

ALL PANELS SHOULD BE PRINTED IN BLACK ON A CREAM BACKGROUND TO MATCH SAMPLE, MOUNTED ON 1/2 IN BLACK GATORBOARD, AND LAMINATED

TWO MAPS IN ILLUSTRATOR 10 ON DISK SHOULD BE 36 INCHES WIDE, ABOUT 25 IN HIGH AND SHOULD BLEED I WILL NEED TO SEE PROOF OF THESE UNLESS PRINTER WILLING TO CHECK PLACE NAMES AGAINST THE LASER PRINTS PROVIDED

[first panel I. should be 36 inches wide, height as needed: 2 1/2 to 3 inches margins all around; heads are 72 pt. Times Roman; use all caps and bold as given; text body is 56 pt. Times Roman.

N.B. Optimal is 10-12 words per line; if we get much more or less than that, let me know and we can resize the body text, **probably dropping to 48 pt**

material in brackets does not print

[I. wall panel: 399words]

INTRODUCTION

Vienna in the late nineteenth century was the thriving capital of the multiethnic Austro-Hungarian monarchy. Culturally traditional, Vienna was pushed into twentieth-century modernism by art groups such as Vienna Secession and Wiener Werkstätte.

Led by the painter Gustav Klimt, young artists formed the Vienna Secession in 1897. The Secession's artists, architects, and designers such as Josef Hoffmann, Carl Moll, Koloman Moser, and Josef Olbrich embraced the concerns of international art nouveau: a desire to counter the negative effects of industrialization and to revitalize the arts and crafts. They replaced historical styles with modern art and mass production with quality craftsmanship. In the Secession House, designed by Olbrich, the group exhibited their own work as well as the latest international fine and applied arts. Their periodical, *Ver Sacrum*, was designed as a work of art itself and informed its readers of new developments. Through their exhibitions (1898 to 1905) and periodical (1898 to 1903), the Secession aimed to regenerate Austrian art, elevate the public's taste, and make Vienna prominent in the international art scene.

Josef Hoffmann, Koloman Moser, and Fritz Waerndorfer, building on the achievements of the Secession, formed the Wiener Werkstätte (Vienna Workshop) in 1903. A design collective, the Werkstätte focused on reviving the applied arts. In the belief that a complete aesthetic environment could improve life and stimulate cultural progress, they designed everything from major architectural projects to individual household items. Along with Hoffmann's architectural practice they formed workshops for jewelry making and metalwork, bookbinding, leatherwork, carpentry, and lacquer work; around 1910 they added textile and fashion design divisions. In order to make works both beautiful and useful, they developed a geometric style that came to exemplify Austrian Jugendstil (corresponding to the style called art nouveau in French). As they

responded to changes in taste during the interwar period, their later designs incorporated stylistic elements of expressionism, abstraction, and art deco.

This exhibition of works from the Barbara Mackey Kaerwer Collection displays the richness and variety of the Vienna Secession and Wiener Werkstätte's designs, which had a significant impact on modern design in Austria and abroad between the 1890s and 1930s. It also offers a glimpse of contemporary Viennese material culture. Examples of graphic works, Jugendstil glass, book design, and illustration produced by other groups and individuals fill out a picture of modern Viennese design and help us better appreciate its vibrant, far-reaching achievements.

[next FOUR panels II. – V. should be 24 inches wide, height as needed: 2 1/2 to 3 inches margins all around; heads are 72 pt. Times Roman; use all caps and bold as given; text body is 56 pt. Times Roman.

[II. *wall panel: 90 words*]

PRINTS, DRAWING, PAINTING

Increasing international exchange around 1900 provided Viennese artists with new imagery from across Europe and the Far East. The style and technique of Japanese woodcuts, for instance, and a new interest in the simplified, decorative forms of folk art inspired artists searching for new modes of representation. The two-dimensional works presented here reflect the array of modern styles and themes that appeared in Vienna between 1890 and 1930. Ranging from symbolism and Jugendstil to Japonisme, realism, and expressionism, they combine traditional narrative and symbolic content with new decorative possibilities.

[III. *wall panel: 247 words*]

APPLIED ARTS 1901–1910

Many Viennese artists and designers trained at the Applied Arts School before the Secession and Wiener Werkstätte were founded. Koloman Moser, who trained as a painter, was a professor at the Applied Arts School and skilled in graphic, textile, and glass design. Before they set up their own workshops for production in 1903, Moser and architect Josef Hoffmann used existing Viennese furniture and ceramic manufacturers and Bohemian glassmakers to execute their designs.

The Werkstätte (1903–1932) aimed to unite the fine and decorative arts and bring the consumer into a closer relationship with the designer and craftsman. They proposed that even the most mundane object could be improved through beautiful design and careful production. This all-encompassing vision informed all their designs, from complex architectural projects to the

smallest item. Drawing on the ideals of John Ruskin and William Morris, the Werkstätte called for establishing a humane and artistic work environment. Their designs, meant for a wealthy clientele with a taste for the modern, emphasized functionality, respect for materials, and craftsmanship. They advocated a restrained use of ornamentation: “Where it is appropriate, we will seek to adorn, nevertheless without compulsion and not at all costs.”

Early designs in this section, such as Moser’s buckle and choker jewelry, reflect Jugendstil’s fluid, organic shapes. As early as 1901, however, Viennese applied arts departed from Jugendstil to take on a more restrained, rectilinear form. This purist style emphasizes simple cubic forms and geometric patterns, such as Hoffmann’s square style metal vases and Otto Prutscher’s stemmed glasses.

[IV. *wall panel: 254 words*]

TEXTILE AND FASHION DESIGN

Textile and fashion design presents other aspects of the Viennese ideal. As designers thoroughly coordinated interior spaces and envisioned the consumer as an integral component in a unified work of art, they logically extended their aspirations to all sorts of fashion and textile design. The Kaerwer Collection includes such designs in various media and stages of realization. Among these are preparatory drawings for textile patterns, pattern and fashion portfolios, lacework, patterned fabrics, and postcards based on textile designs.

The Source (Die Quelle) and *The Surface (Die Fläche)* portfolios present strikingly modern textile designs for practical application. They reflect contemporary efforts to develop a distinctive Viennese style in a vast range of media. Josef August Lux’s introduction in *The Surface* asserted, “people, who for decades fetched their models from Paris, already demand the ‘Viennese style’ today. *The Surface* manifests this style in its most austere and purified form.”

Around 1910 the Werkstätte founded a textile division, and in 1911 opened a fashion department. The set of Jewish New Year postcards exhibits well-known early Werkstätte textile patterns, many inspired by regional folk art. The fabric samples reflect more international avant-garde trends. Spanning from 1911 to 1931, their patterns range from Peche’s lively floral piece to the dynamic combinations of bold, abstract forms and striking colors in the designs of Maria Likarz-Strauss, Felice Rix-Ueno, Mathilde Flögl, Clara Posnansky, and Lotte Hahn. Viennese designers, by extending art into clothing and home fashions, generated a desire for their products and spread their own taste for a style of living

[V. *wall panel: 209 words*]

POSTWAR APPLIED ARTS, 1920–1938

Around 1905, Wiener Werkstätte designs began to depart from the purist geometric style. They incorporated a greater degree of stylized ornamentation derived from plant forms, such as the floral decorations on Felice Rix-Ueno’s Covered Box. The folk art quality of these designs derived from ethnic and peasant sources from many areas of the Austro-Hungarian Empire and from an interest in the naïveté of children’s art.

Later developments also affected the group's production. In 1915 when Dagobert Peche assumed a prominent role, he diminished the Werkstätte's earlier emphasis on the practical. Peche instead celebrated a more expressionistic style of attenuated, whimsical forms, which we see in his Three Lace Doilies from around 1920.

The Werkstätte's emphasis on exquisite design and luxurious materials put them at continual financial risk. The devastating political, social, and economic aftermath of World War I and the dissolution of the monarchy in 1918 affected them profoundly. Material shortages demanded use of less expensive materials such as tin, enamel, mother of pearl, and papier-mâché. The group moved away from an elite art taste to produce more modest, popular works. Around the same time, increasing numbers of women students entered Vienna's art and design schools and went on to work for the Werkstätte.

Hoffmann encouraged the fresh playfulness and modernity of the resulting postwar designs, but many criticized what they saw as the feminization and cheapening of the Viennese applied arts. The styles and media of these later works represent a marked shift from the Werkstätte's earlier geometric rigor. Still, they undeniably hold their own among contemporary international designs that similarly drew on the movements of cubism, futurism, and abstraction.

[the following SIX panels should be 24 inches wide, 2 1/2-3 inch margins all four sides, heads are 72 pt. Times Roman; use all caps and bold as given; text body is 56 pt. Times Roman.

N.B. Optimal is 7-9 words per line; if we get much more or less than that, let me know and we can resize the body text

[wall text: 64 words]
Symbolism

This late nineteenth-century movement wrestled with the period's metaphysical concerns and tensions between materialism and spirituality. Artists and writers explored subjective states of experience and evoked meaning suggestively or symbolically. Swiss artists Gattiker and Hodler and the Viennese Moll, Moser, and Orlik treated themes of introspection, transformation, and connection with nature in their prints and painting. The roots of art nouveau and Jugendstil lie in symbolism.

[wall text: 48 words]
Jugendstil

Derived from symbolism, Jugendstil reflects the turn-of-the-century desire to forge a new art that echoed the conditions of modern urban life. A highly decorative style, Jugendstil emphasizes

organic forms, stylized abstraction, and two-dimensional rendering. In the works of Krenek, Kurzweil, and Luksch-Makowsky, it also incorporates themes of femininity.

[wall text: 100 words]

Japonisme

After Japan opened its borders in 1854, Japanese art became widely popular in the West. A French art critic coined the term ‘japonisme’ in 1872 to describe the influence of Japanese style on French art. Many western artists looked to Japanese art to rejuvenate their own artistic production. Both Orlik, who traveled to the Far East, and Jungnickel assimilated aspects of Japanese art. Its characteristics appear in their use of calligraphic curves, flat patterned surfaces, delicate rendering, and traditional animal and landscape subjects. Orlik’s woodcut *Figures under Trees*, for example, adapts simple Japanese landscapes and flat surfaces to European subject matter.

[wall text: 39 words]

Expressionism

Like symbolism, early twentieth-century expressionism also explored subjective states of perception. Incorporating an interest in Freudian psychoanalysis, however, expressionist artists such as Schiele and Philippi exploited the elements of line and color to convey heightened states of psychological tension.

[wall text: 39 words]

Mode Wien

The *Vienna Fashion (Mode Wien)* plates reflect how Vienna sought to distinguish itself from Paris, where European women traditionally purchased their fashionable garments. These designs, for instance, are slightly fuller than their French counterparts, particularly in their long dresses and voluminous skirts. These plates, executed in the linocut medium, recall the direct, unrefined quality of woodcuts. (Expressionist artists favored woodcuts for what they saw as its authentic, Germanic character.) At the same time, the gold-leafed portfolio and tissue-thin paper used for its prints convey a sense of feminine delicacy.

[credit panel, 24 inches wide; 2 1/2- 3 inch margins; 56 pt text]

Support for the exhibition *Design, Vienna 1890s to 1930s* has been generously provided by the Anonymous Fund, Brittingham Fund, Hilldale Fund, Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation, and the Wisconsin Humanities Council and the National Endowment for the Humanities.

Nancy,
please format these vitrine labels and print on paper [including the notations of which categories they go with] for Jerry to play with; some may have to be resized to fit in vitrines

Jugendstil Glass

Glassmaking has thrived for centuries in Bohemia (now part of the Czech Republic). Around 1900, the region's tradition of cut and engraved glass incorporated the techniques and style of such glassmakers as Emile Gallé (French) and Louis Comfort Tiffany (American). Recalling the natural forms of international art nouveau, Bohemian Jugendstil glass displays organic, swelling shapes, ethereal colors, and iridescent finishes, qualities influenced by contemporary discoveries in the natural sciences such as the phosphorescent qualities of animal and plant organisms. Differing from French art nouveau's use of plant and animal motifs, these Jugendstil glass designs suggest living plants or organisms themselves, such as the vase in the shape of a calla lily.

Artist Association Publications: *Ver Sacrum*

The Secession's periodical, *Ver Sacrum* (Sacred Spring), reproduced members' artworks, documented the association's exhibitions, and included literary contributions by such well-known authors as Rilke. Published from 1898 to 1903, it also reported on contemporary artists, members, and exhibitions. *Ver Sacrum*'s design reflected the association's ideals: high quality papers and new and varied type fonts integrated with illustrations and decorative borders. This brilliant combination of elements made each page a synthesized artwork.

Artist Association Publications: Hagenbund, Wiener Keramik, WW, Hoffmann

These exhibition catalogues and commemorative histories provide an overview of the national and international activities of modern Viennese art associations in addition to the Secession and Werkstätte. The Hagenbund (1900–1938) was founded by Heinrich Lefler and Joseph Urban for patrons of more modest means than those of the Secession and Werkstätte. Established in 1906, the Wiener Keramik produced Werkstätte ceramics, such as decorative tiles for architectural projects. The two Werkstätte publications reflect art deco tendencies, while Hoffmann's signature latticework style appears on the cover of his commemorative monograph.

Ball Programs and Cardholders

Music plays an important role in Austrian culture, and civic and private balls are strong, enduring reminders of the glittering pomp and ceremony of turn-of-the-century Vienna. Organizers commissioned ball programs and cardholders, at times commemorating historic events or persons, which were given to guests as souvenirs. The Kaerwer Collection's ball programs range from late nineteenth-century objects for recording dance partners to later, more elaborate keepsakes.

State-Sponsored and Commemorative Publications

The Austro-Hungarian monarchy commissioned artworks such as these commemorative publications in the early years of the Vienna Secession and the Wiener Werkstätte. Emperor Franz Josef championed the groups' efforts and even attended the Secession's first exhibition in spring 1898. This official support thus endorsed and encouraged high quality avant-garde design. As royal sponsorship and government commissions declined, the groups relied on private patronage from the recently established middle class.

Fine Bindings

Josef Hoffmann and Koloman Moser, founders of the Wiener Werkstätte, declared mass production had destroyed the book as a work of art: "Should we have forgotten that the love with which a book is printed, outfitted, and bound brings us into another relationship with it, that the interaction with beautiful things embellishes ourselves as well?" Their bookbinding workshops produced volumes that harmoniously combined beautiful leather, exquisite gilding, and decorative endpapers and motifs. Given their emphasis on excellent craftsmanship and high-quality materials, however, they only produced these splendid volumes in small editions.

[cat. nos. 54-56;]

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Jewish New Year's Postcards

New Year's postcards show greetings in Hebrew and German printed on a background of early Werkstätte textile designs. The colorful and vibrant designs were distributed in large numbers. The reverse of each card indicates the name of the Werkstätte's fabric designer and the name of the fabric, an excellent advertising venture.

[Nos. 95, 97, 100, 101]

Book Illustration

Books in this section reflect a turn-of-the-century trend to produce high-quality illustrated books to a larger segment of society. Education reforms of the period influenced artists' illustrations for children's and youth literature. Viennese art and applied art schools incorporated these pedagogical developments, and students also produced illustrations for children's books. Ranging in style from Jugendstil to postwar realism, the book illustrations presented here reflect a pleasure in formal and technical experimentation, a taste for bold picture construction, and a splendid use of color and decorative surface patterns.

[Nos. 92-94]

Book Illustration

Heinrich Lefler and Joseph Urban's 1899 Jugendstil calendar divides each month and its corresponding illustration over a finely decorated two-page layout. The 1916 Werkstätte calendar combines three months on one page. Both use ornamental borders to frame and unify the total design. Josef, the Archduke of Austria, dedicated his medicinal atlas to Sebastian Kneipp, the Bavarian priest whose herbal remedies cured the archduke's illnesses. The naturalistic illustrations by the archduke's daughter, Princess Margarethe of Thurn and Taxis, fittingly complement the book's sumptuous Jugendstil cover, endpapers, and decorative vignettes.

[Nos. 96, 98, 102]

Book Illustration

Carl Otto Czeschka's design for *The Nibelungs* is a brilliant example of Austrian Jugendstil. His scenes achieve monumentality with their two-page layout, rich colors, and combination of open and patterned planes. *Prince Eugene the Noble Knight* celebrates Prince Eugene of Savoy (1663–1736), an Austro-Hungarian military legend. Franz Wacik highlights Eugene's mythic stature with dramatically lit and colored compositions. Herta Zuckermann studied at the Vienna Applied Arts School with Professor Franz Cizek, who

introduced rhythmic movement and music into his teaching. Her fluid, even whimsical handling of line in *Mother's Tales for Little Kitty* seems inspired by such elements.