

# Textile Transfers

## The Collections of Rosalia Rothansl and Mileva Stoisavljevic-Roller

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An exhibition by Collection and Archive

University of Applied Arts Vienna

The careers of Rosalia Rothansl (1870–1945) and Mileva Stoisavljevic-Roller (1886–1949) are examples of both the professionalization of women artists in the context of the admission of women to what was then called the Vienna School of Arts and Crafts, as well as of the modernist orientation of its artistic pedagogy in the early 20th century.

As one of the first women in Central Europe ever to receive a professorship, Rothansl taught artists such as Friedl Dicker-Brandeis, Elisabeth Karlinsky, Vally Wieselthier, and Emmy Zweybrück in the field of textile techniques. Stoisavljevic trained as a graphic designer and enamel artist at the Vienna School of Arts and Crafts and was active early on in the Secession milieu, contributing to the journals *Die Fläche* (The Surface) and *Ver Sacrum*.

The exhibition contextualizes the work of these two protagonists for the first time on the basis of their textile collections, which have been preserved at the Collection and Archive of the University of Applied Arts Vienna in the form of two convolutes. These feature multicolored, hand-crafted pieces of woven, knit, embroidered, and lace clothing and fragments in regionally specific patterns, originating from anonymous creators in the rural regions of Bohemia, Moravia, Dalmatia, Galicia, Lodomeria, and Bukovina, but also South and East Asia.

The exhibition investigates the two volumes as reflections of an interest in what became known as “Volkskunst”

(folk art), which gained strength in the second half of the 19th century and was palpable in the newly established humanities disciplines as well as in the applied arts and contemporary museum practice. This interest connects the collections of the two artists with figures such as the haute couturière Emilie Flöge, the ethnologist Michael Haberlandt, and the art historian Alois Riegl.

*Textile Transfers* approaches Rothansl’s and Stoisavljevic-Roller’s multifaceted use of textiles as artistic models and artifacts. On the one hand, the exhibition highlights Rothansl’s teaching and the relevance of her curatorial practice at the Vienna School of Arts and Crafts for the work of her students, with reference to individual careers. On the other hand, it tracks the photographic staging of clothing compiled by Stoisavljevic as examples of reform dress, placing it in the context of the artist’s connection with the Klimt group. Furthermore, the exhibition traces the roles the items in the collection played in the construction of national identity and the transformation of gender relations in the context of the reform of arts and crafts around 1900. The eclectic composition of the textile collections raises questions as to the existence of a primitivism peculiar to Viennese Modernism, in light of its appropriation of artistic knowledge practices from regions that appear to belong to the “peripheries” of Austro-Hungary or the “Orient.”



# The Discovery of “Domestic Industry” or “Folk Art” and the Arts and Crafts Reform.

## Contexts of the Rothansl and Stoisavljevic-Roller Collections

The story of how Rosalia Rothansl’s and Mileva Stoisavljevic-Roller’s collections came into being and how they functioned is only sparsely documented. During Rothansl’s time as professor and head of the costume collection at the Vienna School of Arts and Crafts, she focused on textiles from rural regions of Central and Eastern Europe. Because of their specific materiality and special formal and technical features, she used them as models in her teachings and made an inventory of them as teaching materials, alongside a selection of works by her students. Photographs of Stoisavljevic-Roller dressed in objects of similar provenance from her own collection ( [Room 1, Nr. 20](#) / [Room 2, Nr. 29](#) ) suggest that their primary function was to serve as a performative medium of self-expression for the modernist artist.

At the same time, both textile collections must be considered in the context of an interdisciplinary interest in “domestic industry,” which emerged in the former Habsburg Monarchy in the second half of the 19th century and continued into the interwar period ( [Room 2, No. 53](#) ). The term stems from economic history and was used synonymously with the term “folk art.” Products of domestic industry were studied, collected, and used as models by public institutions, scholars, and private individuals. Established artists of the Wiener Moderne such as Franz Čížek, Emilie Flöge, Josef Hoffman, Gustav Klimt, and Koloman Moser, with whom both Rothansl and Stoisavljevic-Roller had close contact, also participated in this process. Contributors to the *Ausstellung österreichischer Hausindustrie und Volkskunst* [Exhibition of Austrian Domestic Industry and Folk Art] ( [Room 2, No. 50](#) ), held in the winter of 1905/6 in the Austrian Museum of Art and Industry and presumably viewed by both artists, included protagonists such as the writer Nathalie Bruck-Auffenberg, who would later publish a volume on traditional textiles of Dalmatia ( [Room 2, No. 47](#) ), and Michael Haberland, who as founder of the Museum for Folk Life and Folk Art amassed an extensive collection of domestic-industrial objects. Rothansl was in contact with him in 1912 and visited the museum with students of her textile class in 1918 and 1920.

From the second half of the nineteenth century, the term “domestic industry” became a keyword of cultural-political, artistic, and scholarly discourse. It was associated with the

idea, borrowed from the English Arts and Crafts movement, of the continuing existence in rural regions of the Dual Monarchy of a non-alienated, domestic mode of working rooted in agriculture and “untouched” by processes of industrialization ( [Room 2, No. 48](#) ). In light of the rising costs affecting industrial production, the potential for economic development was projected onto products perceived as “fossils.” In order to assert the cultural hegemony of the empire over other colonial states, Habsburg cultural politics placed its bets on the reform, promotion, and propagation of the arts and crafts as an autonomous economic sector. From an aesthetic point of view, this was meant to tap into the arts of a “multi-ethnic state” and exploit them as a national-economic resource. Investments were made into the education of craftspeople and artists, but also into educating consumers’ tastes. In addition to the large museums and schools of arts and crafts in Vienna and Prague, museums and technical colleges were founded in smaller towns and cities throughout the entire territory of the monarchy.

Representatives of cultural liberalism such as the art historians and museum directors Rudolf Eitelberger and Jacob von Falke saw folk art as a rich source of living traditions, forms, and ornamentation, which would serve to transcend historicism. It was with corresponding skepticism that they viewed the appropriation of this phenomenon by the emerging nationalist ideologies in pursuit of their project of mythologizing a new “national” self-awareness of individual “ethnic groups.” The liberal idea of folk art as a transcultural expression can be found in numerous publications from the turn of the century – for instance, in the description by the former director of the state technical school in Chernivtsi, Erich Kolbenheyer, of the regions he had traveled through as a “colorful mixture of peoples, an image of Austria in miniature” ( [Room 2, No. 49](#) ). Such simplistic notions of Austro-Hungary served not least to discursively stabilize a Habsburg empire that was already stumbling into crisis. As the second-largest state system, the monarchy was, in reality, marked by numerous contradictions, woven through with direct discrimination and disadvantage, as well. In this way, the exoticizing appreciation of the anti-modernity of peasant art production (largely read as Slavic) above all reproduced the devaluations and hierarchies on which it was based.



## Internal Primitivism and Japonism in Vienna circa 1900

The forms of primitivism that emerged in many artistic movements in Europe at the end of the 19th century were marked by an anti-academic appetite for pre-industrial modes of production as well as their appropriation in order to transform the artists' culture. They were based on the ideology of colonialism: an ideology that gave rise to racialized, gender-normative, and class-related projects that constructed a dichotomy between an apparently civilized Western art and its so-called primitive, non-Western counterpart. In the process, indigenous art production was simultaneously decontextualized and ethnographized.

Beginning in the mid-19th century, a marked interest in pre-industrial products based on primitivist mechanisms became prevalent in the Austro-Hungarian monarchy. In contrast to the artistic movements in France and England – which availed themselves predominately of the artistic creations of colonies on other continents – the Austrian version was primarily concerned especially with cultural techniques in rural regions within the boundaries of its own territory. This “internal primitivism” pervades the work of diverse artists and their collections, and forms the subtext of many texts of the time. Home-made textiles, household goods, religious images, and other objects of what became known as folk art appear as the antithesis of industrialized, urban modernity. These works were seen as simple, authentic, original, and timeless, but also backward. This attitude characterized, for instance, the Vienna World Fair 1873, in which Austria-Hungary i.a. presented rural life based on the model of colonialist human zoos in order to position itself as an imperial world power ( [Room 2, No. 54–57](#) ). Another example is the report by the journalist and director of the Royal Imperial Technical College for Art Embroidery Emilie Bach on the *Special-Ausstellung weiblicher Handarbeiten* [Special Exhibition of Female Handiworks], in which she compares Ruthenian textiles, made by the “rough hand of a – to our understanding – fully uneducated peasant” with the qualities of ancient Egyptian art ( [Room 2, No. 51](#) ). In 1912, the ethnologist Michael Haberlandt published the book *Textile Volkskunst aus Österreich* [Textile Folk Art from Austria], in which he praised the diversity of the monarchy as a multi-ethnic state. In the introduction, he defines the “alpine” products as “so very different from the more primiti-

ve products of the eastern and southern ethnic territories”, thus reproducing the stereotype of Slavic societies as socially and economically underdeveloped. Rothansl's and Stoisavljevic-Roller's collections also feature primitivisms of this nature – for instance, manufacturers are, in contrast to the students of Rothansl, anonymized on the inventory labels of the Workshop for Textiles. In addition, the appreciation of the objects rests on their identification with a source of inspiration, without care for cultural differences and context, as shown, for example, in Stoisavljevic's staging of a West Indian *Aba* as a Reform Dress ( [Room 2, No. 29](#) ).

In both collections, textiles from East Asia occasionally appear. The provenance of the Chinese textiles from Rothansl's collection ( [Room 2, No. 23, No. 24](#) ) is unclear. A single set of sleeves bears technological and formal similarities to a so-called dragon robe, presumably from Gustav Klimt's collection, in which Emile Flöge was photographed in 1913 ( [Room 2, No. 26](#) ). It is possible that these objects arrived in Vienna via the Austro-Hungarian concession area in Tientsin, established by the monarchy following the violent subjugation of the local population in 1901. Mileva Stoisavljevic-Roller's artistic works again reflect European Modernism's growing fascination with Japan circa 1900. After the forced opening of the country in 1853, Japonism swept through all of Europe's arts and crafts movements and also spread to the Viennese bourgeoisie with the 1873 World Fair. Japanese woodcuts were shown for the first time at the influential 6th Exhibition of the Secession, initiated by Gustav Klimt, in January and February 1900. Due to the necessary reduction of their subject matter to surfaces and lines, the woodcuts became a model for the tendency toward abstraction through which the artists of the Wiener Moderne attempted to set themselves apart from the historical conventions of representation of their time. This influence is visible in many later designs of the Wiener Werkstätte as well as in the ornamental design of Klimt's portraits. Klimt possessed an extensive collection of East Asian artworks, among them many textiles. Avant-garde letterpress prints became popular in the form of individual works, newspapers, cards, and calendars in low volumes, and Mileva Stoisavljevic-Roller's publications in *Ver Sacrum* ( [Room 4, No. 139](#) ) und *Die Fläche* ( [Room 4, No. 144](#) ) are examples of this.



## Rosalia Rothansl as Designer and Teacher

Rosalia Rothansl was one of the first female art teachers in Central Europe to bear the title of “Professor” ( [Room 3, No. 60](#) ). Together with Adele von Stark, who led the Enamel Workshop at the Vienna School of Arts and Crafts, she thus gained institutional recognition that stands as an example for the conditions of female professionalization at the beginning of the 20th century. Rothansl’s biography is to be considered in the context of the reform of the art industry and the accompanying educational initiatives of the Habsburg Monarchy beginning in the 1850s, which allowed women access to artistic education and thus to independent careers. Educational opportunities were at first limited to textile handiwork, which had, since the 18th century, increasingly been associated with domestic work and femininity. At the same time, the sphere of textiles was experiencing a re-evaluation, in that previously unpaid labor was being remunerated and rendered visible.

After eight years of primary and public school in Vienna, Rothansl attended the Royal Imperial Technical College for Art Embroidery from 1885 to 1890, where she completed the Special Course for Tapestry and Gobelin Restoration in 1888/89. At the same time, she was a guest student at the Vienna School of Arts and Crafts. She collaborated on the four-year restoration of Maria Theresa’s embroidered Prachtbett (splendor bed) in the Hofburg Palace, before becoming an assistant teacher in 1894, and in 1901, a contractually appointed teacher at the Technical College for Art Embroidery. Beginning in 1898, she led the Special Course for Tapestry and Gobelin Restoration, which in 1902 was incorporated into the School of Arts and Crafts, where she also took up the post of contractual teacher of fine embroidery and handweaving. She first worked under the direction of Leopoldine Guttmann, but took responsibility for the “General Course in Textiles” as early as 1909, and for the “Arts and Crafts Workshop for Textiles” in 1911. By 1913, Alfred Roller, then Rector of the School of Arts and Crafts and husband of Mileva Stoisavljevic-Roller, had also commissioned Rothansl with the direction of the Workshop for Textiles and with the maintenance and administration of “Costume Collection XVII.” She expanded the textile collection, begun in the 19th century, with embroideries, tapestries, fabrics, and passements created by her own students, as well as with a multitude of fragments and pieces of clothing from Bohemia, Moravia, Dalmatia, Galicia, Lodomeria, Bukovina, and other rural territories of the monarchy, using them as models in her teaching. The

majority of the collection is composed of (fragments of) ensemble(s) characterized by complex cuts and combinations of various elements. That Rothansl decided to copy these objects with her students makes clear, on the one hand, the desire of a new generation of designers to preserve manual cultural techniques threatened by industrialization. On the other hand, it illustrates the central role apportioned to what became known as folk art in the attempt to create political and economic stability in the late Habsburg monarchy.

In her 23 years of teaching at the School of Arts and Crafts, Rosalia Rothansl taught almost 400 artists, many of whom went on to work internationally and several of whom became successful. For instance, Friedl Dicker-Brandeis, Gertrud Höchsmann, Maria Likarz-Strauss, Oswald Reiterer-Haerdtl, Felice Rix-Ueno, and Vally Wieselthier studied under the textile, tapestry, and Gobelin specialist. Through the close connection of artistic production in her courses with institutions such as the Wiener Werkstätte or the Austrian *Werkbund*, as well as through the representation of her students at international exhibitions, she supported numerous female-coded people to pursue independent artistic careers. Rothansl’s yearly reports ( [Room 3, No. 65, No. 69](#) ) also feature contact with protagonists outside of Vienna – for instance, the Paris couturier Paul Poiret purchased embroideries by her students in 1911, and the Roman artist Gustavo Bonaventura purchased fabric prints in 1920. Alongside the fashion department of the Wiener Werkstätte, the Workshop for Textiles’ regular clientele included newspapers such as the Berlin *Dame* or the Vienna *Wiener Mode*, diverse firms from Vienna, Budapest, and Berlin, and the Austrian *Werkbund*. Rosalia Rothansl’s connection to the Vienna Secession is visible in diverse exhibition contributions of her own (The Exhibition of the Austrian Association of Visual Artists Secession in 1902 and 1906, the Vienna *Kunstschau* exhibition in 1908 and 1909). Her students regularly exhibited work in the Austrian Museum for Art and Industry, as well as at the Cologne *Werkbund* (1914), in Prague and Stockholm (1916), and lastly at the *Exposition internationale des arts décoratifs et industriels modernes* in Paris. Not last, substantial commissions of the Klosterneuburg Abbey are documented, for example the design of an elaborate vestment by Rothansl’s students Anton Hofer ( [Room 5, No. 158–160](#) ), Grete Berger, Maria Bernhuber, Irene Blahy, Marie Händler, Helene Klimt and Paula Lustig, as well two unfinished Lenten veils that were collectively produced by other students ( [Room 6, No. 165-167](#) ).

Alongside her work in artistic production, teaching, and exhibitions, Rosalia Rothansl regularly wrote for the Viennese illustrated biweekly *Moderne Welt* (Modern World) in 1923 and 1924. In her column “Domestic Handicraft – the Handmade Works of the Lady” ([Room 3, No. 79](#)) she imparted complex handiwork techniques to an urban, politically interested and cosmopolitan audience using concrete examples. These written publications by Rothansl relay a stereotypical image of the art production of women as focused on the domestic sphere. At the same time, she used their positioning in one of the most important modern print media in Austria of the time to lend her students, whose works she repeatedly presented there, public visibility and thus professional support. In one of her last publications, for instance, she described a cooperation of her students Luise Siegl, Anna Hermann, Wilhelmine Prager, and Pola Weinbach with those from Franz Čížek’s Course for Ornamental Morphology on the topic of “music” ([Room 3, No. 66](#)): “Not as ostentatiously as in painting and sculpture does the new appear in textile art, because its material and technique are seemingly ‘conservative.’ The new spirit appears primarily in the design, which is, however, ‘radical.’”

## Artist biographies

### Elisabeth Baum

(Temeswar/RO 1907–unknown)

Elisabeth Baum attended Rosalia Rothansl's Workshop for Textiles in the 1921/22 school year and was already producing fashion designs at the age of fourteen or fifteen ( [Room 3, No. 85, No. 86](#) ). In their high-contrast colors as well as in the cut and subject-matter, the garments feature similarities to objects from Rosalia Rothansl's repertoire of teaching materials. Baum was from the Banat of Temeswar, a territory of the Habsburg Monarchy then governed by the Kingdom of Hungary. The question of whether she made reference to household and industrial textiles from that area remains open, however, due to the fragmentary documentation of her biography.

### Maria Bernhuber

(Vienna/AT 1890–unknown)

Maria Bernhuber studied at the Vienna School of Arts and Crafts from 1908 to 1912, where she not only attended Rothansl's textile workshop, but also Leopoldine Guttman's special course for tapestry and gobelin restoration, as well as Franz Čížek's course on Ornamental Morphology. Thanks to Rothansl, the young artist, together with other students including Helene Klimt, Paula Lustig, Irene Blahy, and Marie Händler, was able to participate in the creation of the Marian vestments for the Klosterneuburg Abbey in accordance with the designs by Anton Hofer. In 1912, Bernhuber and Händler founded their own textile workshop with the support of the Imperial-Royal Title Tax Fund for the Improvement of the Applied Arts.

### Camilla Birke-Eber

(Vienna/AT 1905–1988 Soest/NL)

Camilla Birke-Eber entered the Vienna School of Arts and Crafts in 1919. While still a student, she began to work for the Wiener Werkstätte, for which she predominately designed fabric patterns. The courses in Rothansl's textile work-

shop as well as Josef Hoffmann's architecture class, which she attended between 1919 and 1925, were an important part of her education. In 1925, she was awarded the Eitelberger Prize at the School of Arts and Crafts for her textile productions. For the *Exposition internationale des arts décoratifs et industriels modernes* in Paris, she designed wall and ceiling paintings as well as the display cabinets in the Austrian Pavilion.

### Friedl Dicker-Brandeis

(Vienna/AT 1898–1944 Auschwitz/PL)

The work of the artist, architect, and educator Friedl Dicker is distinguished by her practice across different media and genres. In the course of her many-sided educational career, which led her from courses at Johannes Itten's private school in Vienna and composition instruction from Arnold Schönberg to the Bauhaus, she also attended courses in Rosalia Rothansl's textile workshop at the Vienna School of Arts and Crafts from 1915 to 1916. In 1923 she founded the Workshops for Visual Arts (*Werkstätten Bildender Kunst GmbH*) in Berlin together with Franz Singer, in which everyday objects such as bags ( [Room 3, No. 116](#) ) were created. The collaborative atelier she founded in Vienna in 1925, also with Singer, resulted in the creation of numerous apartment interiors and buildings that have since been destroyed. After her conviction for allegedly forging passports for the Communist Party of Germany (KPD), Dicker emigrated to Prague, where she continued her activities and married the carpenter Pavel Brandeis. In 1942, the pair was deported to Theresienstadt, where Dicker-Brandeis taught drawing classes for children that blazed a trail for the emergence of art therapy. In 1944, she was murdered in Auschwitz.

### Marie Erdmann

(Arad/HU 1893–unknown)

Upon enrolling at the Vienna School of Arts and Crafts in 1912, Marie Erdmann attended Rosalia Rothansl's textile workshop. She studied at the school until 1920 and attended courses run by Alfred Roller (General Figure Drawing),

Rudolf Larisch (Script and Heraldry), Franz Čížek (Ornamental Morphology), and Michael Powolny (Workshop for Ceramics). The formal language of some pieces of clothing ( [Room 3, No. 71](#), [No. 72](#) ) is reminiscent of folkloric textiles found among the workshop teaching materials, from which they were presumably copied and abstracted.

## Marie Händler

(Vienna/AT 1887–unknown)

Marie Händler studied at the Vienna School of Arts and Crafts from 1908 to 1912, where she attended courses including Leopoldine Guttmann's special course for tapestry and gobelin restoration, Franz Čížek's course on Ornamental Morphology, and Rosalia Rothansl's workshop for textile works. In 1911, Händler participated in the production of the Marian vestments for the Klosterneuburg Abbey. Händler also worked for the Wiener Werkstätte, designing bags, pouches, and decorative lute straps. One of her passements ( [Room 3, No. 73](#) ) is the result of a collaboration with Maria Bernhuber, with whom she headed an independent textile atelier after leaving the Vienna School of Arts and Crafts.

## Anton Hofer

(Bozen/heute IT 1888–1979 Bozen/heute IT)

Anton Hofer studied at the Vienna School of Arts and Crafts from 1908 to 1914 and again from 1918 to 1919 after his conscription, attending courses run by Koloman Moser (Vocational Painting), Franz Čížek (Ornamental Morphology), and Rosalia Rothansl (Workshop for Textiles). In 1910, he won a competition held by the Klosterneuburg Abbey and was commissioned to design pontifical vestments for the festival of the Virgin Mary. Hofer collaborated with fellow students including Maria Bernhuber and Marie Händler to create of this multi-piece vestment in the style of the Jugendstil. After completing his studies, Hofer returned to his native city of Bolzano, where he continued to work as an artist. In 1932, Hofer became a member of the Italian National Fascist Party, a stance that was reflected in his work. For instance, he designed a poster in 1933 for the *Settimana dell'Alto Adige* (South Tyrol Week) that, with its combination of Italian-Fascist and regionally specific motives, represents the attempt to integrate South Tyrol into Fascist Italy, both visually and ideologically – an example of the contemporary policy of Italianization.

## Elisabeth Karlinsky-Scherfig

(Kasten/AT 1904–1994 Græsted/DK)

In 1921, 17-year-old Elisabeth Karlinsky enrolled in the Vienna School of Arts and Crafts and studied under Rosalia Rothansl (Workshop for Textiles), Reinhold Klaus (Workshop for Stained Glass and Leading), Bertold Löffler (Painting), and Franz Čížek (Ornamental Morphology), among others. Together with her classmates My Ullmann and Erika Giovanna Klien, Karlinsky increasingly attained international recognition via Čížek's network and in 1925, her paintings were showcased at the *Exposition internationale des arts décoratifs et industriels modernes* in Paris. Karlinsky's work spans both the applied as well as the fine arts. In 1928, she took the place of her classmate Erika Giovanna Klien as a teacher at the Elizabeth Duncan School in Kleßheim, travelling to New York shortly after, where she taught at the Walden School until 1930 and produced display decorations for the department stores Macy's and Gimbels, among other activities. Karlinsky moved to Copenhagen in 1931, where she worked as a freelance artist, illustrator, and interior designer and became a long-time member of the artists association *Corner*.

## Mela Köhler-Broman

(Vienna/AT 1885–1960 Stockholm/SE)

Mela Köhler was enrolled at the Vienna School of Arts and Crafts from 1905 to 1910. Alongside her study of textiles under Rosalia Rothansl and painting under Koloman Moser, she also completed the fashion class at the Academy of Fine Arts Vienna. Even after completing her studies, Köhler continued to work with different media. She collaborated, for instance, on the magazine *Wiener Mode* [Vienna Fashion], which reported on contemporary fashion trends and handicraft techniques in the Viennese context. From 1930, she was also a member of Wiener Werkstätte and the Austrian Association of Women Artists and regularly took part in Secession exhibitions. In 1934, Köhler moved to Stockholm, where her work included costume design production for the Oscar Theater. Köhler's postcards ( [Room 3, No. 107-110](#) ), marked by filigreed lines and a contrast-rich color palette, highlight the clothing of the depicted figures, illustrating the interdisciplinary connection between graphic sketch and fashion design.

## Elisabeth Kudisch-Zuba

(Vienna/AT 1902–1994 unknown)

Elisabeth Kudisch enrolled in the Vienna School of Arts and Crafts in 1921 and attended courses taught by figures such as Franz Čížek (Ornamental Morphology), Rudolf Larisch (Script and Heraldry), Rosalia Rothansl (Workshop for Textiles), and Viktor Schufinsky (General Department of Nature Study) until 1926. Her artistic works are characterized by a dialogue between organic and geometric forms. While she created an array of floral ornamental textile designs in Rothansl's courses, other textile works of hers display references to the so-called Vienna Kineticism that was developed in Čížek's courses.

## Maria Likarz-Strauss

(Przemyśl/heute PL 1893–1971 Rom/IT)

Maria Likarz entered the Vienna School of Arts and Crafts at 18 years old and attended Rosalia Rothansl's textile class in her first year of study. Only a year later, she joined the staff of the Wiener Werkstätte, for which she produced graphic works at first and later fashion, enamel, and ceramic designs. After she graduated in 1916, she was appointed to teach at the School of Arts and Crafts in Halle an der Saale, where she headed the class in women's arts and crafts work as well as the associated enamel workshop. From 1924 to 1925, she led the fashion department of the Wiener Werkstätte. Likarz took part in numerous exhibitions, among them the *Exposition internationale des arts décoratifs et industriels modernes* in Paris in 1925, for which she designed tapestry patterns and mural paintings and was involved in the decoration of the display cabinets. She emigrated to the island of Korčula in Croatia with her Jewish husband in 1938 and then to Rome after the Second World War, where she worked as a ceramist. After 1956, no further records exist.

## Felice Rix-Ueno

(Vienna/heute AT 1893–1967 Kyoto/JP)

Rix was born to a bourgeois-liberal Viennese family of Jewish heritage. After her education at the Austrian Federal Education and Research Institute for Graphics, she entered the Vienna School of Arts and Crafts, where she studied under such figures as Rosalia Rothansl (Workshop for Textiles), Adele von Stark (Workshop for Enamel Work), and Josef Hoffmann (Class in Architecture). Alongside numerous fabric designs, enamel works, and ceramic pieces, her most

important designs include the ceiling decorations she created in 1918 in the lace room of the Wiener Werkstätte salesroom for fabrics, lacework, and light fixtures at Kärntner Straße 32. Even after her move to Japan in 1925, Rix maintained her connection to Vienna and in the same year, she received the bronze medal in the Textiles category at the *Exposition internationale des arts décoratifs et industriels modernes* in Paris. By the mid-1930s, Rix was commuting regularly between Japan and Austria and continued to collaborate closely with the Wiener Werkstätte. The conditions of Austro-Fascism and National Socialism, however, forced her to emigrate. In 1935, Rix settled in Kyoto for good, where she taught at several universities and schools and continued to design interiors.

## Max Snischek

(Dürnkrot/AT 1891–1968 Hinterbrühl/AT)

Max Snischek entered the Vienna School of Arts and Crafts in 1912, where he attended the Special Course for General Figure Drawing taught by Alfred Roller from 1913 and the textile workshop run by Rosalia Rothansl until 1914. Like Maria Likarz, Felice Rix, Gertrud Weinberger, and Vally Wieselthier, Snischek was also involved in the portfolio work *Mode Wien 1914/5* ( [Room 3, Nr. 81](#) ) – a publication of the Austrian Werkbund in cooperation with the fashion department of the Wiener Werkstätte. His name is also to be found among the participants in the 1915/16 fashion exhibition as well as the 1920 art exhibition at the Austrian Museum for Art and Industry. After working there for many years, he took up leadership of the fashion department of the Wiener Werkstätte in 1922.

## Gertrud Weinberger

(Budapest/HU 1897–unknown)

After attending the Viennese girls' school *Lyzeum*, founded by the educational reformer Eugenie Schwarzwald, from 1914 to 1920, Weinberger studied at the Vienna School of Arts and Crafts under Franz Čížek (Ornamental Morphology), Josef Hoffmann (Class in Architecture), and Michael Powolny (Workshop for Ceramics). During her studies, she contributed to the portfolio works *Mode Wien 1914/5* [Vienna Fashion 1914/5] and *Das Leben einer Dame* [The Life of a Lady] (1916) as well as working for the Wiener Werkstätte. In this context, she created several designs for bookmarks, easter eggs, cartons and tins, lampshades, fabric patterns, and ceramic pieces. Her works were shown in 1915

as part of the fashion exhibition and at the 1920 Vienna *Kunstschau*, both in the Austrian Museum for Art and Industry. Due to her Jewish heritage, she emigrated to England in the 1930s. Nothing is known about Weinberger's career following that point.

## Vally Wieselthier

(Vienna/AT 1895–1945 New York/USA)

Vally Wieselthier studied at the Vienna School of Arts and Crafts from 1914 to 1920, attending courses by Rosalia Rothansl, Koloman Moser, and Michael Powolny. While still a student, she was engaged by Moser as a freelancer for the Wiener Werkstätte. The Vally Wieselthier Ceramics Workshop, founded by Wieselthier, was sold to the Wiener Werkstätte in 1927, at which point Wieselthier was employed as the artistic director of the ceramics department. Her works were exhibited internationally, including at the 1924 anniversary exhibition of the Vienna Association of Arts and Crafts and at the 1925 *Exposition internationale des arts décoratifs et industriels modernes* in Paris, at which her work was awarded a prize. In 1928, she took part in the *International Exhibition of Ceramic Art* at the Metropolitan Museum in New York. From 1932, she concentrated her attention on the American metropolis, opening her own atelier and affiliating herself with the artists group Contempora.

## Ugo Zovetti

(Korčula/HR 1879–1974 Mailand/IT)

Ugo Zovetti attended the Vienna School of Arts and Crafts from 1900 to 1908, studying under Koloman Moser (Painting), Adele von Stark (Special Atelier for Enamel Work), and Leopoldine Guttmann (Special Course for Tapestry and Gobelin Restoration). In 1911, he became Moser's assistant, but soon founded his own atelier specializing in fabric and book design, as well as designing fabric and furnishings for the Wiener Werkstätte. One of the decorative tassels displayed as part of this exhibition ([Room 3, No. 73](#)) was created according to a design by Zovetti and catalogued in Rosalia Rothansl's teaching materials. In her book *Dalmatien und seine Volkskunst* [Dalmatia and Its Folk Art] ([Room 2, No. 47](#)), Natalie Bruck-Auffenberg interprets Zovetti's style in a natural context, in which she sees the influence of his origins on his creative character as a presumed innate connection with Dalmatian peasant weavers, while at the same time introducing a selectively modern interpretation with reference to his work in the Viennese context.

## Emmy Zweybrück-Prochaska

(Vienna/heute AT 1890–1956 New York/USA)

During her studies at the Vienna School of Arts and Crafts from 1908 to 1913, Emmy Zweybrück attended courses with Anton Kenner (General Department for Figure Drawing and Painting), Franz Čížek (Ornamental Morphology), and Rosalia Rothansl (Workshop for Textiles), and was invited to design postcards for the Wiener Werkstätte. Soon she was producing designs for various companies, many of them international. Among the numerous exhibitions at which her works were represented was the *Exposition internationale des arts décoratifs et industriels modernes* in 1925, which honored her with a gold medal for her works. Zweybrück was a member of various artistic groups, among them the German and Austrian Werkbund, respectively; the Austrian Association of Women Artists; and Vienna Women's Art. The Emmy Zweybrück-Prochaska Private Arts and Crafts School, which she founded in Vienna in 1915 and attached to her atelier, was dissolved in 1939, and Zweybrück emigrated to the USA. There she contributed to the dissemination of Austrian arts and crafts through her teaching activity and lectures. The cloth blanket with blossoms ([Room 1, No 1](#)) reflects a direct reception of the folk-art motifs immanent in Rothansl's teaching materials. For the book *Peasant Art in Austria and Hungary* published by *The Studio* in 1911, Zweybrück designed a hand-painted cover ([Room 3, No. 124](#)).

## Body Images and Culture Transfers.

### Mileva Stoisavljevic-Roller and the Viennese Reform Dress

The Reform Dress is a manifestation of the struggle for gender equality at the turn of the century, which was linked to both the Lebensreform [life reform] movement and the idea of the Gesamtkunstwerk [complete or unified work of art], which itself emerged from the arts and crafts movement. At the turn of the 20th century, the reform of feminine clothing was in focus across Europe, both in associations founded specifically for this purpose as well as in artists' groups. In feminist circles focusing on social reform, which rejected the corset on the basis of its negative medical or "hygienic" effects on the female body, the demand was above all for everyday clothing that was fit for work. In the artistic context, aesthetic requirements in particular were placed on the Reform Dress; through its manual crafting and thus withdrawal from the market logic of the fashion industry, it was to attain the status of a work of art.

In 1901, Belgian architect Henry van de Velde, himself a designer of Reform Dresses, held a lecture in Vienna which was later published in the magazine *Deutsche Kunst und Dekoration* [German Art and Decoration] on the design requirements of Reform Dresses. In her 1903 essay *Das Eigenkleid der Frau* [The Woman's Own Dress] ([Room 4, No. 153](#)), the concert singer and fashion designer Anna Muthesius advocated for the transformation of female consumers of industrial fashion into individual creators of their own personal clothing. In 1902, various reform and design interests culminated in the publication of the feminist magazine *Dokumente der Frauen* [Women's Documents], edited in 1902 by the author and artist Rosa Mayreder, the social reformer Auguste Fickert, and the Theosophist Marie Lang. Featured within were not only works by the dramatist Hermann Bahr and the architect Adolf Loos, but also a text with the title "Thoughts on Women's Clothing" by Mileva Stoisavljevic-Roller's husband and co-founder of the Secession, Alfred Roller. In the text, Roller emphasized that clothing for work in the public realm should be primarily practical and not purely ornamental.

A lack of written statements means that Mileva Stoisavljevic-Roller's position in the Reform Dress discourse can only be reconstructed indirectly. In several photographs by Madame d'Ora (Dora Kallmus), she styled herself in long, wide-cut dresses. She wore both contemporary designs from dressmaker ateliers as well as traditional East Asian and Central and

Eastern European clothing from her textile collection. Stoisavljevic shared this practice with Emilie Flöge, with whom she was acquainted via the artist group surrounding Gustav Klimt. Flöge, who is often reduced to the figure of Klimt's "muse" in historiography, was one of the most successful Viennese designers of the early 20th century. From 1904 to 1938 she ran the haute couture salon *Schwes-tern Flöge* [The Sisters Flöge] on Mariahilferstraße with her sisters Helene and Pauline, which clothed, among others, the journalist and salonnière Berta Szeps-Zuckermandl and the art patroness Adele Bauer-Bloch. In the sales room of this atelier, Emilie Flöge exhibited selected textile fragments from contemporary Slovakia ([Room 2, No. 27](#)), which she also included in her own designs, as seen, for example, in a photograph taken in the garden of the Villa Paulick in Attersee in 1913 ([Room 4, No. 151](#)). Sources often incorrectly describe clothing from East Asia and Central-East Europe worn by Flöge and Stoisavljevic as Reform Dresses. This is evidence, on the one hand, of how strongly what became known as "folk art" influenced artists' clothing created around the turn of the century, and on the other hand, of the fact that both artists incorporated pre-industrial cultural techniques into their modernist art practice.

Mileva Stoisavljevic-Roller's self-stylings are reflected in her graphic and enamel works. Further photographs and paintings show the artist as a wife and mother ([Raum 4, Nr. 148](#)). This motif also appears in her many allegorical works. At the same time, Stoisavljevic's female figures are marked by a specific form of sexualization that connects her work with that of Vally Wieselthier. Wieselthier depicted humoristic or even explicit sexual, and often androgynous bodies in her ceramic and fashion designs – including a series of pornographic drawings ([Room 3, No. 87, No. 88](#)) that convey self-determined feminine sexuality. At least one of these graphics refers to Frank Wedekind's social-critical literary works. Despite their latent uncanniness, Mileva Stoisavljevic-Roller's fairytale-like feminine figures are, on the other hand, shaped by a conservative or even reactionary image of women. Exceptions are works like the linocut ([Room 4, No. 143](#)), in which a naked woman in a bent-over position bursts out of the square frame of her representation with the help of an ornamentally patterned cloth, suggesting a more autonomous concept of femininity.

## Between the Klimt Group and National Socialism

Mileva Stoisavljevic-Roller's work is stylistically shaped by the Modernism of the Vienna Secession, which was introduced to artist education at the Vienna School of Arts and Crafts from 1900 by teachers such as Josef Hofmann or Koloman Moser. Through her marriage to the artist Alfred Roller, a founding member of the Secession and later Rector of the School of Arts and Crafts, she also came into contact with the artists network surrounding Gustav Klimt, resulting in important commissions and involvement in exhibitions. Stoisavljevic-Roller's designs included two posters for the Vienna *Kunstschau* 1908 exhibition ( [Room 4, No. 154](#), [No. 155](#) ), where she presented a large number of works and acted as a model for Reform Dress designs by the artist and collector Magda Mautner-Markhof ( [Room 4, No. 152](#) ). Photographs ( [Room 4, No. 149](#) ), ex libris, and letters document the lively exchange as well as private vacations with Klimt, the Flöge family, and Teschner.

Alongside numerous allegorical representations, the artist's work includes scenes that are iconographically and aesthetically reminiscent of figures from the operas of the composer Richard Wagner, which draw on Nordic myths. Among the exhibited works is a scene, for instance, in which a man clad in knightly attire and clasping a large sword strides out of the image together with a woman with a grim gaze ( [Room 4, No. 146](#) ). This drawing may be connected with Alfred Roller's role as a set designer for Wagner productions, which had begun with Gustav Mahler's new staging of *Tristan und Isolde* in 1902 and for which Roller had applied the principles of the Gesamtkunstwerk

[complete or unified work of art] into his set design. At a political and ideological level, the Roller family's embracing of Wagner was closely linked to the increasing anti-Semitic racism that was already socially acceptable in Vienna by 1900, where numerous protagonists of the Wiener Moderne such as Hermann Bahr or Carl Moll turned from German nationalists into National Socialists. Today, little is known about Mileva Stoisavljevic-Roller's political orientation. It is to be assumed that her position was, at the very least, one of German nationalism. Alfred Roller was a member of the fencing fraternity Aldania as well as the president of the Verbindung deutscher Kunstakademiker Athenaia [Athenaia Alliance of German Art Students]. He was admired by Hitler, who, after a personal meeting at the Berlin Reich Chancellery in 1934, invited him to stage *Parsifal* at the Bayreuth Festival. Alfred Roller's and Mileva Stoisavljevic-Roller's son Ulrich participated as an illegal National Socialist in the attempted coup against the Austro-Fascist dictator Engelbert Dollfuß. After a two-year imprisonment, he moved to National Socialist Germany and was hired by Winifred Wagner at the Bayreuth Festival. After the German annexation of Austria, Ulrich Roller returned to Vienna and continued to work as the head of the costume department and set designer at the State Opera. In 1940, he was conscripted into military service, where, on account of his political convictions, he received a post as a guard in the SS Totenkopf units in the Sachsenhausen concentration camp. He died in 1941 on the Eastern Front near Moscow.

## BIOGRAPHY

# ROSALIA ROTHANSL (1870–1945)

2/20/1870	Born in Kierling bei Klosterneuburg, Lower Austria		Restoration and Fine Weaving in Joseph August Lux, <i>Jung-Wien. Ergebnisse aus der Wiener Kunstgewerbe-Schule</i> [Young Vienna. Products from the Vienna School of Arts and Crafts]
before 1885	Eight years of elementary and public school in Vienna		
1885–1890	Training at the Imperial Royal Technical College for Art Embroidery (later the Imperial Royal Art Embroidery School), Vienna	1908	Exhibition of “embroidery, ribbon-plaiting, and weaving works, a blue batiste costume with batik decoration, an evening dress made of black silk with gold embroidery, as well as a ball gown made of white silk with a braided jacket” at the 1908 Vienna <i>Kunstschau</i> [Art Exhibition], Kunstpavillon, Lothringerstrasse, Vienna
1888–1889	Attended the Special Course for Tapestry and Gobelin Restoration at the above institution		
before 1894	Four-year collaboration on the restoration of the embroidered Prachtbett [splendor bed] of Maria Theresia in the Hofburg Palace	1909	Participation in the 1909 international Vienna <i>Kunstschau</i> , Kunstpavillon Lothringerstrasse
1894–1897	Provisional assistant teacher at the Imperial Royal Art Embroidery School, Vienna	1910	Exhibition of student works from the General Textile Department
1897–1900	Assistant teacher at the Imperial Royal Art Embroidery School, Vienna	at the 1910	First International Vienna <i>Jagd-Ausstellung</i> [Hunting Exhibition], Rotunda, Vienna
1898–1899	Special Course for Tapestry and Gobelin Restoration at the Imperial Royal Art Embroidery School, Vienna		Realization of a pontifical vestment by the General Textile Department on behalf of the Klosterneuburg Abbey
1901–1902	Contractually Appointed Teacher at the Imperial Royal Art Embroidery School, Vienna	1911	Exhibition of the Special Course for Textile Works in the auditorium of the Imperial Royal School of Arts and Crafts, Vienna
1902	Course moved from the Imperial Royal Art Embroidery School, Vienna to the Imperial Royal School of Arts and Crafts of the Imperial Royal Austrian Museum of Art and Industry, Vienna	1911–1912	Student works from the Special Course for Textiles in the <i>Ausstellung österreichischer Kunstgewerbe 1911–1912</i> [Exhibition of Austrian Arts and Crafts 1911-1912], Imperial Royal Austrian Museum of Art and Industry
	Participation in the 15th exhibition of the <i>Vereinigung bildender Künstler Österreichs</i> [Austrian Association of Visual Artists], Secession, Vienna	1912	Student works from the Workshop for Textiles in the <i>Frühjahrsausstellung österreichischer Kunstgewerbe verbunden mit einer Ausstellung der k. k. Kunstgewerbeschule</i> [Spring Exhibition of Austrian Arts and Crafts connected with an exhibition of the Imperial Royal School of Arts and Crafts], Imperial Royal Austrian Museum of Art and Industry
1902–1914	Contractually Appointed Teacher at the Imperial Royal School of Arts and Crafts, Vienna		
1903	Participation in the exhibition <i>Vereinigung Wiener Kunst im Hause</i> [Association of Viennese Art in the Home], Jakobihof, Vienna		Student works from the Workshop for Textiles in the <i>Ausstellung für kirchliche Kunst</i> [Clerical Art Exhibition], Imperial Royal Austrian Museum of Art and Industry
1906	Participation in the 26th exhibition of the <i>Vereinigung bildender Künstler Österreichs</i> [Austrian Association of Visual Artists], Secession		
1907	Publication of student works from the Special Course for Tapestry and Gobelin	before 1913–1925	Management and care of the costume collection of the School of Arts and Crafts Vienna

## BIOGRAPHY

# ROSALIA ROTHANSL (1870–1945)

1913–1914	Participation in the <i>Ausstellung österreichischer Kunstgewerbe 1913–1914</i> [Exhibition of Austrian Arts and Crafts], Imperial Royal Austrian Museum of Art and Industry	1923–1924	Column “Domestic Handicraft – the Handmade Works of the Lady” in the magazine <i>Moderne Welt</i> [Modern World]
1914	Appointment as a Real Teacher at the Imperial Royal School of Arts and Crafts	1924	Professor of Application Group 5 at the School of Arts and Crafts Vienna
	Student works from the Workshop for Textiles in the German <i>Werkbund</i> exhibition, Cologne 1914		Student works from the Workshop for Textiles in the <i>Ausstellung von Erzeugnissen der Kunstgewerbeschule</i> [Exhibition of Creations from the School of Arts and Crafts], Federal Ministry of Trade and Transportation, Vienna
from 1914	Publication of works by the Workshop for Textiles in the magazine <i>Wiener Mode</i> [Vienna Fashion]	1925	Student works from the Workshop for Textiles in the Austrian pavilion of the <i>Exposition internationale des arts décoratifs et industriels modernes</i> , Paris
1915	Participation in the <i>Kriegserinnerungsartikeln</i> [War Mementos] exhibition, Imperial Royal Austrian Museum of Art and Industry		Retirement
from 1915	Publication of works from the Workshop for Textiles in the magazine <i>Die Dame</i> [The Lady]	1926	Move from Danhausergasse 3, Vienna to Kierling bei Klosterneuburg
1915–1916	Student works from the Workshop for Textiles in the <i>Mode-Ausstellung 1915/16</i> [Fashion Exhibition 1915/16], Imperial Royal Austrian Museum of Art and Industry	9/14/1944	By resolution of the Klosterneuburg district court “declared fully incompetent due to imbecility”
		8/1/1945	Death in Kierling bei Klosterneuburg
1916	Student works of the Workshop for Textiles in the <i>Erzherzogin Zita-Ausstellung von Handarbeiten für Kirche und Haus</i> [Archduchess Zita Exhibition of Handiwork for Church and Home], Prague		
	Participation in the <i>Österr. Kunstgewerbe- u. Modeausstellung</i> [Austrian Arts & Crafts and Fashion Exhibition], Nordiska Kompaniet, Stockholm		
1917	Awarding of the Medal of Honor Class II with War Decoration by the Red Cross		
1920–1924	Professor of Pay Grade 4 at the School of Arts and Crafts Vienna		
1922	Participation in the German <i>Gewerbeschau</i> [Trade Show], Munich		

BIOGRAPHY

MILEVA ANTONIA STOISAVLJEVIC-ROLLER (1886–1949)

2/18/1886	Born in Innsbruck	1934	Arrest of Ulrich Roller after participation in an attempted coup against Engelbert Dollfuß on the part of the Austrian NSDAP not far from the family's country home in Mondsee
1901	Preparatory education at the Vienna Women's Work Association		
1901–1904	Training under Carl Otto Czeschka (Figure Drawing), Alfred Roller (Figure Drawing), Franz Metzner (Figure Modelling), Rudolf von Larisch (Script and Heraldry) at the Royal Imperial School of Arts and Crafts of the Royal Imperial Austrian Museum for Art and Industry, Vienna	6/5/1949	Alfred Roller ordered to the Berlin Reich Chancellery for a meeting with Adolf Hitler, commissioned with the staging of <i>Parsifal</i> , Bayreuth Festival Death in Vienna
1902	Cooperation in the portfolio work <i>Die Fläche I</i> [The Surface I]  Participation in the founding of the journal <i>Ver Sacrum</i>		
1903	Publication of business cards for the toy company <i>Puppenkönig</i> , endpapers, ornamental borders, and a poster design in <i>Die Fläche I</i> , as well as of the colored woodcut <i>Die graue Prinzess</i> [The Gray Princess] in <i>Ver Sacrum</i>  Design of a book cover for photographs of objects from the <i>Ausstellung österreichischer Kunstgewerbe 1903</i> [Exhibition of Austrian Arts and Crafts 1903] in the Imperial Royal Austrian Museum of Art and Industry		
1904	Withdrawal from the Imperial Royal School of Arts and Crafts, Vienna		
1906	Marriage to the painter and set designer Alfred Roller		
after 1906	Design of ex libris for Emma and Richard Teschner		
1908	Exhibition of 22 drawings, woodcuts, and etchings, as well as paintings on parchment and ivory at the 1908 Vienna <i>Kunstschau</i> [Art Exhibition], Kunstpavillon, Lothringerstrasse, Vienna		
			POSTHUMOUS EXHIBITIONS
	(Self-)Styling in Reform Dresses and traditional East Asian and Central European dress, photographed by Madame d'Ora (Dora Kallmus)	2004	<i>Aufbruch und Idylle – Gebrauchsgrafik österreichischer Künstlerinnen 1900–1945</i> [Awakening and Idylls – Commercial Art by Austrian Women Artists 1900–1945], Papyrus Museum, Austrian National Library, Vienna
1909/11	Birth of sons Dietrich and Ulrich, respectively		
1911	Design of an ex libris for Nora von Zumbusch	2016–17	<i>Kunst für Alle. Der Farbholzschnitt in Wien um 1900</i> [Art for All. Colored Woodcut in Vienna ca. 1900], Schirn Kunsthalle Frankfurt and Albertina Museum Vienna
1912	Design of ex libris for Anna Anderle and Helene Anderle		
1915–1921	Training under Adele von Stark (Enamel Workshop) at the School of Arts and Crafts	2019	<i>Stadt der Frauen. Künstlerinnen in Wien von 1900–1938</i> [City of Women. Female Artists in Vienna 1900–1938], Austrian Gallery Belvedere, Vienna

IMPRESSUM

## Textile Transfers

# The Collections of Rosalia Rothansl and Mileva Stoisavljevic-Roller

### WITH WORKS BY

Maria Aczel, Elisabeth Baum, Maria Bernhuber, Camilla Birke-Eber, Ilsa von Bucher, Friedl Dicker-Brandeis, Marie Erdmann, Emilie Flöge, Therese Glanz, Marie Händler, Edith Hartwich, Anna Hermann, Anton Hofer, Lilly Jacobsen, Marie Jäger, Hilda Jesser-Schmid, Elisabeth Karlinsky-Scherfig, Mela Köhler-Broman, Elisabeth Kudisch-Zuba, Fritzi Löw-Lazar, Wilhelmine Prager, Maria Pranke-Deabis, Felice Rix-Ueno, Rosalia Rohmann, Rosalia Rothansl, Alfred Schmidt, Luise Siegl, Eugenie Sluzanski, Max Snischek, Mileva Stoisavljevic-Roller, Maria Likarz-Strauss, Hans Strohofer, Isabella Vichon, Emilie Vogelmayr, Antonia Hilda Weidner, Pola Weinbach-Stout, Gertrud Weinberger, Vally Wieselthier, Ugo Zovetti, Emmy Zweybrück-Prochaska, u. a.

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Duration: May 1–July 15, 2025

University Gallery of Angewandte at Heiligenkreuzerhof  
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