

Thursday, April 21  
10:00 a.m. - 2:00 p.m.

Friday, April 22  
10:00 a.m. - 2:30 p.m.

Saturday, April 23  
10:00 a.m. - 2:00 p.m.



## INTRODUCTION

### ORGANIZERS

The colloquium “Tracing Wiener Werkstätte Textiles” is organized by the Cotsen Textile Traces Study Center with the Institute of Art History and Museology of the University of Neuchâtel, Switzerland, and the Collection and Archive at the University of Applied Arts Vienna in Austria.

### THE COLLOQUIUM

The Cotsen Textile Traces Colloquium encourages research, facilitates critical discussion and supports the next generation of scholars and artists. Established specialists, emerging professionals and students share their recent research and discoveries on Wiener Werkstätte textiles from the Cotsen Textile Traces Study Collection and related collections in Austria and Switzerland.

The Wiener Werkstätte, or Vienna Workshop (1903–1932), brought together artists and designers dedicated to the artistic production of utilitarian items in various media, including metalwork, ceramics and textiles. The workshop was a key participant in the development of modernism, especially with its textile and fashion divisions and the establishment of branches in Berlin, New York and Zurich.

This three-day international colloquium brings together different disciplines, including art and fashion history, gender and museum studies, as well as archival and social sciences.

### ABOUT THE COTSEN TEXTILE TRACES STUDY CENTER AND COLLECTION

The Cotsen Textile Traces Study Center is dedicated to textile research and houses the Cotsen Textile Traces Study Collection, which represents a lifetime of collecting by business leader and philanthropist Lloyd Cotsen (1929–2017). One of the world’s most significant textile study collections, it comprises nearly 4,000 fragments dating from antiquity to the present, offering insights into human creativity around the world. The collection includes more than 300 Wiener Werkstätte textiles, representing some 50 designers and more than 200 patterns.



Dagobert Peche, *Kardinal*, T-0193.200

**10:00-10:30 WELCOME AND INTRODUCTION**

10:00-10:05 **Welcome and housekeeping**  
- Lori Kartchner, curator of education,  
The George Washington University Museum  
and The Textile Museum

10:05-10:20 **Greetings**  
- John Wetenhall, director, The George Washington  
University Museum and The Textile Museum  
- Gerald Bast, rector, University of Applied Arts  
Vienna

10:20-10:30 **Introduction**  
- Marie-Eve Celio-Scheurer, art historian, academic  
coordinator, Cotsen Textile Traces Study Center  
- Régine Bonnefoit, professor of art history and  
museology, University of Neuchâtel, Switzerland



Mizzi (Marie) Vogel, *Kanarienvogel*, T-0193.247

PANEL 1

10:30-12:30

**PANEL 1  
WIENER WERKSTÄTTE TEXTILES AND  
THEIR ARCHIVES**

- Moderated by Régine Bonnefoit, professor of art  
history and museology, University of Neuchâtel,  
Switzerland

10:30-11:00

**Wiener Werkstätte objects in the Textiles and  
Carpets Collection and the Wiener Werkstätte  
Archive at the MAK – Museum of Applied Arts,  
Vienna**

- Lara Steinhäuber, curator of the Textiles and  
Carpets Collection, MAK – Museum of Applied Arts,  
Vienna, Austria

11:00-11:30

**Johann Backhausen & Söhne and the Wiener  
Werkstätte at the Forefront of Fashion**

- Ursula Graf, art historian, Archives Backhausen,  
Klosterneuburg, Austria

11:30-12:00

**The Wiener Werkstätte Textiles Collection  
in the Cotsen Textile Traces Study Collection**

- Marie-Eve Celio-Scheurer, art historian, academic  
coordinator, Cotsen Textile Traces Study Center

12:00-12:30

**Wiener Werkstätte Pattern Designs at Cooper  
Hewitt, Smithsonian Design Museum**

- Caitlin Condell, associate curator & head,  
Drawings, Prints & Graphic Design, Cooper Hewitt,  
Smithsonian Design Museum

12.30-1:00

**Break**

PANEL 2

1:00-2:00

**PANEL 2  
SWITZERLAND AND AUSTRIA: CASE STUDIES**

- Moderated by Marie-Eve Celio-Scheurer, art  
historian, academic coordinator, Cotsen Textile  
Traces Study Center

1:00-1:30

**Wiener Werkstätte wooden models for fabric  
prints - a cultural heritage in Switzerland**

- Monika Mähr, deputy director and curator,  
Historisches und Völkerkundemuseum, St. Gallen,  
Switzerland

1:30-2:00

**Hilda Jesser: Career, Interrupted, Reinvented**

- Janis Staggs, director of curatorial and manager  
of publications, Neue Galerie, New York

2:00

**Closure of the day**

**10:00**      **Opening**  
-Lori Kartchner, curator of education,  
The George Washington University Museum and  
The Textile Museum



Hilde Jesser-Schmid, *Schattenriss*, T-0193.126

PANEL 3

**10:00-11:30**      **PANEL 3**  
**SITUATING WIENER WERKSTÄTTE TEXTILES**  
- Moderated by Michelle Jackson-Beckett, senior  
lecturer, University of Applied Arts Vienna,  
Vienna, Austria

10:00-10:30      **Crafting Subversion, Subversive Crafting: Gender,  
Fashion and the Decorative Interwar Vienna**  
- Megan Brandow Faller, professor of history, City  
University of New York (CUNY), Kingsborough, NY

10:30-11:00      **Cultural Appropriation in Progressive Textile and  
Fashion Design at the Wiener Werkstätte Before  
the First World War**  
- Rebecca Houze, professor of art and design  
history, School of Art and Design, Northern Illinois  
University, DeKalb, IL

11:00-11:30      **The Forms of Presentation of Textiles at  
the Austrian Art Deco Exhibition in Paris 1925**  
- Markus Kristan, curator of the Architectural  
Collection, Albertina, Vienna, Austria

11:30 -12:00      **Break**

PANEL 4

**12:00-1:30**      **PANEL 4**  
**CONTINUING WIENER WERKSTÄTTE**  
- Moderated by Wolfgang Ruf, collector and textile  
art dealer, Switzerland

12:00-12:30      **Intérieurs – Ein Präludium, 1898/Interior Design:  
Prelude, 1898.**  
Artist talk by Wiener Times. A presentation of the  
design and crafting process of bolsters, cushions,  
pillows and quilts inspired by the Wiener Werkstätte  
- Johannes Schweiger, co-founder at Wiener Times,  
Vienna, Austria

12:30-1:00      Verena Dengler, artist and author, Vienna, Austria

1:00-1:30      **Picturing Making**  
- Kara Braciale, artist and educator, George  
Washington University, Corcoran School of the Arts  
and Design

**1:30-2:30**      **KEYNOTE LECTURE**  
**Research, scholarship, and exploration; towards  
the Wiener Werkstätte at the MAK – Museum  
of Applied Arts in Vienna**  
- Angela Völker, textile scholar, retired curator of  
the Textiles and Carpets Collection, MAK – Museum  
of Applied Arts, Vienna, Austria

2:30      **Closure of day**

KEYNOTE

- 10:00-10:05 **Greetings and logistics**  
- Lori Kartchner, curator of education, The George Washington University Museum and The Textile Museum
- 10:05-10:15 **Introducing the New Generation of Scholars**  
- Régine Bonnefoit, professor of art history and museology, University of Neuchâtel, Switzerland  
- Marie-Eve Celio-Scheurer, art historian, academic coordinator, Cotsen Textile Traces Study Center
- 10:15-10:45 UNIVERSITY OF APPLIED ARTS VIENNA**  
- Moderated by Régine Bonnefoit
- Textiles at the Kunstgewerbeschule Vienna 1900**  
- Eva Marie Klimpel, Ph.D. candidate & textile conservator at Kunstsammlung und Archiv
- 10:45-11:30 UNIVERSITY OF NEUCHÂTEL, SWITZERLAND, INSTITUTE OF ART HISTORY AND MUSEOLOGY**  
- Moderated by Régine Bonnefoit and Marie-Eve Celio-Scheurer
- Seeking innovative museographic concepts to enhance the Wiener Werkstätte textile collection of the Cotsen Textile Traces Study Center**  
- Tosca Cariboni, Alessandro Cicco, Alice Gianola, Nathalie Gür, represented by Chloé Marbehant and Emilie Thévenoz, M.A. students in Museology
- Bright colors, stylized flowers. Notes on Asunta, a fabric pattern by Maria Likarz-Strauss**  
- Lisa Cornali, Ph.D. student



Maria Likarz-Strauss, *Asunta*, T-0193.175

- 11:30-12:15** **GEORGE WASHINGTON UNIVERSITY,  
CORCORAN SCHOOL OF THE ARTS AND DESIGN,  
DECORATIVE ARTS & DESIGN HISTORY  
PROGRAM**  
- Moderated by Cecilia Gunzburger, adjunct  
professorial lecturer, Decorative Arts and Design  
History, George Washington University
- Uncovering the Designer of a Wiener Werkstätte  
Beaded Bag**  
- Agnieszka Delikat-Taylor, M.A. student
- Blätter: The Intertwined Stories of a Viennese  
Modern Textile**  
- Ana Perez Exposito, M.A. student
- How Felice Rix-Uneno's Japanland Reflects  
Wiener Werkstätte Fashion**  
- Ella Jones, M.A. student
- 12:15-12:45** **GEORGE WASHINGTON UNIVERSITY,  
CORCORAN SCHOOL OF THE ARTS AND DESIGN,  
PAINTING & DRAWING, STUDIO ARTS PROGRAM**  
- Moderated by Kara Braciale, artist and educator,  
George Washington University, Corcoran School  
of the Arts and Design
- The Pattern Book & The Parergon:  
Wiener Werkstätte Textile Fragments and the  
Construction of Meaning**  
- Olivia Niuman, M.A. student, creative researcher
- 12:45-1:15** **GEORGE WASHINGTON UNIVERSITY,  
CORCORAN SCHOOL OF THE ARTS AND DESIGN,  
ART HISTORY PROGRAM**  
- Moderated by Gillian Elliott, adjunct Professor  
of Art History, George Washington University
- Leopold Blonder: an artistic opposition  
to the rise of modernization and the trending  
Art Nouveau movement**  
- Kendall Hanner, M.A. student, Art History
- 1:15-1:45** **UNIVERSITY OF CALIFORNIA, LOS ANGELES,  
ART HISTORY**  
- Moderated by Sharon Gerstel, professor  
of Byzantine Art and Archaeology, University of  
California Los Angeles
- Islamic visual tradition and the Viennese artistic  
tradition**  
- Sofia Pitouli, Ph.D. student
- 1:45-2:00** **Final Reflections and Closure**



Martha Alber, *Blätter*, T-0193.001

## BIOGRAPHIES AND ABSTRACTS

## PRESENTERS AND MODERATORS

### **BONNEFOIT, RÉGINE** moderator

Régine Bonnefoit, Ph.D., after studying European and East Asian art history, received her doctoral degree from the University of Heidelberg (1995) and obtained her habilitation at the University of Passau, Germany (2006). She was research assistant at the Département des Arts graphiques du Musée du Louvre (1992-1994) and then research recipient at the Institute of Art History in Florence (1995-1998). She was awarded the Wolfgang Ratjen Prize in 1998 for "outstanding research in the field of graphic arts". Trainee at Berlin Museums (2000-2001), she became assistant at the Institute of Art History at the University of Lausanne (2001-2006) and later curator at the Oskar Kokoschka Foundation in Vevey (2006-2016). After a professorship at the Swiss National Science Foundation, she was appointed professor of contemporary art history and museology at the University of Neuchâtel in Switzerland. Curator and co-curator of numerous exhibitions, she is also the author of numerous writings on Austrian and German Expressionism (Oskar Kokoschka, Ernst Ludwig Kirchner), on the Bauhaus (Paul Klee), the Russian avant-garde and Museum Studies. She is currently leading a research and exhibition project with Marie-Eve Celio-Scheurer with a group of students from the master's program in Museology at the University of Neuchâtel.

### **BRACIALE, KARA** presenter and moderator

Kara Braciale is an artist and educator based in northern Virginia. She teaches Studio classes at George Washington University, Corcoran School of the Arts and Design. Her work takes a variety of forms, including paintings, digital works and textile objects alongside more conversational and social works such as the collaboratively run Proof Gallery, a project space in south Boston active from 2007-2018. Visually, she conflates references to different spaces: interior, exterior, the floor, the wall, ornamental, utilitarian, domestic, institutional, virtual and historical. She takes patterns, ideas, decor, languages and systems and uses them as metonyms for the valences of authority surrounding the aesthetics of the spaces to which they refer.

### **Picturing Making**

The subject of this presentation will be a series recent of works that are influenced by textiles of the Wiener Werkstätte. Braciale began this work while in residence in Vienna in the summer of 2019, working with students and alongside Ute Huber-Leierer and Gaby Ammon in the Department of Textiletechnologie at Die Angewandte. She is intrigued by how the surface designs of certain Wiener Werkstätte textiles gesture towards the technologies of their making, specifically woven patterns and print processes. By employing production methods as motifs, Wiener Werkstätte artists plumb the distance between the picture and the act of its creation. Braciale's works extends upon this approach to apprehend digital processes. She translates binary data to generate an image that acts as both pattern and matrix for painted explorations.

### **BRANDOW-FALLER, MEGAN** presenter

Megan Brandow-Faller is a professor of history at the City University of New York (CUNY) Kingsborough and also teaches at the CUNY Graduate Center. Her research focuses on art and design in Secessionist and interwar Vienna, including children's art and artistic toys of the Vienna Secession; expressionist ceramics of the Wiener Werkstätte; folk art and modernism; and women's art education. She is the editor of *Childhood by Design: Toys and the Material Culture of Childhood, 1700-present* (Bloomsbury 2018) and the author of *The Female Secession: Art and*

the Decorative at the Viennese Women's Academy (Penn State University Press, 2020) and co-editor (with Laura Morowitz) of *Erasures and Eradications in Modern Viennese Art Architecture and Design* (Routledge, forthcoming). Brandow-Faller was pleased to contribute two catalogue essays for the forthcoming retrospective exhibition *Die Frauen der Wiener Werkstätte* at Vienna's Museum of Applied Arts (opening 2021). Her newest project focuses on the dissemination and popularization of Secessionist ideas of child creativity in postwar America.

### **Crafting Subversion, Subversive Crafting: Gender, Fashion and the Decorative Interwar Vienna**

This paper examines the output of the interwar Wiener Werkstätte as a means of 'crafty' subversion of the gendered hierarchy of the arts. In interwar textile design, women artists like Vally Wieselthier, Maria Likarz-Strauss, Mitzi Friedmann and others experimented with contemporary movements like expressionism, cubism and abstraction, making a forceful statement that craft could 'think' through contemporary movements in a similar manner as the fine arts. In particular, such artists experimented with expressive design elements in fashion-themed postcards for the Wiener Werkstätte. A primary form of advertising at a time when fashion photography was still in its fledging stages, the series was launched in spring 1911 to promote the Wiener Werkstätte's new fashion workshop (founded in 1911) and textile workshop (founded in 1910), famous for its block-printed fabrics, inflecting the colors and patterns of folk art, and the use or emulation of batik techniques. The vast majority of fashion-themed postcards were designed by the artist-craftswomen dominating the interwar Wiener Werkstätte's experimental Artists' Workshops, when its directors "discovered" them as wellsprings of artistic vitality. While modernism has typically been defined in opposition to the categories of the 'decorative' and 'fashion,' this talk rethinks the possibility of an alternative craft-based version of modernism that never turned on its decorative, fashionable roots.

### **CELIO-SCHEURER, MARIE-EVE** presenter and moderator

Marie-Eve Celio-Scheurer, Ph.D., holds a doctorate, *summa cum laude*, in history of art from La Sorbonne. She was awarded a grant from the Swiss National Science Foundation and was a research fellow at the German Centre for Art History in Paris, where she worked at the Musée d'Orsay. She lived eight years in India, where she was a consultant for UNESCO, and worked as a scientific collaborator and co-curator at the Rietberg Museum in Zurich. Since 2016 she has been a guest professor at Arc School of Conservation-Restoration at the University of Applied Sciences and Arts Western Switzerland in Neuchâtel. As academic coordinator, she has been leading the Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum since 2019. Curator and co-curator of numerous exhibitions, her publications include "Eugène Grasset et les sources pédagogiques de Johannes Itten et Vassily Kandinsky," in *Das Bauhaus und Frankreich*, 2002 and "The robe de chambre de Meuron. Handmade and machine-made replica," in *Made in Neuchâtel. Deux siècles d'indiennes*, 2018. Her research areas are in Art Nouveau, Art Deco, Wiener Werkstätte, indiennes, and cultural exchanges.

### **The Wiener Werkstätte Textiles Collection in the Cotsen Textile Traces Study Center**

The Cotsen Textile Traces Study Collection, assembled by Lloyd

## BIOGRAPHIES AND ABSTRACTS

## PRESENTERS AND MODERATORS

Cotsen (1929-2017) between 1997 and 2017, counts some 4000 textiles from all over the world and from antiquity to present. The entire collection has been digitalized and is accessible online for anyone interested. Within this collection, the Wiener Werkstätte textiles form an inner collection consisting of more than 300 textiles, representing some 50 designers and more than 200 patterns, offering an overview of the Wiener Werkstätte textiles production between c. 1910 and 1930. This presentation will describe what the Cotsen Wiener Werkstätte Textile Collection consists of, indicate how, where and when it was acquired, draw attention on cross-connections with other collections and discuss its potential as a study collection, dedicated to research and artistic inspiration.

### **CONDELL, CAITLIN** presenter

Caitlin Condell is the associate curator and head of the Department of Drawings, Prints, and Graphic Design at Cooper Hewitt, Smithsonian Design Museum, New York, where she oversees a collection of nearly 147,000 works on paper dating from the 14th century to the present. She has organized and contributed to numerous exhibitions and publications including *Underground Modernist: E. McKnight Kauffer* (2021-2022), *After Icebergs* (2019-2020), *Nature-Cooper Hewitt Design Triennial* (2019-2020), *Fragile Beasts* (2016-2017), and *How Posters Work* (2015) at Cooper Hewitt, and *Making Room: The Space Between Two and Three Dimensions* (2012-2013) at the Massachusetts Museum of Contemporary Art (MASS MoCA). She worked previously at the Museum of Modern Art (MoMA) in the department of Prints & Illustrated Books.

### **The Wiener Werkstätte Archives at the Cooper Hewitt, Smithsonian Design Museum**

Cooper Hewitt, Smithsonian Design Museum holds over 1,400 pattern drawings from the Wiener Werkstätte Archive. These original drawings were executed by members of the Wiener Werkstätte after patterns created by leading designers including Maria Likarz-Strauss, Felice Rix-Ueno, and Dagobert Peche. Frequently used for textile and wallpaper production, the drawings are extraordinary studio documents, and offer an exploration of 273 patterns showcased in many color ways.

### **DENGLER, VERENA** presenter

Verena Dengler is a visual artist and author. She studied at the Wiener Kunstschule (2001-2003), the Academy of Fine Arts Vienna (2003-2009) and the Slade School of Art, UCL, London (2006). She contributed stage and costume designs for theatre productions at Berliner Ensemble (2018, 2021) and Schauspiel Frankfurt (2020). She has been teaching at the Haute école d'art et de design Genève, Switzerland (2015-2017) and is currently a lecturer for Art and Astrology at the University of Applied Arts Vienna. She has been awarded the Museion Prize 1 (2017), the STRABAG Art Award (2018), and the Outstanding Artist Award for Visual Arts from the Federal Chancellery of Austria (2018). She lives and works in Vienna.

### **Abstract**

Since the beginning of her career, her sculptures and installations have often incorporated textile elements such as embroidery sometimes directly referring to a history of female dominated applied art, e.g. "Skulptur für Camilla Birke und Maria Likarz (Wiener Werkstätte), CD-rack, Fabric, plaster, screen print, embroidery,

2009, Collection of Belvedere, Vienna). In this discussion contribution, issues surrounding sociocultural hierarchies and the division of labor will be addressed as well as the possibilities and trap-pings of the contextualization of "feminist" art within the contemporary art world.

### **ELLIOTT, GILLIAN** moderator

Gillian B. Elliott, Ph.D., University of Texas at Austin, is a professorial lecturer of medieval art and adjunct professor of art history at George Washington University, specializing in Romanesque sculpture of the Holy Roman Empire, specifically in northern Italy and in Alsace, France. Elliott has published articles in *Zeitschrift für Kunstgeschichte* on Romanesque sculptural programs and papal-imperial politics. Her latest article, "Angels and Lombard Identity in the Romanesque Sculpture of San Michele Maggiore in Pavia," will appear in *Comparative Medieval Angelology*, ed. June-Ann Greeley (Cardiff: University of Wales Press - Forthcoming). Elliott will also publish a new article, "Metamorphosis at the Threshold: The Romanesque Plutei Reliefs of San Pietro al Monte in Civate," in *Art, Architecture, and the Moving Viewer, circa 300-1500 CE: Unfolding Narratives* (in press, Brill 2022), an essay collection she is co-editing with Anne Heath at Hope College. Her book, *Sculpted Thresholds, and the Liturgy of Transformation in Medieval Lombardy* (in press, Routledge) also appears in 2022. Professor Elliott teaches courses on medieval art, northern renaissance art, art historiography, nonwestern art, and art survey courses.

### **GERTSEL, SHARON** moderator

Sharon E. J. Gerstel is Director of the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture, George P. Kolovos Family Centennial Term Chair in Hellenic Studies, and professor of Byzantine art and archaeology at the University of California, Los Angeles. Her research focuses on late Byzantine villages in Greece and on the intersections of Orthodox art and ritual. Gerstel is a widely published author, whose books include *Beholding the Sacred Mysteries* (1999) and *Rural Lives and Landscapes in Late Byzantium: Art, Archaeology and Ethnography* (2015). The latter was awarded the 2016 Runciman Prize by the Anglo-Hellenic League, the inaugural book prize by the International Center of Medieval Art (ICMA), and the Maria Theocharis Prize by the Christian Archaeological Society in Greece. Gerstel has also edited *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium* (with J. Lauffenburger; 2001); *Thresholds of the Sacred: Art Historical, Archaeological, Liturgical and Theological Views on Religious Screens, East and West* (2007); *Approaching the Holy Mountain: Art and Liturgy at St. Catherine's Monastery in the Sinai* (with R. Nelson; 2010); *Viewing the Morea: Land and People in the Late Medieval Peloponnese* (2012); and *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean* (2016). Gerstel current research focuses on the intersection of music, architecture, and monumental decoration. She is co-director, together with Chris Kyriakakis (USC) of "Soundscapes of Byzantium," an international project which has been featured on Atlantic.com and on CBC radio.

### **GRAF, URSULA** presenter

Ursula Graf is currently writing her dissertation: "Ornamental Longing. The Rose Motif as a National Sentiment in Austrian Textile Art Using the Example of the Backhausen Archive (1860-1960)," under the supervision of Dr. Elke Gaugele at the Academy of Fine Arts Vienna, Department of Fashion and Styles at the Institute for Art Education. During her

studies in art history at the University of Vienna, she worked in curatorial and organizational positions at the Austrian Cultural Institute in New York and the Generali Foundation in Vienna, among others. She founded the mobile design platform Modebus with the fashion designers Edwina Hörl, Ute Neuber, Eva Blut and Nina Bernhard (1997–2002) and taught fashion design at the Summer Academy in Salzburg (1998 and 1999). Since 2000 she has been working as a freelance journalist mainly in the fields of architecture, design, fashion and art for daily newspapers and magazines such as *architektur aktuell*, *Der Standard*, *Die Presse*, *archithese/CH*, *Baumeister/D*, *+81/Japan*. From 2007 to 2012 she was assistant to the management of Backhausen interior textiles. Since 2015 she has been entrusted by Dr. Louise Kiesling with the processing of the Backhausen archive.

**Johann Backhausen & Söhne and the Wiener Werkstätte at the Forefront of Fashion**

The Backhausen dessin-books of the turn of the century read like a who's who of architects and craftsmen of the Danube monarchy. Many of them are associated with the Wiener Werkstätte and have left their traces in the Backhausen archive. Especially before the foundation of the textile department of the Wiener Werkstätte around 1910, this record is remarkable. Modernist landmarks such as the Sanatorium Purkersdorf (1904) or the Palais Stoclet (1905–1911) were furnished with Wiener Werkstätte fabrics produced by Backhausen. The presentation focuses on some of the most significant and well documented "dream interiors" such as the apartment Gallia (1913) and the apartment Zuckerkandl from the same year. In addition, it will be shown how some textile patterns of the Wiener Werkstätte were favored by customers, most likely because they were popularized either by temporary magazines or exhibitions or by public spaces that served as role models, such as the Cabaret Fledermaus (1907) or the showrooms of the Wiener Werkstätte. Finally, it will be shown how the Backhausen archive and the designs of the Wiener Werkstätte remain a living source of the Backhausen manufactory to this day.

**GUNZBURGER, CECILIA** moderator

Cecilia Gunzburger is a textile historian on the faculty of the Smithsonian/George Washington University M.A. program in Decorative Art and Design History. Her research interests focus on the circulation and exchange of textiles, materials, designs, and technologies in the early modern period, and the social construction of identity through furnishing and dress. She previously worked as a curator at The Textile Museum in Washington, D.C. Cecilia holds an M.A. in Fashion and Textile Studies from SUNY Fashion Institute of Technology, and is currently pursuing a doctorate in art and architectural history at the University of Virginia.

**HOUZE, REBECCA** presenter

Rebecca Houze is professor of Art and Design History, School of Art and Design at Northern Illinois University, DeKalb, IL. She is also Fulbright visiting scholar at the Research Centre for the Humanities Institute of Art History, Hungarian Academy of Sciences, in Budapest. As a historian of art and design, her research centers on the relationship between art, industry, collection, and display in the late 19th and early 20th centuries. She is author of *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress*, and *New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape*. She is working on a new book that investigates design history

and cultural heritage in the landscape and built environment of world's fairs and national parks in Europe and North America at the turn of the 20th century. She is the recipient of a 2022 Fulbright research fellowship for the project, *Landscape, Cultural Heritage, and Modern Hungarian Textile Design*, hosted by the Research Centre for the Humanities Institute of Art History, Hungarian Academy of Sciences, Budapest.

**Cultural Appropriation in Progressive Textile and Fashion Design at the Wiener Werkstätte Before the First World War**

The Wiener Werkstätte fashion division opened in 1911 with a presentation of dress designs in the progressive "reform" style. The Wiener Werkstätte textiles used for the new outfits and related accessories reflected a widespread cultural interest in folk art throughout Austria-Hungary that had been growing since the late 19th century. Artists, designers, and architects in the cosmopolitan cities of the monarchy enjoyed collecting and exhibiting weavings, embroideries, lace, and costume from rural villages with vibrant visual and material culture. Many of these artists absorbed and integrated folk patterns, materials, and techniques into their own modern designs. Was their cultural appropriation a reactionary practice in the years before the First World War or was it rather a gesture that reflected their progressive ideologies and creative goals? This presentation uses a collection of embroidered handbags inspired by Matyó needlework from Mezőkövesd produced by Hungarian designer Anna Lesznai for the Wiener Werkstätte as a point of departure for considering the wider implications of cultural appropriation in modern design.

**JACKSON-BECKETT, MICHELLE** moderator

Michelle Jackson-Beckett, Ph.D., is a historian working in the field of modern European and U.S. cultural history, with a specialization in design, material culture, and the built environment. She holds an M.Phil and Ph.D. in decorative arts, design history, and material culture from Bard Graduate Center, an M.A. in the history of design and decorative arts from the Cooper Hewitt, Smithsonian Design Museum/Parsons School of Design, and a B.A. in German Language and Literature from Saint Joseph's University. She currently serves as senior lecturer in the Design History & Theory department at the University of Applied Arts Vienna. Michelle has lectured widely on modern art and design history, including as an adjunct professor at Parsons School of Design and at the Rhode Island School of Design. Her current research and publications focus on exhibitions of interior design in interwar Vienna and concepts of flexibility and adaptation in domestic spaces.

**KRISTAN, MARKUS** presenter

Markus Kristan, Ph.D., studied art history, history and archaeology at the University of Vienna. Subsequently worked at the Federal Office for the Preservation of Monuments. Since 1993 working at the Albertina as curator of the architecture collection. Responsible for the Adolf Loos Archive. Numerous essays and books on 19th and 20th century Austrian architecture (e.g., on Hubert Gessner, Carl König, Oskar Laske, Adolf Loos, Joseph Urban, the Hohe Warte artists' colony, the 1908 Vienna Art Show, and on the 1925 International Arts and Crafts Exhibition in Paris).

**The Forms of Presentation of Textiles at the Austrian Art Deco Exhibition in Paris 1925**

The "Exposition Internationale des Arts Décoratifs et Industriels Modernes" shown in Paris from May to November 1925 on the

## BIOGRAPHIES AND ABSTRACTS

## PRESENTERS AND MODERATORS

area between the Hôtel des Invalides and the Champs-Élysées was the first event of this magnitude worldwide after the end of the First World War. Since Germany did not participate in the exhibition, Austria represented, as it were, the German-speaking countries. The products of Austrian decorative arts were displayed in the pavilion specially designed for the occasion by Josef Hoffmann, as well as in the Grand Palais and in one of the exhibition halls on the Esplanade des Invalides. Austria participated in this exhibition with about 220 artists and exhibitors. It was mainly the professors of the Vienna School of Applied Arts – above all Josef Hoffmann, Josef Frank, Oswald Haerdtl, Anton Hanak, Oskar Strnad and their students – who presented their work. A special, trend-setting highlight was the “Raumstadt” by Friedrich Kiesler, shown in the Grand Palais. The most important Austrian cultural journalists (such as Berta Zuckerkandl, Ludwig W. Abels, Max Eisler, Hans Tietze, Hermann Bahr and many more) reported on this event in Austrian daily newspapers and specialist journals. A few of their essays also report on textiles on display. The search for traces of it forms the content of the lecture.

### **MÄHR, MONIKA** presenter

Monika Mähr is curator and vice director of the Historical and Ethnological Museum in St. Gallen, Switzerland. This museum houses an important collection of fashion and historical textiles of the last 250 years. Monika Mähr takes care of these textiles since 1994. As an art historian, she is specialized in arts and crafts and the history of St. Gallen.

### **Wiener Werkstätte wooden models for fabric prints – a cultural heritage in Switzerland**

The exhibition “Klimt and friends” in St. Gallen, Switzerland, in 2021, included the arts and crafts of the Wiener Werkstätte and a selection of wooden models of their textile department. It was an opportunity to do some research about these printing blocks. Some were used in local textile factories when the Wiener Werkstätte opened a branch office in Zurich, most of them came to Switzerland after the enterprise went down. What happened to these models and where are they today? The presentation will give a few answers to this subject.

### **RUF, WOLFGANG** moderator

Wolfgang Ruf is a German art collector and gallerist, based in Switzerland since 1988. His clients count leading museums in Europe, Japan, Australia, and the United States. After graduating from the University in Munich with a business degree and a musical training for piano, especially church organ, he spent seven years as managing director of his family's furniture company. In 1981, he started to develop what has become one of the most important art trade and collection of ‘European textiles’ (from the 14th to the 20th century) and ‘European costumes’ (from the 18th to the 20th century).

### **SCHWEIGER, JOHANNES, WIENER TIMES** presenter

Johannes Schweiger works as an artist & designer in Vienna, Austria. He was co-operator at the design brand \_\_\_\_fabrics interseason until 2011 and has been co-responsible for exhibitions at various exhibition venues, including the Gallery for Contemporary Art in Leipzig, 3rd Berlin Biennale, Manifesta7/Alto Adige, the Institute of Visual Arts, Milwaukee, Kunstverein Munich, Kölischer Kunstverein and the Grazer Kunstverein. From 2012 on Johannes Schweiger has been engaged with solo proj-

ects and showed his work amongst others at Museum Moderner Kunst MUMOK, Vienna, Museum Abteiberg, Mönchengladbach, Museum der Moderne MdM, Salzburg, KM-/Halle für Kunst & Medien, Graz, the Austrian Cultural Forum London, at Kunsthaus Graz, the Gallery for Contemporary Art in Leipzig and Kestnergesellschaft Hannover. Together with Susanne Schneider 2016 he co-founded Wiener Times. Since 2009 he lectured at the University of Art and Design in Linz (Fashion & Textile/Art/Design), further at the Academy of Fine Arts Vienna (Fashions & Styles ) and he is currently a research assistant/lectureship (Art & Material Culture/Anthropology of Textiles) at the University of Technology in Dortmund.

### **Intérieurs - Ein Präludium, 1898 / Interior Design: Prelude, 1898. Artist talk by Wiener Times. A presentation of the design and crafting process of bolsters, cushions, pillows and quilts inspired by the Wiener Werkstätte**

Wiener Times focus on their fondness for textiles and work on their collections of cushions, bolsters, quilts and travel pillows for your home, especially now when retreats into private spheres became more important than ever. The handcraft aspect, the choice of materials, the combination of fabrics and the final shape of the products are carefully conceived to achieve a satisfying result, cohabitants which might stay for a long time. The examination of Viennese design history, the rich cultural heritage and its conversion into a contemporary and edgy life-style is still the main issue at Wiener Times. Ornamentation, clear cuts, straight and geometric shapes coexist, and both eclectic and accidental compositions enrich the Wiener Times interior landscape. It evokes a crispy atmosphere of bourgeois decadence still pushing the borders of a challenging nowness when designs in the likes of Maria Likarz-Strauss, Mathilde Flögl, Dagobert Peche, Josef Hoffmann, Kolomann Moser and inspirations from Frank Stella or Sonia Delaunay are paired and juxtaposed with luxurious fabrics provided by renowned suppliers like Designs Of The Time, Kvadrat Textiles, Backhausen, William Morris – to name just a few. Each piece by Wiener Times seems to be one of a kind, it is handcrafted to last.

### **STAGGS, JANIS** presenter

Janis Staggs is director of curatorial and manager of publications at Neue Galerie New York, where she has worked for more than twenty years. During her tenure at the museum, Staggs has curated a number of exhibitions, including “Wiener Werkstätte Jewelry” (2008), “Gustav Klimt and Adele Bloch-Bauer: The Woman in Gold” (2015), “The Expressionist Nude” (2016), and “Wiener Werkstätte Fashion and Accessories” (2020-21), among others. She served as co-curator of “Wiener Werkstätte, 1903-1932: The Luxury of Beauty” (2017), and “Ernst Ludwig Kirchner” (2019). Staggs has contributed essays to various Neue Galerie catalogues as well as outside publications, including essays on the Wiener Werkstätte and the Bauhaus published in *Modern Worlds: Austrian and German Art, 1890-1940* (2021). A specialist in the decorative arts, her work focuses on the intersection between the fine and decorative arts with an emphasis on the Vienna 1900 era. Staggs has lectured widely. She taught a graduate seminar on Vienna 1900 for the M.A. Program in the History of Design and Curatorial Studies at Parsons, The New School for Design, in conjunction with the Cooper Hewitt, Smithsonian Design Museum, in 2017.

**Hilda Jesser: Career, Interrupted, Reinvented**

Hilda Jesser was among the artists—primarily women—who benefited from vacancies created at the Wiener Werkstätte during World War I. Jesser joined the Künstlerwerkstätte in 1916. Her designs in various media were widely admired and reproduced in leading art journals of the day, including *Deutsche Kunst und Dekoration* and *Innen-Dekoration*. By all measures, Jesser appeared to have an illustrious future ahead of her. But her career was interrupted not once, but twice. In 1921, she requested a salary and benefits from the Künstlerwerkstätte. Instead, her relationship with the Wiener Werkstätte was terminated. Undaunted, she reinvented herself as a painter and pursued opportunities as a freelance artist and accepted commissions for wall décor from private clients. Jesser also became a professor at Vienna's Kunstgewerbeschule. But she was forced into retirement by the National Socialists in 1938. Jesser was only reinstated to her teaching position after World War II. This presentation will examine Jesser's designs for the Wiener Werkstätte and consider them in the arc of her larger oeuvre and career. Her work reveals a deep empathy for textiles and demonstrates her tremendous and versatile skill as a painter.

**STEINHÄUSSER, LARA** presenter

Since 2019, Lara Steinhäuser has been the curator of the Textiles and Carpets Collection at the MAK, where she has been working since 2011. She completed her art history studies at the University of Vienna with a master's thesis on "The Wiener Werkstätte and Paul Poiret. Collaborations, Influences and Differences in Viennese and Parisian Fashion and their Media Representation between 1903 and 1932." In addition to her research focus on Austrian textile art and fashion of the early 20th century and their international networks, she is currently concerned with contemporary positions at the intersection of fashion and art, as well as the historical development of textile consumption up to slow fashion.

**Wiener Werkstätte objects in the Textiles and Carpets Collection and the Wiener Werkstätte Archive at the MAK—Museum of Applied Arts Vienna**

Following the invitation of the colloquium, the MAK's contribution will present the museum holdings of the Wiener Werkstätte with a special focus on the Textiles and Carpets Collection. The aim is to give the audience an impression of the scope and the different object groups of the "Wiener Werkstätte Archive", which became part of the MAK's collection as an extensive company archive and has been used and maintained for decades as a starting point for research and exhibition projects. Not least due to the extensive digitization of the objects, the MAK enables privately and professionally interested persons all over the world to gain insight into this collection segment and, if possible, to draw cross-connections with objects in other collections. The possibilities, challenges, and limitations implied by such a large archive will also be addressed.

**VÖLKER, ANGELA** keynote presenter

Angela Völker, Ph.D., holds a doctorate in art history from the University of Vienna (1972). She was born in 1944 in Germany. From 1972 to 1973 she served as assistant curator at the Museum of Applied Arts in Frankfurt. Völker then worked as curator of textiles at the Bavarian National Museum in Munich from 1974 to 1976. She served in the same position thereafter at the Museum of Decorative Arts in Vienna from 1977 to 2009. She also held the position of vice-director for the Museum of

Decorative Arts from 1986 to 1993. She has given lectures at the University of Applied Arts in Vienna, the University of Vienna, Institute of Art History, and was visiting professor at the Academy of Arts in Linz. Her other accomplishments include a fellowship at the Metropolitan Museum of Arts, Islamic Department in New York from 1997/98. Völker's main fields of work and publications center on fashion and fabrics of the Wiener Werkstätte, Russian avant-garde, Biedermeier textiles, Oriental carpets, lace, and Coptic textiles.

**Research, scholarship, and exploration; towards the Wiener Werkstätte at the MAK—Museum of applied arts in Vienna**

Angela Völker's preoccupation with the Wiener Werkstätte began in the early 1980s at the Museum of Applied Arts in Vienna (MAK), where she was curator of the textile department from 1977 until 2009 and worked on exhibitions and catalogues on the MAK collection of Oriental carpets (1977 and 2002-2003), Russian revolutionary art (1988 and 1991), Coptic textiles (2005) and the collection of lace (2007-2008). In the mid-sixties the MAK rediscovered the Wiener Werkstätte archive, which had been kept there since 1955; the first Wiener Werkstätte exhibition was held in 1967. The artistic items of the archive were transferred to the specialist departments; for example, thousands of drawings were allocated to the relevant department in the library. The working material regarded at the time as less interesting was stowed away in depots (model and store books, color schemes, fabric printing blocks, sample books). A first start was made on inventorying the archive only around 1975, and the most extensive exhibition took place on its hundredth anniversary in 2003.

**CORNALI, LISA** student presenter

Lisa Cornali is currently a third year Ph.D. student and assistant to Professor Régine Bonnefoit at the Institut d'histoire de l'art et de muséologie de l'Université de Neuchâtel (Switzerland). She holds a B.A. in art history, history and ethnology from the University de Neuchâtel, and a M.A. in historical sciences (mainly history of art) from the universities of Lausanne and Neuchâtel. She specialized in the study of 19th and 20th European art, with a focus on cultural history and artistic practices of reception and circulation of models. Her doctoral work, under the joint supervision of the Université de Neuchâtel and the École du Louvre (Paris), focuses on the appropriation of neoclassical English engraving in 19th century English and French art. During the last five years, Lisa also worked in various Swiss and German museums and research institutes. Since fall 2021, she has been taking part in the study of the Wiener Werkstätte textiles from the Cotsen Textile Traces Study Collection, working under the supervision of Prof. Bonnefoit with six students from the master's program in Museology at the Institut d'histoire de l'art et de muséologie de l'Université de Neuchâtel.

**Bright colors, stylized flowers. Notes on Asunta, a fabric pattern by Maria Likarz-Strauss**

Since fall 2021, Cornali has taken part in the study of the Wiener Werkstätte textiles preserved in the collection of the Cotsen Textile Traces Study Center with six students of the master's program in Museology at the Institut d'histoire de l'art et de muséologie de l'Université de Neuchâtel. Her presentation focuses on the work of Maria Likarz-Strauss, one of the most active women artists of the Wiener Werkstätte. As her presentation will show, the collection of the Cotsen Textile Traces Study Center perfectly documents the fabric patterns developed by Likarz between 1910 and 1929, giving a striking overview of all her production in this field. Furthermore, her paper will focus on a particular design named *Asunta* and conceived by Likarz in 1929, giving an outlook on the very process of invention of the pattern (possible models, sources of inspiration) and examining its practical applications in fashion and interiors.

**DELIKAT-TAYLOR, AGNIESZKA** student presenter

Agnieszka Delikat-Taylor is an M.A. student in decorative arts & design history with a particular interest in textile history. She grew up in Krakow, Poland where she graduated from a textile and fashion design school with a degree in fashion design and another degree in culture and new media studies. After working for several years in the fashion field, she realized two things: first, she wanted to explore more deeply the roles of traditional textile production in the lives of women. Second, how important sustainability is in fashion. Therefore, she decided to combine her degrees and experiences to work on promoting the appreciation of traditional techniques and craftsmanship in the fashion field and emphasize on the role of women designers in professional and non-professional design fields.

**Uncovering the Designer of a Wiener Werkstätte Beaded Bag**

The Wiener Werkstätte was an association of many designers who collectively contributed to the movement's legacy. However, even in a collective workshop, there should still be room for individual recognition, especially for those whose work was often ignored. The Cotsen Collection contains a beaded bag produced by the

Wiener Werkstätte's fashion department in c. 1915. As one of the directors of the fashion department, similar Wiener Werkstätte bags are often attributed to Maria Likarz-Strauss although another woman designer, Mathilde Flögl, also specialized in designing bags. By comparing this bag with others in the collections of the Museum of Applied Arts in Vienna, Minneapolis Institute of Art, and Cooper-Hewitt Museum, along with the designs of these two women, this presentation will discuss similarities and differences in their ways of creative thinking and suggest that this bag was designed by Flögl. Delikat-Taylor will also address the question whether there was space for individual artistic style within the Wiener Werkstätte, or if the designers had to strictly follow guidelines of the movement's leadership.

**HANNER, KENDALL** student presenter

Kendall Hanner is a second-year master's student in art history at The George Washington University, graduating in May 2022. Kendall received her undergraduate degree in history with minors in art history and anthropology from Texas Tech University in May 2020. She is currently interning at the Cotsen Textile Traces Study Center and creating content for museum affiliated social media accounts. Her current master's qualifying paper research analyzes the visual representation of melancholy in 19th century American portraiture in the context of theology, alchemy, and the Hermetic tradition.

**Leopold Blonder: an artistic opposition to the rise of modernization and the trending Art Nouveau movement**

This presentation discusses Dagobert Peche's *Säule* (T-0193.011) as an artistic opposition to the rise of modernization and the trending Art Nouveau movement. The years after the close of World War I marked an onslaught of modernity, defined by mass production, industrialism, and uniformity in Europe. Peche openly denounced these rapid transformations, which minimized the art of the craft and the muting of the eccentric colors and patterns the artist so loved to conjure. The pattern's title, *Säule*, translated as "column" in English, reinforces Peche's intentions to associate emphasis on craft and productions of Greco-Roman civilization, widely considered as pinnacles of architectural and artistic genius. Inventions of antiquity were realized without the aid of industrialization, and instead prioritized a sophisticated craftsmanship that transcends culture and time. The fragment patterning appears as a collision of forms and style with geometric stars, crescent moons, and lightning bolts directly colliding with floral motifs. Peche, an ardent defender of Art Deco, orients the two movements of Art Deco & Nouveau as confrontation: the geometric forms attacking the popular visual culture and tradition typical to Art Nouveau.

**JONES, ELLA** student presenter

Ella Jones is in her second year as an M.A. student in the Decorative Arts and Design History program at George Washington University and has focused her studies on costume and textiles. She graduated magna cum laude from Kenyon College in 2017 with a B.A. in studio art and a minor in art history. After working in the fashion industry for three years in marketing and sales positions, she decided to return to school to study fashion in an academic context. Her thesis is titled, "Crisis and Couture: The Commercial and Cultural Influence of Fashion Dolls During Periods of Sociopolitical and Economic Strife."

**How Felice Rix-Ueno's "Japanland" Reflects Wiener Werkstätte Fashion**

Felice Rix-Ueno designed the printed textile "Japanland" for the Wiener Werkstätte in 1923, embodying the enthusiasm for both Japanese aesthetics and for japonisme in Wiener Werkstätte fashion and textile design. "Japanland" depicts an imaginary scene inspired by elements of Japanese drawings and prints that were popular in Austria during the early 20th century, a period characterized by European enthusiasm for East Asian art and design. However, the female figures, depicted in the textile, wear clothing that appear to reflect contemporary Viennese fashion designed by the Wiener Werkstätte. The fashion department at the Wiener Werkstätte was led by Eduard Josef Wimmer-Wisgall from 1911 to 1922, and then by Max Snischek and Maria Likarz-Strauss, two prolific designers of both fashion and textiles. By comparing the figures in Rix-Ueno's "Japanland" to the designs of Wimmer-Wisgall, Snischek, and Likarz-Strauss from the late 1910s and early 1920s, and to Japanese prints circulating in the area, this presentation will show that the figures in "Japanland" are dressed in garments inspired by japonisme fashion designs from Wiener Werkstätte created during Rix-Ueno's tenure.

**KLIMPEL, EVA MARIE** student presenter

Eva Marie Klimpel was born in Hamburg. She studied art therapy and holds a master's degree in conservation and restoration from the University of Applied Arts Vienna. She was part of diverse projects such as a conservation campaign in Patan Museum, Kathmandu, a practical semester at the Rijksmuseum Amsterdam and multiple collection care campaigns in Austria. For her final thesis, she focused on the problem of foxing in 19th century lace, experimenting with enzymes and chelating agents to remove it. She has planned, designed and organized the renewed storage systems of three small textile collections, thereby gaining broad experience in preventive conservation. Eva is living in Vienna, where she works as a textile conservator for the collection and archive of the University of Applied Arts.

**Textiles at the Kunstgewerbeschule Vienna 1900**

Two sets of textiles at the collections of the University of Applied Arts Vienna are presented. The first set are embroideries that were created under the supervision of Rosalia Rothansl, the first female faculty-member of the former Vienna Kunstgewerbeschule in 1901, with whom many of the members of Wiener Werkstätte had studied. The second set is a collection of costumes from Eastern Europe and Asia that were assembled by Mileva Roller, artist and wife of the former headmaster of the school. The paper takes a look at exemplary objects from the two sets of textiles from a postcolonial, feminist lens. It aims to describe the form of appropriation (or at least citation) of cultural signifiers from 'primitive' or 'exotic' peoples, which was common amongst the artistic elite of Vienna at the turn to the 20th century. This is exemplified by the so-called *Reformkleid*, which became a symbol of women's changing role in society and pursuits of reform in art and design. Furthermore, this practice is contextualized within the framework of Bohemia's and Moravia's economically significant textile industries and the writings of art historians like Gottfried Semper and Alois Riegl, who situated textiles at the center of the cultural discourse of their time.

**NIUMAN, OLIVIA** student presenter

Olivia Niuman is a student and artist based in Washington, D.C. She is currently completing her bachelor's degree in art history and american studies at The George Washington University. Her research interests center around 20th-century abstract art and the ways in which spiritual meaning is created jointly by the artist and the viewer. She explores similar themes in her artistic practice, which takes the form of paintings on canvas and paper, using color and texture from collaged pieces to express emotions, memories, dreams, and ideas in an abstract way that encourages viewers to develop their own relationship with the work through active looking. Olivia is originally from Boonton, New Jersey, and also currently works as a studio assistant for a D.C.-based artist and as a lab assistant in the scenic fabrication shop for GW's Theatre and Dance Department.

**The Pattern Book & The Parergon: Wiener Werkstätte Textile Fragments and the Construction of Meaning**

This creative research project uses artistic production as a method to understand how meaning is constructed around a pattern book of Wiener Werkstätte textiles held in the Cotsen Textile Traces Study Center. Using a semiotic and deconstructivist approach, the textile fragment is variously regarded as an image, an art object, a page of a book, and a complete work in its own right depending on the way it is framed by the artist and different institutional apparatuses. By creating several paintings, cutting them into fragments and reassembling them into books, and collaging elements of exhibition catalogs, the artist manipulates painted objects to replicate and reveal the different ways our understanding of textile fragments has been shaped. The comparison of painting to textile probes the same line between fine art and design that the Wiener Werkstätte sought to eliminate, and ultimately raises questions about how and why we regard certain items as more valuable than others.

**PEREZ EXPOSITO, ANA** student presenter

Ana is an M.A. student in the Decorative Arts and Design History (DADH) program at the Corcoran School for the Arts and Design in partnership with the Smithsonian in Washington, D.C. Her main interests lie in textiles and ceramics material culture, as well as protection of cultural heritage. Prior to joining the program at Corcoran, she earned a Ph.D. in Nutrition from the University of California, Davis and pursued a successful career in research and implementation of public health programs in developing countries. By telling stories from the past, Ana seeks to activate the power of decorative arts to transform the future.

**Blätter: The Intertwined Stories of a Viennese Modern Textile**

In the winter of 1917, Johanna Staude hung up her dress made of a Wiener Werkstätte textile by Martha Alber and left Gustav Klimt's studio in Vienna without knowing that she would not see the painter ever again. Klimt died soon after, but the unfinished portrait of Staude immortalized her and Alber's textile. Alber designed *Blätter* ("Leaves") for the Wiener Werkstätte in 1910-11 while she was a 17-year-old student taking classes with Josef Hoffman at the *Kunstgewerbeschule* in Vienna. Her textile exemplifies the stylized naturalistic motifs of the Wiener Werkstätte, and the workshop used its remarkable design to make dress fabric and New Year's postcards. The textile is also a key element in Klimt's

*Portrait of Johanna Staude*, chosen not only for its visual impact but also to place painter and subject within the Viennese artistic scene. By examining textiles from the Cotsen Collection and archival data from the Museum of Applied Arts in Vienna (MAK), Klimt's paintings, drawings, and letters, and Staude's interviews, this presentation reconstructs the stories linked to *Blätter* and analyzes the essential role of this and other Wiener Werkstätte textiles in positioning the work of Klimt as an expression of Modernism in early 20th century Vienna.

**PITOULI, SOFIA** student presenter

Sofia Pitouli is a Ph.D. student at the University of California, Los Angeles studying Byzantine and Islamic art. Pitouli holds a B.A. in Art History from the University of Massachusetts. Her research investigates artistic contacts and exchanges in the medieval Mediterranean, specifically between Byzantium and Islam. She has also traced the presence of the transhumant nomadic group known as Vlachs in medieval Greece through textual sources and material culture. Currently, she considers the visual and textual "modern Byzantine" and its reception and deployment to construct a transnational identity of Greekness. Outside of her coursework, Pitouli has engaged with various museums and collections in the United States and Greece, including the Cotsen Textile Traces Collection, The Textile Museum Collection, the Museum of Fine Arts, Boston, the Worcester Art Museum, and the Benaki Museum.

**Islamic visual tradition and the Viennese artistic tradition**

This presentation navigates between archival sources from the MAK library and collection to demonstrate the influence of medieval and early modern Islamic art on the Wiener Werkstätte artists. Pitouli studies the impact of the books *The Grammar of Ornament* by Owen Jones, published in 1856, and *Les Éléments de l'art arabe: le trait des entrelacs* by Jules Bourgoïn, published in 1879, on the conception and design production by artists in the Viennese workshops. She enquires on the acquisition of these books to establish the chronological period they were at the disposal of these artists. She relates these books to other textual sources (available at the time of study of the aforementioned books) to explore how they became driving forces of inspiration in the artistic education and production of the group. Turning to the visual record, she considers objects constructed by medieval and early modern artists, working within Islamic workshops, and collected by the MAK. Based on the availability of these objects and manuscripts to the Wiener Werkstätte artists, this presentation aims to trace the influence of the Islamic visual tradition to the Viennese artistic production. Thus, Pitouli's research maps the creative process of the Wiener Werkstätte artists, from the textual archive to the museum collection, to the artist's object.

**Tosca Cariboni, Alessandro Cicco, Alice Gianola, Nathalie Gür, Chloé Marbehant, Emilie Thévenoz** 6 students from the master's program in Museology at the Institut d'histoire de l'art et de muséologie, Université de Neuchâtel (Switzerland):

**Seeking innovative museographic concepts to enhance the Wiener Werkstätte textile collection of the Cotsen Textile Traces Study Center**

In fall 2021, each student chose one textile from the Cotsen Textile Traces Study Center from one important protagonist of the

Wiener Werkstätte such as Josef Hoffmann, Koloman Moser, Dagobert Peche, Carl Otto Czeschka, Eduard Josef Wimmer-Wisgrill et Artur Berger. During the last months they have done research on each textile motif and on its practical applications in fashion, interiors or cloth cover for furniture. The students have been writing several blogs to make the results of their research available. Since February 2022, the group is working on two films to convey the content of an exhibition on Wiener Werkstätte textiles from the collection of the Cotsen Textile Traces Study Center which is planned for spring 2023. The objective is to enhance the international visibility of the collection.

## Academic program

- Régine Bonnefoit, Ph.D., professor of art history and museology, Institute of Art History and Museology, University of Neuchâtel
- Marie-Eve Celio-Scheurer, Ph.D., academic head, Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum, Washington D.C.
- Stefanie Kitzberger, senior scientist and head of the collection of fashion and textiles, Collection and Archive, University of Applied Arts Vienna

## Logistic - education team

- Lori Kartchner, curator for education, The George Washington University Museum and The Textile Museum, Washington D.C.
- Katrina Orsini, The George Washington University Museum and The Textile Museum
- Shadow Curley and Mun Kim, Cotsen assistants, Agnieszka Delikat Taylor, Kendall Hanner, Max McDonald Malik, Cotsen student interns, Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum, Washington D.C.

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