as "life reform." It's this idea that exposure to nature, sunshine and fresh air was of vital importance to living (and actually really, surviving) in an industrialized world.

One of my favorite things about this card is actually what it helps us understand about the broad dissemination of the Wiener Werkstätte's designs. We're still researching these postcards, but we believe they were issued by a Jewish charitable organization for orphan boys. Possibly, the Wiener Werkstätte licensed, or perhaps even donated, the use of its textile design postcards and allowed individuals or organizations to make use of these very popular motifs. These could then be personalized by printing within that empty frame in the center.

What's also intriguing is that this is the very same textile depicted as an upholstery fabric in a painting by Wilhelm List, a member of the Vienna Secession. This painting was done between 1910 and 1911, which is the same year "Blätter" was designed. So, there's this really immediate adoption of the pattern. And it seems that this pattern continued to be very popular. The Wiener Werkstätte patron Johanna Staud sat for Klimt in a "Blätter" patterned blouse in 1917, and we also know from surviving photographs of another Wiener Werkstätte patron who wore garments with this pattern, Federica Maria Beer, which you can see nearby.

The Wiener Werkstätte's prominent customers really popularized these fashion trends and gathered support for the Wiener Werkstätte's designs with a broader public. But also, the sheer variety of textile patterns and garments speak to the Wiener Werkstätte's support of an individual's specific taste. And this is something that the Wiener Werkstätte excelled at, in an era marked by both this rise of a consumer culture and the prevalence of mass production.

109. Heinrich Schröder, *Portrait of Broncia Koller-Pinell*, 1907

KRISTINA PARSONS: Through Heinrich Schröder's portrait of his studio mate Broncia Koller-Pinell, we meet another important patron of the Wiener Werkstätte, who was also an artist in her own right. Elana Shapira.

ELANA SHAPIRA: She supported him, and they presented together. She granted him trips to Italy and France to study. She's figured here like a huge rock of reliance. It's a beautiful portrait. He really builds her up as an icon. And the pendant grants her a cultural identification with Viennese modernism and the Wiener Werkstätte.

KRISTINA PARSONS: The pendant she wears in her portrait, was designed by Wiener Werkstätte founder and director Josef Hoffmann and can be seen in this case.

ELANA SHAPIRA: It's part of the democratization of jewelry. It wasn't gold and precious stones, and its only prestige is through the designer, Josef Hoffmann. You have this beautiful tension between the square frame and the very natural pattern of the stone. He plays with a tension between nature and culture.

The fact that she's wearing the chain, it wasn't for her to identify as a rich person. It was for her as a kind of a prestige, as a patron of modern design. And for the Wiener Werkstätte it was an easy way to spread the word.

KRISTINA PARSONS: As an artist, Koller-Pinell broke through at the 1908 Kunstschau exhibition with a really gorgeous painting of her mother, which you can also see nearby. The painting received glowing reviews in the newspapers by none other than Bertha Zuckerkandl.

ELANA SHAPIRA: I think her assimilation of so many sources, of the Van Goghian, the French Impressionism, she allows herself to strike out as a modernist on her own terms, not in the Wiener Modernist, Klimtian style.

110. Hilde Blumberger (later, Jacqueline Groag), Design for “Sinaia” fabric, 1928

KRISTINA PARSONS: This design might remind you of the geometry and colors of Russian Constructivism or perhaps even the grid-like forms of a Bauhaus weaving. The orangey/red and black colors are really typical of the Wiener Werkstätte – actually, you see this color combination appear in a lot of different products – and to me this pattern reminds me of a towering skyscraper with all of its little windows. You have these small square apertures punching through thick swashes of bright color. During and after World War I, the Wiener Werkstätte moved towards a style that was much more ornamental and stylized – it’s the kind of works you’ve seen throughout this exhibition.

The Wiener Werkstätte’s textiles were printed with a really labor-intensive process that used wood blocks to stamp the pattern onto fabric. Once a new fabric pattern was approved for production, the initial design would be given to a technical draftsman who would draw the plans for the wood blocks and figure out how the designs would repeat seamlessly over several yards of fabric and making sure the pattern lined up smoothly. A wood carver would then cut several individual blocks, breaking up a pattern so that you had one block for every color in a design. A final, finished textile would require a skilled printer to align and carefully stamp each of the blocks so that all colors were transferred in the correct place.

The designer of this textile, Hilde Blumberger, has a really interesting story. She’s one of a handful of artists that we know of who were able to establish successful professional careers after World War II. Blumberger was Jewish and forced to emigrate in 1938, and eventually settled in London with her husband Jacques, where she reinvented herself, taking on a whole new name: Jacqueline Groag. And it’s under that name that she re-establishes a prolific and successful career in her new home. She designed textiles for French couturiers, Coco Chanel, Jeanne Lanvin, Elsa Schiaparelli, as well as for British companies including its national railway, and Liberty and Co., and even for Hallmark in the US.

111. Alice Fischer and Mea Angerer, Poster for the Kunstschau (Art Exhibit), 1927

KRISTINA PARSON: The Kunstschaus, art exhibitions, brought the wide range of work produced by the Wiener Werkstätte and other modern artists to the general public. Anne-Katrin Rossberg.

ANNE-KATRIN ROSSBERG: In 1927, the participation of women in exhibitions had now become more commonplace. The poster, for example, was designed by Mea Angerer and Alice Fischer. The upper part is by Angerer, the lower part by Fischer.

The design is based on modern international developments but remains distinctly Viennese. In contrast to Bauhaus graphics, for example, the poster is very free, almost painterly in design and does not follow any fixed concept.

KRISTINA PARSONS: While exhibitions in Vienna and across Europe were important venues for these artists to showcase their work, they drew fierce criticism from some men like the architect Adolf Loos and the graphic designer Julius Klinger.

ANNE-KATRIN ROSSBERG: The often highly polemical criticism was directed against their art, but above all against the fact that they made art at all. Klinger also mocked their nicknames, which he considered silly and childish. These nicknames were common back then. Vally, for instance, stood for Valerie. Yes, it is a form of diminutive. On the other hand, it didn't harm Vally Wieselthier.

KRISTINA PARSONS: Wieselthier is one of the few artists of the Wiener Werkstätte who had successful careers outside of Vienna, but both Angerer and Fischer are two others who were able to continue working abroad.

ANNE-KATRIN ROSSBERG: In 1929, Angerer moved to London and enjoyed great success as a designer. Alice Fisher emigrated to the USA after the so-called Anschluss of Austria in 1938. There she worked as a designer but also earned a doctorate in French Gothic architecture. She was a lecturer at Columbia University and later lived in North Carolina where she continued her artistic work until her death in 2004. She was almost 100 years old.

112. Susi Singer, Figure with jug, KO 5489, 1921–22

MEGAN BRANDOW-FALLER: This work was a very monumental achievement by Susi Singer in that it was a life-size ceramic sculpture.

KRISTINA PARSONS: Singer's work reinterpreted the imagery of 18th century porcelain sculpture— representations of court life and masked balls, and classical figures like this one. Megan Brandow-Faller.

MEGAN BRANDOW-FALLER: It depicts this vaguely classical figure clad in Grecian-style clothing in this contrapposto position balancing a jug on the head. There's potent sexual symbolism at play. She is balancing a jug on her head as if offering up her sexuality. Yet that sort of brazen move is also juxtaposed with the averted glance, with the shy look. So, I think there's a tension here.

It is interesting to see this woman in motion in this physical act of holding a jug, given the limitations on her own mobility that Susi Singer experienced. Susi Singer experienced extreme privations and deprivations during the war, so she was physically smaller than the norm. And especially later in her life in California, she experienced severe limitations on her mobility and had to adapt her artistic practice to these physical constraints.

KRISTINA PARSONS: Like many Jewish artists of the Wiener Werkstätte, Singer fled persecution and growing antisemitism in Austria. She immigrated to California in 1937.

MEGAN BRANDOW-FALLER: Singer, in fact, has a flourishing career after her immigration. She is closely involved with a number of galleries in Los Angeles and Hollywood. She enjoys a number of prestigious fellowships at California universities. She was also known for hosting a salon in her home in Los Angeles, which would have been an important meeting point for other Austrian Jewish refugees.

113. Felice Rix, "Purple Carnation" ("Purpurnelke") fabric, 1924

ANNE-KATRIN ROSSBERG: Felice Rix is my favorite Wiener Werkstätte artist. She developed her own style very early on and constantly refined it. Her style was subtle and highly poetic, yet at the same time very powerful. In her fabrics, she used bold colors and chose unusual contrasts, as can be seen in the pattern called "Purpurnelke," "Purple Carnation."

KRISTINA PARSONS: The Wiener Werkstätte's opulent, patterned fabrics were deployed for a variety of products, including for fanciful throw pillows, a popular trend promoted by interior design magazines. Anne-Katrin Rossberg.

ANNE-KATRIN ROSSBERG: Pillows were meant to liven up the apartment and add humorous touches. The Wiener Werkstätte picked up on this trend and its artists designed cushions in the shape of houses, animals and fruit. Felice Rix-Ueno designed highly elegant forms in vibrant colors trimmed with fringes and tassels. The designs themselves are enough to put you in a good mood.

KRISTINA PARSONS: This textile was exhibited, along with examples from every workshop of the Wiener Werkstätte from ceramics and glass to textiles, furniture and leather goods, in the Austrian Pavilion at the 1925 Decorative Arts Exhibition in Paris.

ANNE-KATRIN ROSSBERG: The walls of the Pavilion's main room were completely covered with glass vitrines. The vitrines showcased the full colorful splendor and diversity of Wiener Werkstätte products. It must have been breathtaking.

Participation in the Paris exhibition was important for the women artists in several respects. They received international attention and their work was recognized with numerous awards. This made it easier to obtain commissions. Some female artists seized the opportunity to set up a studio in Paris, such as Vally Wieselthier. The exhibition certainly encouraged the women to explore a new path.

KRISTINA PARSONS: Felice Rix moved to Kyoto with her husband, the architect Isaburo Ueno, the same year as the Paris exhibition but would continue to work for the Wiener Werkstätte, while others used this momentum to relocate outside of Vienna. Despite their success, many artists were unable to maintain careers after the closing of the Wiener Werkstätte in 1932. A number of artists were murdered in the Holocaust, some of whom we know the names of: Olga Freund, Lizzi Lindner, Grete Neuwalder, and Nora Zuckerland. Some artists who escaped Austria were fortunate to find opportunities in London, Paris, and the United States thanks to the boost from their affiliations with the modernist Wiener Werkstätte.