

# KLIMT AND THE WOMEN OF VIENNA'S GOLDEN AGE

1900-1918

RONALD S. LAUDER  
**NEUE GALERIE**  
MUSEUM FOR GERMAN  
AND AUSTRIAN ART  
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## FOREWORD

Gustav Klimt, whose reputation has reached far beyond his native Europe, is the central artist in the Neue Galerie New York collection. Our museum is privileged to own the largest group of works by Klimt outside of Austria, ranging from major oil paintings to outstanding works on paper, from landscapes to portraits, from documents of his private life to an important body of vintage photographs. The Neue Galerie has often displayed works by Klimt from these rich holdings, most notably in the landmark 2007 exhibition, "Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections." That show was a comprehensive overview that brought together a large number of the artist's major works, and featured a complete reconstruction of the antechamber of his first studio, designed by his friend, the architect Josef Hoffmann.

Although he accepted public commissions early in his career, Klimt gained his greatest acclaim as a portraitist of Vienna's society women. This feat is all the more remarkable because of the artist's own humble beginnings. With the founding of the Vienna Secession—Klimt served as its first president—he began to work in a style that imbued his heavily decorated surfaces with a ravishing sensuality. Inspired by the Byzantine mosaics he saw in Ravenna, amongst many other sources, Klimt created his highly regarded "Golden Style" paintings, most notably *Adele Bloch-Bauer I* (1907), the centerpiece of the Neue Galerie collection.

Klimt's portraits of women are important for a number of reasons. On an aesthetic level, they represent some of the artist's most accomplished and extraordinary paintings, which he elaborated with dozens of preparatory drawings; in the case of the *Adele Bloch Bauer I* portrait, these numbered more than one hundred. Klimt integrated diverse influences to yield a style that is singular to Vienna 1900. Considered from a social point of view, they create a group portrait of some of the most culturally significant figures of the day, including Adele Bloch-Bauer, Emilie Flöge, Hermine Gallia, Sonja Knips, Serena Pulitzer Lederer, her daughter Elisabeth Lederer, Gertrud Loew, Fritza Riedler, and Margarethe Stonborough-Wittgenstein. These invariably fashionable women formidable characters and role models for the emerging archetype of the New Woman.

The influence of these women, as well as Klimt's portrayals of them, has continued into the present day. Scores of artists and designers cite Klimt's portraits of women as having shaped their own creative output. Among the artists are Vanessa Beecroft, Peter Doig, and Vik Muniz, and the designers include Roberto Cavalli, Carolina Herrera, Christian Lacroix, Philip Lim, Zac Posen, Anna Sui, and Valentino. The present catalogue includes a special section detailing the close relationship between Klimt and the world of contemporary fashion.

In planning this major exhibition, we have joined forces with the premier authority on the subject, curator Tobias G. Natter. We had the privilege of working with Dr. Natter on our first loan exhibition at the Neue Galerie, in 2002, "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909-1914." The study of Gustav Klimt is a particular interest of his, as manifested in his very successful exhibition "Klimt und die Frauen" (Klimt and Women) at the Österreichische Galerie Belvedere in 2000 and his authoritative Klimt catalogue raisonné of 2012. Dr. Natter has brought his scholarly acumen and commitment to original research to this project, and we offer him our most sincere thanks.



Gustav Klimt, *Two Girls with Oleander*, ca. 1890–92, oil on canvas. The Douglas Tracy Smith and Dorothy Potter Smith Fund and The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

The designers for this catalogue are Richard Pandiscio and Bill Loccisano of Pandiscio Co. We have worked often with Richard and Bill, and they always show extraordinary creativity in finding exciting ways to present the work at hand. Designer Han Feng created exquisite models clothed in her interpretation of Vienna 1900 fashion. She brings a keen eye and tremendous *joie de vivre* to all her projects, and it has been a delight to collaborate with her on this very special project. She worked closely with paper artist Brett McCormack on the dazzling installation.

Tremendous thanks go to all the lenders to this exhibition, including Leonard A. Lauder; Tom Campbell of the Metropolitan Museum of Art; Glenn Lowry of The Museum of Modern Art; Joseph Lewis and the Lewis family of the Lewis Collection; Michael Lesh of the Serge Sabarsky Collection; Elizabeth Szancer of the Ronald S. Lauder Collection; Maria Grazia Marini of the Comune di Ravenna; and those private lenders who wish to remain anonymous.

The Neue Galerie staff deserves credit for the planning and execution of this beautiful show, including Scott Gutterman, Deputy Director and Chief Operating Officer; Janis Staggs, Director, Curatorial and Publications; Allison Needle, Chief Registrar and Director of Exhibitions; and Michael Voss, Head Preparator.

Finally, our greatest thanks, as always, go to our President and Co-founder, Ronald S. Lauder. His commitment both to the art of Gustav Klimt and to the mission of the Neue Galerie is unparalleled, and his steadfast support makes all these endeavors possible.

Renée Price  
Director, Neue Galerie New York

# KLIMT AND SZERENA LEDERER

## REALITIES AND IDENTITY OF GREAT ART

Tobias G. Natter



Gustav Klimt became famous as a ladies' man and portraitist of prominent society women. But where he produced drawings by the hundreds and quickly, he slowed his tempo enormously at the easel. As a result of this attitude, only a few enjoyed the privilege of being immortalized in an oil painting by Vienna's most renowned painter. Among those, Szerena Lederer occupied a special place [Fig. 1]. Klimt not only portrayed her in a life-size painting but also her daughter, Elisabeth.<sup>1</sup> In this essay, I wish to shed light on the nature of the relationship between Szerena Lederer and Gustav Klimt by describing the circumstances and conditions under which it developed.<sup>2</sup>

### “TOUT VIENNE”

When Klimt portrayed Szerena Lederer for the first time, he was twenty-six and yet far from the Jugendstil approach that would define his legacy. With his paintings to decorate the new theaters in Reichenberg (Liberec) in Bohemia (1882), Fiume (Rijeka) (1883), and Karlsbad (Karlovy Vary) (1884), he had already enjoyed his first successes. These commissions took Klimt to various crown estates of the vast monarchy on the Danube, but they did not lie within the radius of perception of the Viennese art scene. Nevertheless, Klimt was starting to enjoy a reputation in Viennese

circles as an up-and-coming great. Today the world appreciates Gustav Klimt as the main representative of Viennese Jugendstil. But he emerged as such only with the founding of the Vienna Secession in 1897, of which he was the founding president. One could not have said that in the 1880s. The early Klimt was then still entirely under the influence of the painter Hans Makart, who towered over everything at this time in the art of Vienna. The young Klimt admired Makart, who died in 1884, for his bravura as a painter, his success as an artist, and his dazzling social comportment. Makart exhilarated his public with large-format paintings full of sensuality and colorful splendor, taking his lead from Titian and Rubens, and he was regarded as the epitome of the Belle Époque and Austrian historicist painting.

The times were favorable for art. Vienna was undergoing a construction boom, and the *Gründerzeit*, the age of so-called promoterism, ruled throughout the vast monarchy. But of all the construction sites in the entire empire, none were as prominent as those of Vienna's Ringstrasse [Fig. 2]. A new boulevard was being built around the historical center, which had been shaped by the old aristocratic families. Even today many of the buildings from that era—such as the Staatsoper, the Burgtheater, the Kunsthistorisches Museum, the Naturhistorisches Museum, the university, the parliament, and the city hall—are among the main attractions of the city. The numerous residential palaces of the nouveaux riches were being built, as the powerful elite of the industrial age were in the process of establishing themselves in Ringstrasse society. This called for decorative artists of all kinds. It was in this milieu that Klimt first became socialized.

Klimt was already active on the Ringstrasse while still a student at Vienna's Kunstgewerbeschule (School of Applied Arts). He was recruited to

paint the decorations of the interior courtyard of the newly constructed Kunsthistorisches Museum. It is interesting to see how later the Ringstrasse would mark a turning point in his art both artistically and socially. But let us begin by imagining taking a few steps up to the now-demolished old Burgtheater in the shadow of the imperial Hofburg. This path leads to the first visible traces of a direct encounter between Gustav Klimt and Szerena Lederer.

When thinking of the old Burgtheater, Vienna proudly recalls artistic highlights that took place there, such as the premieres of Ludwig van Beethoven's First Symphony and Mozart's *Die Entführung aus dem Serail* (The Abduction from the Seraglio) or *Le nozze di Figaro* (The Marriage of Figaro). With the boom of the Belle Époque, however, the decision emerged to demolish the much too narrow building and build a new one on the Ringstrasse, not far from the original location. Before it reached that point, however, Klimt and fellow painter Franz Matsch were to record the beloved theater in a painting, in 1888, when Klimt was twenty-six. Whereas Matsch was commissioned to paint the view from the auditorium, Klimt was given the opposite vantage point from the stage into the audience [Fig. 3].



1. Gustav Klimt, *Portrait of Szerena Lederer*, 1899, oil on canvas. The Metropolitan Museum of Art

2. Postcard showing a bird's eye-view of Vienna's Ringstrasse, ca. 1900. Wiener Stadt- und Landesarchiv, Vienna

Gustav Klimt, *Country Garden with Calvary*, 1912, oil on canvas. Destroyed by fire in May 1945 at Immendorf Castle, Lower Austria



Emily Braun and Carl Kraus discuss these two portraits in greater detail.

Gustav Klimt, *Malcesine on Lake Garda*, 1913, oil on canvas. Destroyed by fire in May 1945 at Immendorf Castle, Lower Austria



With his portrait of Elisabeth's grandmother, Charlotte Pulitzer, Klimt portrayed the third generation in the Lederer home [Fig. 11]. Whereas Klimt portrayed the mother and daughter at

life-size, he portrayed the older lady seated. Her hands and face seem to shine like islands out of the dark background: "Out of its broad, light masses rises the warm red of the arm-chair; the cool white of the hands and face shine."<sup>25</sup> It is noteworthy from a biographical perspective that Szerena Lederer was closely related through her mother, Charlotte Pulitzer, to Joseph Pulitzer, who was successful as a newspaper man in the United States and who donated the money for the extremely renowned journalism and media prize that is named after him and was first awarded in 1917.<sup>26</sup>

By that year at the latest, Klimt had completed the portraits of Elisabeth Lederer and Charlotte Pulitzer. Together with the portrait of Szerena Lederer, the trio of paintings of three generations offers a good sense of Klimt's artistic diversity. The portrait of Szerena Lederer is one in a series of large-format portraits of women produced immediately after the founding of the Vienna Secession. Following the example of the American painter James Abbott McNeill Whistler, they could be called symphonies of color, in which reveling in white and "whispering colors"<sup>27</sup> suggests the fragrance and soul of things. In *Portrait of Szerena Lederer*, there is no trace yet of the geometric ornamental patterns that Klimt integrated into his portraits from 1902–03 onward, which reached a climax in *Portrait of Adele Bloch-Bauer I*. But that is all the more true in the portrait of her daughter, Elisabeth. It represents the later work and opens the door to a very different artistic stance. Whereas in *Portrait of Adele Bloch-Bauer I* it was the gold, in the later work it is the magic of the exotic that contributes to the elevation of the no less ornamental portrait of Elisabeth Lederer.

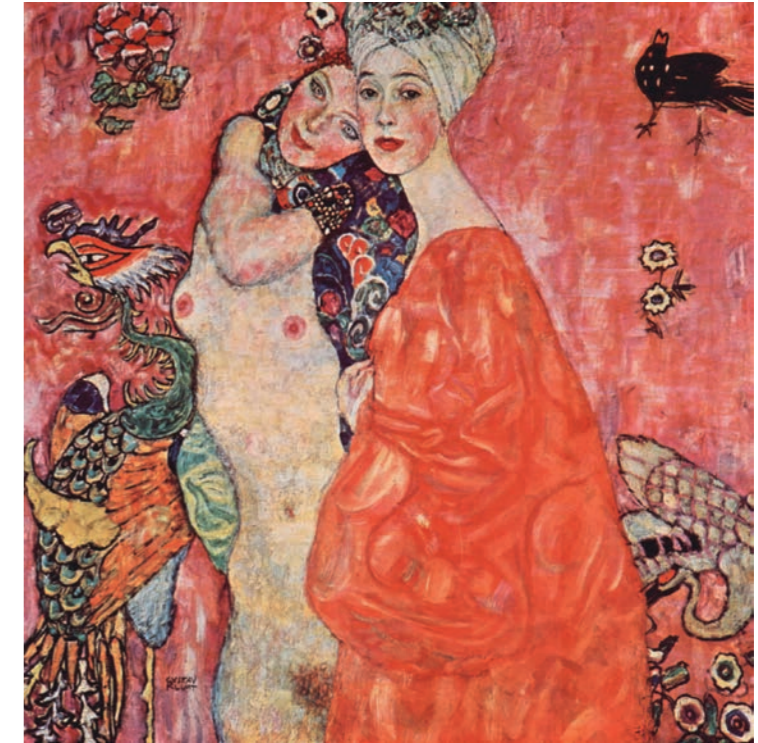
*Portrait of Charlotte Pulitzer*, by contrast, appears calm, almost naturalistic. It is unusual in that Klimt preferred to avoid as much as

possible depicting the elderly in his portraiture after 1900. This lends the Pulitzer portrait an intimate quality, since there are only two known comparable works in Klimt's oeuvre. One is the 1898 portrait of his own elderly mother, while in the second he portrayed his quasi-mother-in-law, Barbara Flöge, the mother of his life partner, Emilie Flöge.<sup>28</sup> The portrait of Charlotte Pulitzer is closely related to this second portrait in particular and may have been painted around the same time. Unfortunately, this painting must be regarded as lost since the 1940s and survives only in a black-and-white reproduction. Without the opportunity to study the original, such dating can only be approximate.<sup>29</sup>

Supposedly still another portrait of a family member resulted from Szerena's mediation.<sup>30</sup> When the daughter of her sister Aranka committed suicide on December 28, 1911, after an unhappy love affair, she is said to have arranged for Klimt to painter the portrait of the twenty-four-year-old Ria Munk on her deathbed.<sup>31</sup> The commission dragged on, however, and only after a third attempt did he produce *Portrait of Ria Munk III* in 1917–18, though it remained unfinished [See page TK].<sup>32</sup>

#### THE LARGEST KLIMT COLLECTION IN PRIVATE HANDS

Szerena Lederer's commitment to Klimt went far beyond commissioning portraits. Over more than forty years of collecting, she built the largest Klimt collection in private hands. The result was extraordinary in every respect. In size, quality, and richness, it was unique. It was singular even in terms of the dimensions of the individual works. When the Lederer family acquired *Philosophy*, one of the three Faculty Paintings, in 1905, two rooms in the family's apartment had to be joined to accommodate the painting, which measured more than 43 by 32 feet.<sup>33</sup>



It is not by chance that the Lederer family purchased *Philosophy*. For years Klimt was under heavy fire from critics for his Faculty Paintings. In 1905 he took a stand on the matter. In a groundbreaking decision Klimt declared that he felt betrayed by the state as patron, so he took matters into his own hands, returned his fee and informed the public: "I reject any form of State aid; I renounce everything. [...] The State should not play at being a patron of the arts when at best it is merely giving alms."<sup>34</sup>

This liberating blow was only possible thanks to the help of the Lederer family, which advanced Klimt the amount of the fee, an amount he had already spent. Ten years later, *Jurisprudence* also made its way into the Lederer collection. At the same time the family also acquired the *Beethoven Frieze*, which was more than 111 feet long.

Gustav Klimt, *Friends II*, 1916–17, oil on canvas. Destroyed by fire in May 1945 at Immendorf Castle, Lower Austria

## PORTRAIT OF ELISABETH LEDERER, 1914–16

Oil on canvas

180 × 128 cm (70 7/8 × 50 3/8 in.)

Signed at b.r.: GUSTAV -/ KLIMT

Private Collection

Novotny/Dobai 188; Weidinger 227; Natter 212

When he was young Klimt worked through one public commission after the other in rapid succession, but soon he could no longer keep up that tempo. With increasing maturity, he demanded time and rest. He was also less willing to work outside his Viennese studio or his familiar summer resort on the Attersee, which meant that a number of portrait commissions from foreigners came to nothing. It also explains why his painted oeuvre—in contrast to the many thousands of drawings he tirelessly created—is rather modest, numbering around 250 works.<sup>40</sup>

Within this oeuvre, the portraits of women probably number among his best-known works. But their popularity can cause us to forget how rare they are. In the years after 1900, when Klimt was at the height of his art, he produced on average just one portrait a year. The portrait of the youthful Elisabeth Lederer is one of the most charming of them. In this stunning portrait, Klimt elevates the captivating charm of his sitter's beauty, elegant self-confidence, and youthful freshness into the realm of fantasy and lends the whole a sense of exoticism. This portrait, a late work, was commissioned in 1914 by Szerena Lederer, the sitter's mother. Apparently, however, its completion dragged on. The sitter reported in detail about the doubts that made Klimt's life difficult when working on a commissioned painting. In this case, the situation was made worse by his close personal relationship to the client. The Lederers were his most important patrons; Elisabeth was even allowed to call Klimt "uncle." She wrote about sitting for this portrait: "Months passed with making drawings in various positions. Uncle [Klimt] cursed and swore, it was a real pleasure to listen to him. Several times, he threw the pencil away and said that one should certainly never paint people who are too close. Then mama came in and a quarrel flared up about position, toilet, etc. Sometimes the differences assumed quite serious forms and he shouted in his deep, majestic bass: 'I shall paint my girl as I like her and that's the end of it.' In the course of three years he changed his concept over and over again, and these were the most pleasant and most instruc-

tive hours of my life. He would have changed it once more were it not for my mother who one day seized the picture, loaded it onto the car, and kidnapped it. When he saw it at home he said: 'Now it is even less her!'"<sup>41</sup>

As Emily Braun is able to demonstrate for the first time using infrared photographs in her essay in the present volume, Klimt did indeed make a number of changes to the painting.<sup>42</sup> This also helps to place in a larger context several other documented stories of the efforts by friends and clients to tear "finished" paintings out of Klimt's hands to keep him from reworking them. In quite a few cases, Klimt worked on individual paintings for years, exhibited others in an unfinished state, sometimes reworked them even years later, and occasionally even painted over them entirely (see the entries below for *Die Tänzerin* [The Dancer] and *Portrait of Ria Munk III*). Given Klimt's method, it is probably less accurate to speak of a date of completion than of a time span of completion.

Klimt depicted the young woman against a foreign backdrop, with small figures keeping a respectful distance. Whereas in the portraits of his mature style it was the auratic quality of gold that elevates the portrait, in the late work it is the magic of exotic foreignness. Her downward tapering dress—a so-called hobble skirt<sup>43</sup>—makes use of gathering to convey a highly fashionable trouser-like look. A transparent chiffon stole rests on her shoulders. The relationship between the figure and the undefined triangle directly behind her remains open; Klimt built it up out of a variety of ornaments, and its bright colors make it look like a magic cape protecting the fragile figure.

Elisabeth Franziska Lederer was born in Vienna on January 20, 1894, to August and Szerena Lederer. Her artistic ambitions found an advocate in Klimt, to whom she felt especially drawn. At the age of twelve, she received her first sculpture lessons, then at fifteen she continued her training at the Kunstgewerbeschule (School of Applied Arts) in Vienna and completed it with the sculptor Theresa Fjodorowna Ries (1874-1956). On July 17, 1921, she married Wolfgang



Baron Bachofen von Echt, a scion of the brewers' dynasty of that name. Since that time, the painting, which was first presented publicly in Stockholm in 1917, has also been known under the title *Portrait of Elisabeth Bachofen-Echt*. In fact, however, it was commissioned by her parents long before the marriage, and during the lifetime of August Lederer, who died in 1936, it left her parents' home only once, for the exhibition in Stockholm.<sup>44</sup> As sheltered as Elisabeth Lederer's childhood was, she later tried to define her own place in society. It has received too little attention that she was politically active, above all in the early 1930s as a district leader for the bourgeois *Österreichische Frauenpartei* (Austrian Women's Party). At the time she also gave lectures on social issues,<sup>45</sup> played a leading role in the organization of an action to collect signatures in support of a socialist increase in Vienna's housing construction tax,<sup>46</sup> and gave

public talks such as "Die Stellung der Frau im politischen Leben" (The Position of Women in Political Life).<sup>47</sup> The Austrian *Anschluss* to Hitler's Germany in 1938 marked the beginning of great difficulties for Elisabeth Lederer. Her "Aryan" husband left her and filed for divorce, ushering in a precarious situation. In order to escape some of the madness of the Nazi racial laws, she even had her origins checked and was successful in receiving an official recognition from the Vienna office of the NS-Reichsstelle für Sippenforschung (Reich Department for Genealogical Research) by making them believe that she was an illegitimate child of the so-called "German-blooded" Gustav Klimt, which protected her from deportation.<sup>48</sup> When Elisabeth Bachofen-Echt died in Vienna on October 19, 1944, she was buried in the family crypt in the cemetery in Hietzing next to her son, who had died young.

<sup>40</sup> The most recent catalogue raisonné of Klimt's paintings—Natter, *Gustav Klimt* (see note 8)—lists 245 works.

<sup>41</sup> From the excerpts of the memoirs of Elisabeth Lederer, typescript, 1941, private collection, Vienna, published in Natter and Frodl, *Klimt's Women* (see note 21), 133–34.

<sup>42</sup> Emily Braun, "Empire of Ornament: Gustav Klimt's Portrait of Elisabeth Lederer," in the present volume, ##-##.

<sup>43</sup> On this, see "Die Erfinderin des Humpelrocks," *Frankfurter Zeitung und Handelsblatt* 55, no. 334, December 3, 1910 (evening edition).

<sup>44</sup> *Österreichische Kunstausstellungen, September 1917*, exh. cat. (Stockholm: Liljevalchs konsthall, 1917), cat. no. 104 (as *Porträtt, fru L.*).

<sup>45</sup> *Das Wort der Frau* (Vienna), April 19, 1931.

<sup>46</sup> See the relevant reports in *Die Reichspost* (Vienna), esp. January 6, 8, 17, and 24, 1932.

<sup>47</sup> See the announcement of the lecture in *Neues Wiener Tagblatt*, February 2, 1931.

<sup>48</sup> Zu diesem von mir 2000 erstmals publizierten Vorgängen siehe hier ausführlicher mein Beitrag, S. ##.

Opposite: Szerena Lederer in her salon with Gustav Klimt's portrait of her daughter, Elisabeth, ca. 1925–30. Photograph: Atelier Martin Gerlach Jr. Österreichische Nationalbibliothek, Bildarchiv, Vienna



## THE DANCER, 1916–17

Oil on canvas

180 × 90 cm (70 7/8 × 35 1/2 in.)

Private Collection

Novotny/Dobai 208; Weidinger 238; Natter 226

Klimt placed the young woman, life-sized and full-length, in the center of the painting. He even made it clear she was standing, whereas he deliberately avoided depicting feet in the paintings of his “golden” period. Standing in front of the woman is a side table, whose bright orange Klimt pulled together into a large plane. Similarly large color fields define the area next to it. Klimt used such a field prominently for the first time in the background of *Portrait of Adele Bloch-Bauer II*. By contrast, the area with the legs is unfinished and even more so the shoes, where Klimt’s preliminary drawing in charcoal is still partially visible. In the upper half of the painting, dense ornamental fields of countless flowers determine the coloristic effect. The figures that appear on the left in the form of an Asian scroll painting are paraphrases of the small figures already found in *Portrait of Elisabeth Lederer*. The composition of the space surrounding the dancer is as unusual as her iconography is mysterious: namely, the woman is not seen dancing. It was presumably instead her highly fashionable yet casual appearance that led to the painting being titled *Tänzerin*. The title is documented already for the painting’s first presentation, as part of “Wiener Kunstschau 1920.”<sup>49</sup> On that occasion, the painting was first documented in a photograph of a room in the exhibition.<sup>50</sup>

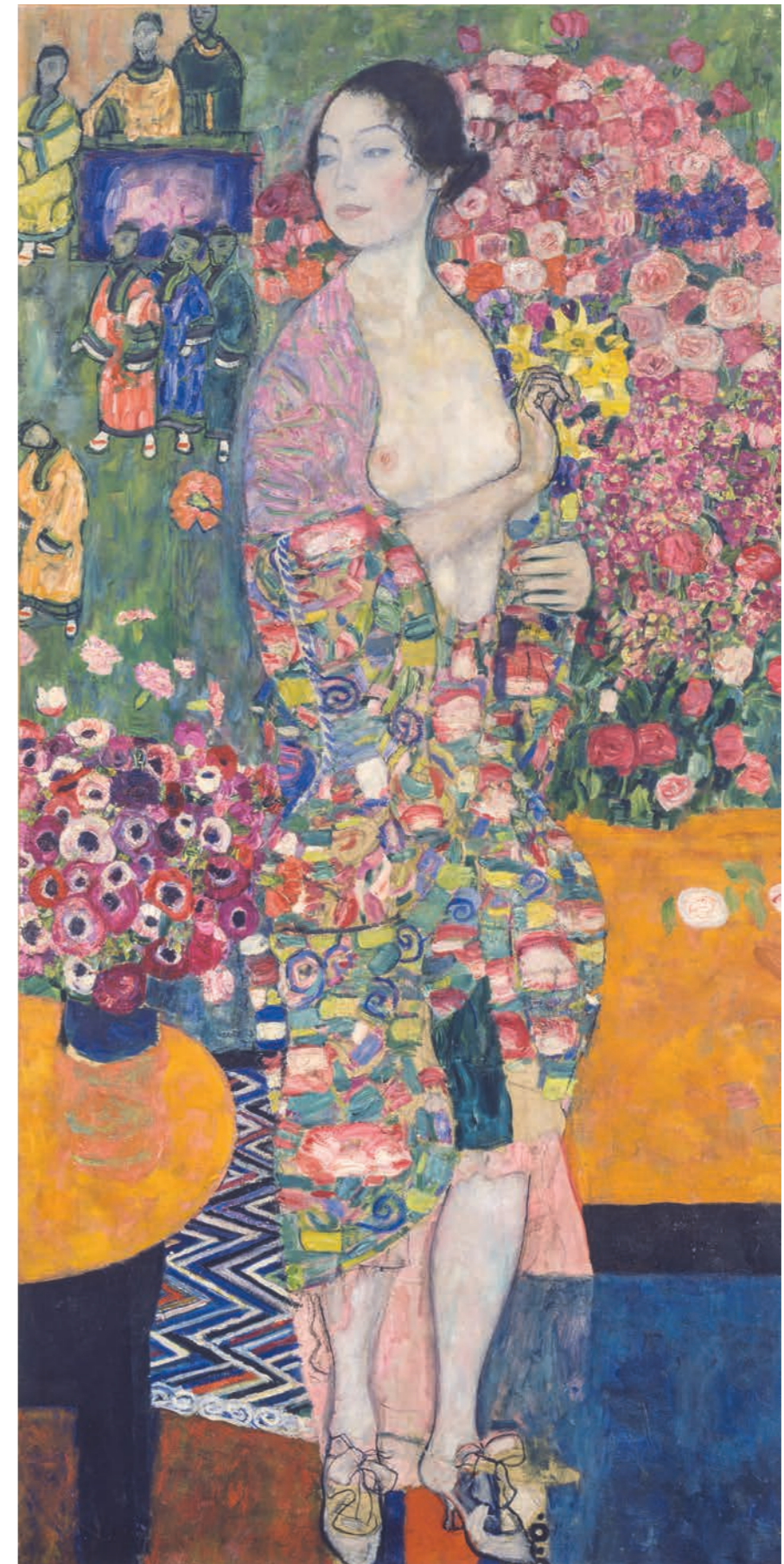
The formal unrests mirrors the complicated story of its making. It is generally assumed that, for *Die Tänzerin*, Klimt painted over a canvas on which he had originally produced a portrait. This assumption is based on information from Erich Lederer<sup>51</sup>, who also mentions the title *Die Tänzerin* for the first time in that context. According to Lederer, the work that was painted over was a portrait of his deceased cousin Ria Munk, whose parents had commissioned another painting from Klimt after her portrait on her deathbed, this time with a full-length figure.<sup>52</sup> However, no written documents of such a portrait commission have yet been found. *Die Tänzerin* was the first Klimt painting to travel to the United States, where it was shown in the early 1920s in the New York branch of the Wiener Werkstätte founded by the Vienna-born architect and stage designer Joseph Urban (1872–1933), who owned the painting at the time.

<sup>49</sup> Österreichisches Museum für Kunst und Industrie: *Kunstschau 1920*, exh. cat. (Vienna: Österreichisches Museum für Kunst und Industrie, 1920), cat. no. 47 (as *Tänzerin*).

<sup>50</sup> Illustrated in Eduard Leisching, “Die wirtschaftliche Stellung des österreichischen Kunsthandwerks,” *Kunst und Kunsthandwerk* (Vienna) 23 (1920): fig. on p. 189.

<sup>51</sup> Quoted in Novotny and Dobai 1975, 368ff and Strobl, vol. 3, 1984, 111.

<sup>52</sup> On *Bildnis Maria (Ria) Munk auf dem Totenbett* (Portrait of Maria [Ria] Munk on Her Deathbed) of 1912, see Natter, *Gustav Klimt* (see note 8), 617, cat. no. 195.







PORTRAIT OF A YOUNG GIRL FACING FORWARD, 1890-91



PORTRAIT OF A GIRL WITH LOWERED HEAD, FACING RIGHT, 1895



**ADELE BLOCH-BAUER, SEATED IN AN ARMCHAIR FACING FORWARD, RESTING HER TEMPLE ON HER RIGHT HAND, 1903**



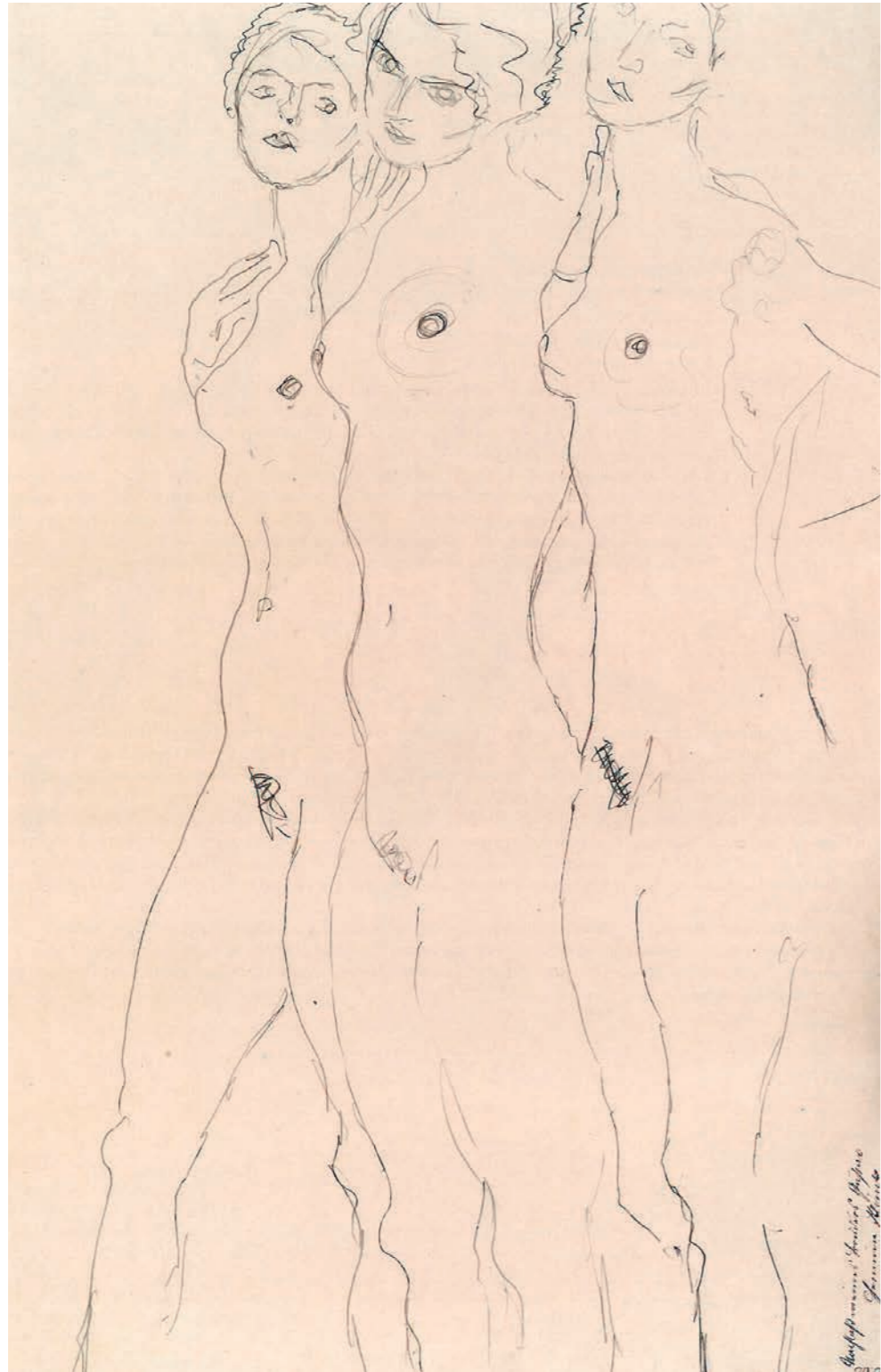
**ADELE BLOCH-BAUER, STANDING FACING FORWARD, 1903**



HEAD OF AN OLD WOMAN FACING LEFT, HANDS ON TEMPLE, CA. 1903



SEATED OLD WOMAN IN PROFILE, LEFT HAND TO THE CHEEK, CA. 1904



FRIENDS, 1916-17



WOMAN IN RICHLY PATTERNED DRESS, RIGHT HAND RESTING ON HIP, 1916-18

## FURNITURE



Koloman Moser **GROUP OF SEATING FURNITURE FOR LADISLAUS RÉMY-BERZENKOVICH VON SZILLÁS AND MARGARETE HELLMANN, 1904**



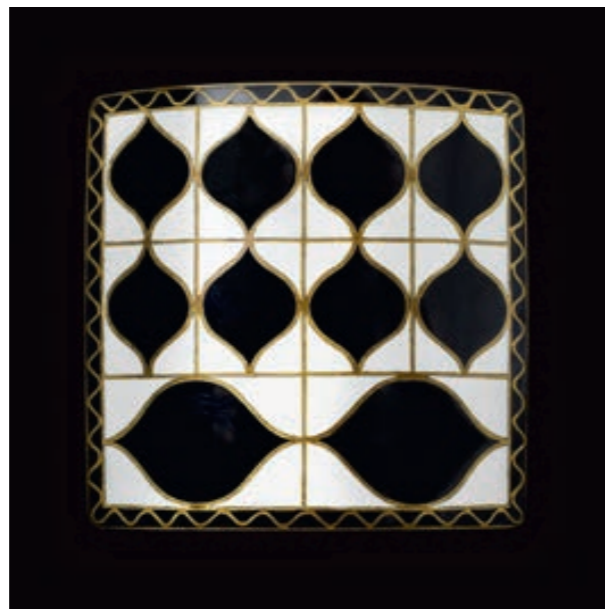
Koloman Moser **DISPLAY CASE FOR THE SCHWESTERN FLÖGE FASHION SALON, 1904**



Koloman Moser **BELT BUCKLE, 1905**



Josef Hoffmann **BROOCH, 1907**



Josef Hoffmann **BELT BUCKLE ACQUIRED BY EMILIE FLÖGE, 1910**



Josef Hoffmann **BROOCH, 1912**



Han Feng **EVENING DRESS INSPIRED BY THE ARTISTIC REFORM FASHION DESIGNS OF EMILIE FLÖGE, 2016**

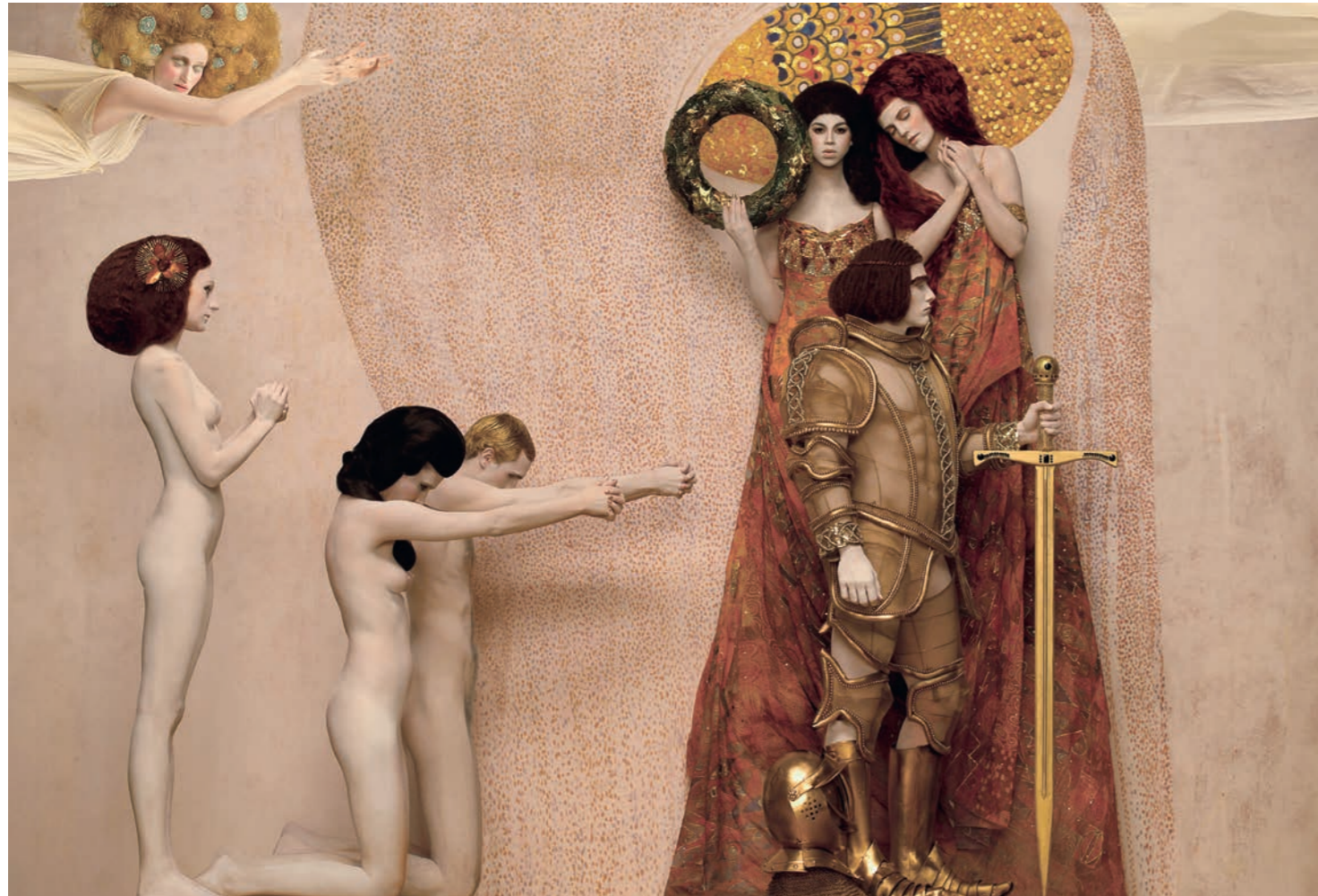


Top to bottom:

Eduard Josef Wimmer-Wisgrill **MAIKÄFER (COCKCHAFER), 1910–11**

Eduard Josef Wimmer-Wisgrill **TITLE TK, 1910–11**

Eduard Josef Wimmer-Wisgrill **MAIKÄFER (COCKCHAFER), 1910–11**



Caption TK



Caption TK





Dolce & Gabbana **FALL/WINTER, 2013**



Tory Burch **FALL/WINTER, 2013**