

# More Women Artists You've Never Heard of

Early 20<sup>th</sup> Century Vienna

# Vienna Moderna

- [What is Viennese Modernism? A short introduction – YouTube](#)

Wien 1900 – Wiener Werkstätte, LEOPOLD MUSEUM

- [Wien 1900 – Wiener Werkstätte, LEOPOLD MUSEUM - YouTube](#)

# Designing Women of Der Wiener Werkstatte



Charlotte Billwither, Matilde Flogel, Susi Singer, Marianne Leisching, Maria Likarz

Der Wiener Werkstatte (1927) *Vienna Workshop*, established in 1903 by the graphic designer and painter [Koloman Moser](#), the architect [Josef Hoffmann](#) and the patron [Fritz Waerndorfer](#) [de], was a productive cooperative of artisans in [Vienna, Austria](#). The Werkstätte brought together architects, artists and designers working in ceramics, fashion, silver, furniture and the graphic arts.<sup>[1]</sup> It is regarded as a pioneer of [modern](#) design, and its influence can be seen in later styles such as [Bauhaus](#) and [Art Deco](#). Following [World War I](#), the workshop was beset by financial troubles and material shortages. Attempts to expand the workshop's base were unsuccessful, and ultimately it was forced to close in 1932.

<https://www.mak.at/womenartistsoftheww>

<https://www.youtube.com/watch?v=8rRfo4EVLRM>

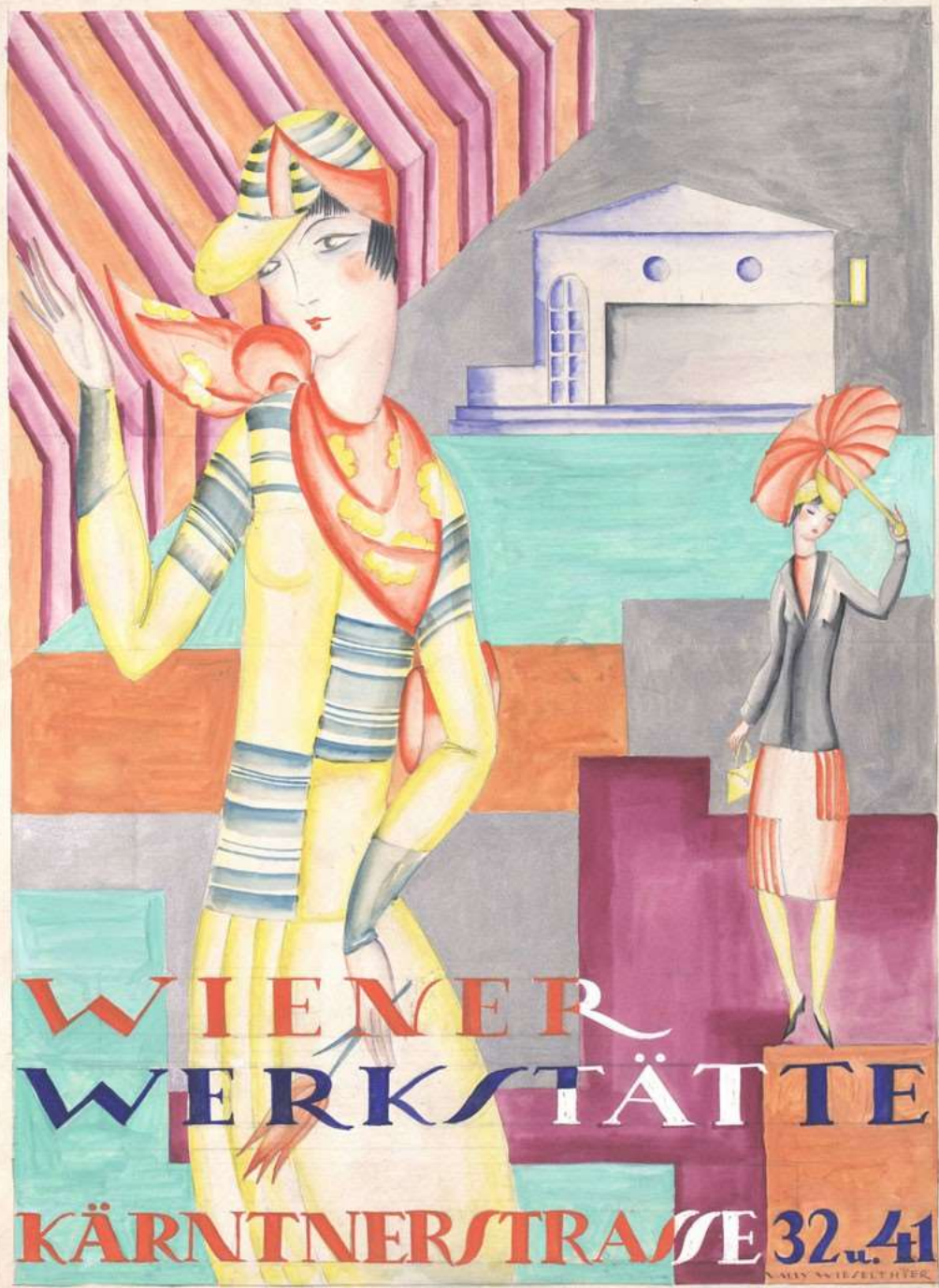
(postcards)

[Why are there so few female artists? – YouTube](#)  
[Fierce Women of Art | The Art Assignment | PBS Digital Studios – YouTube](#)

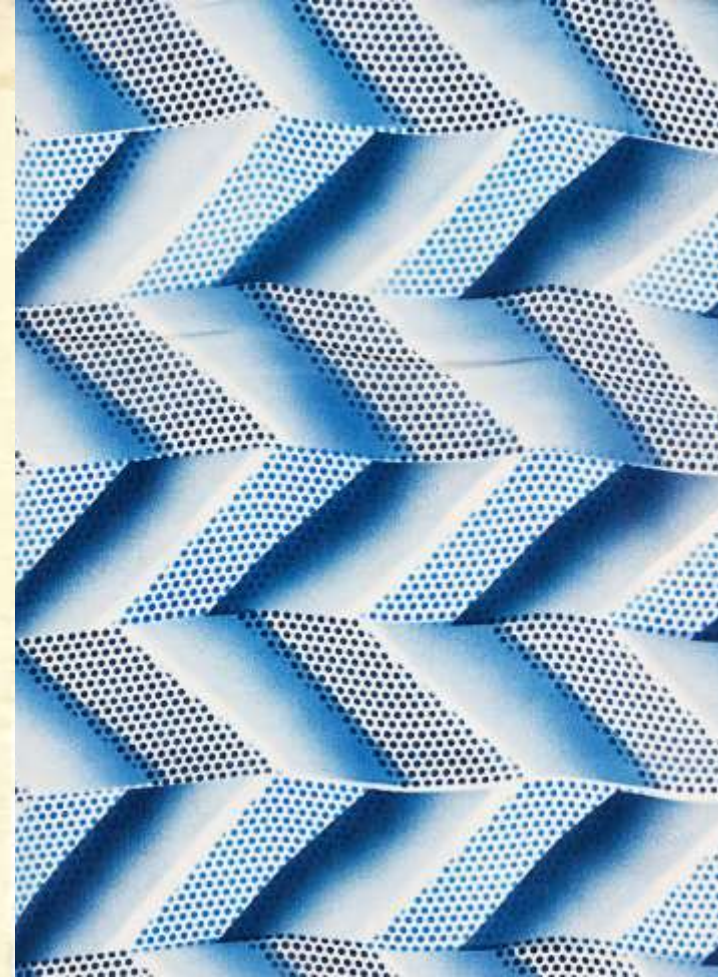
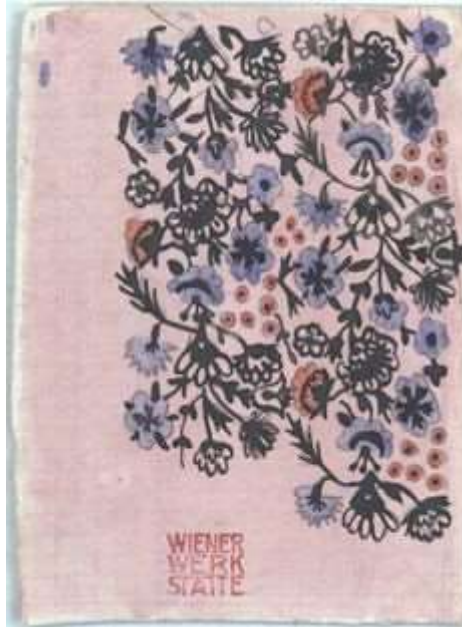












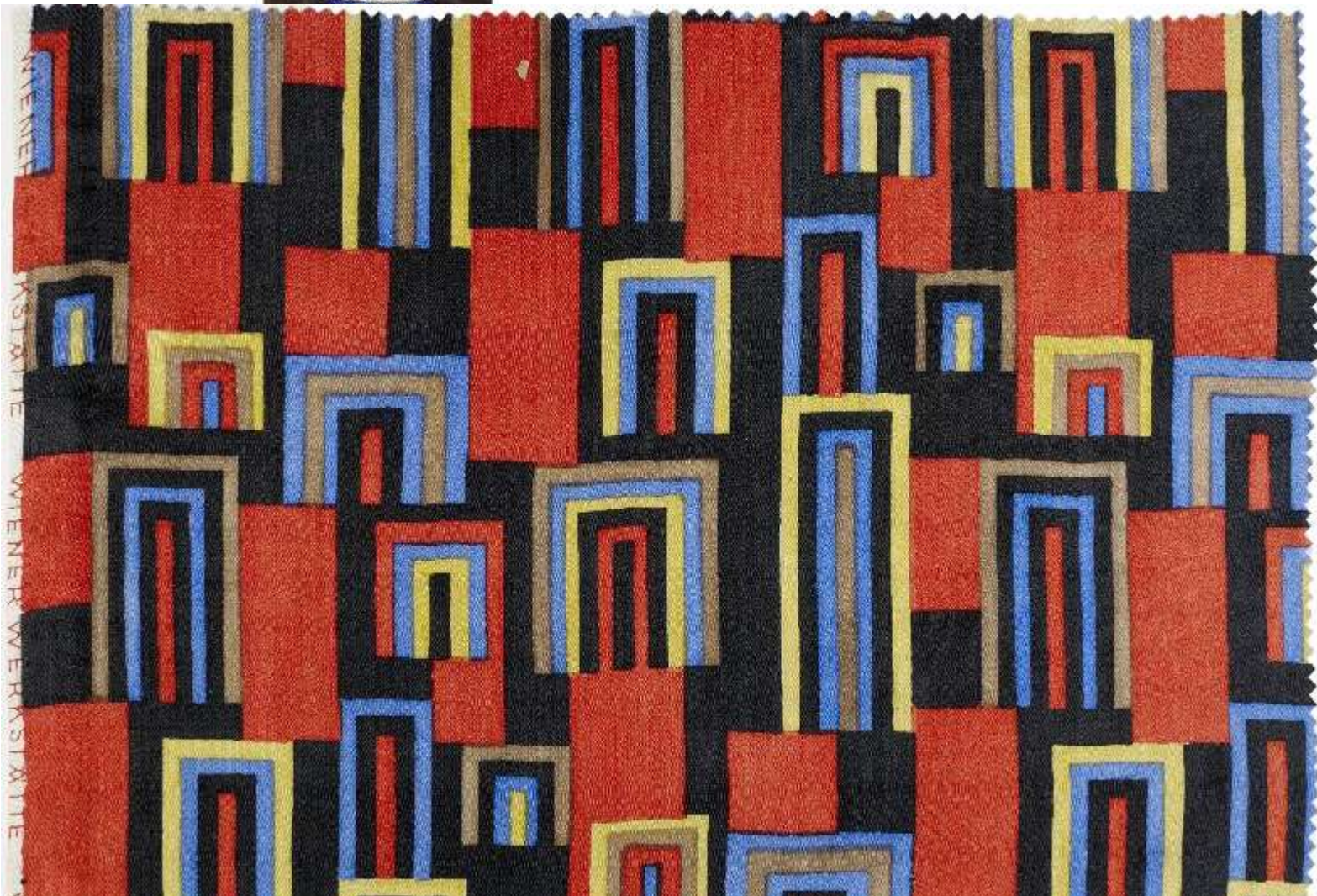
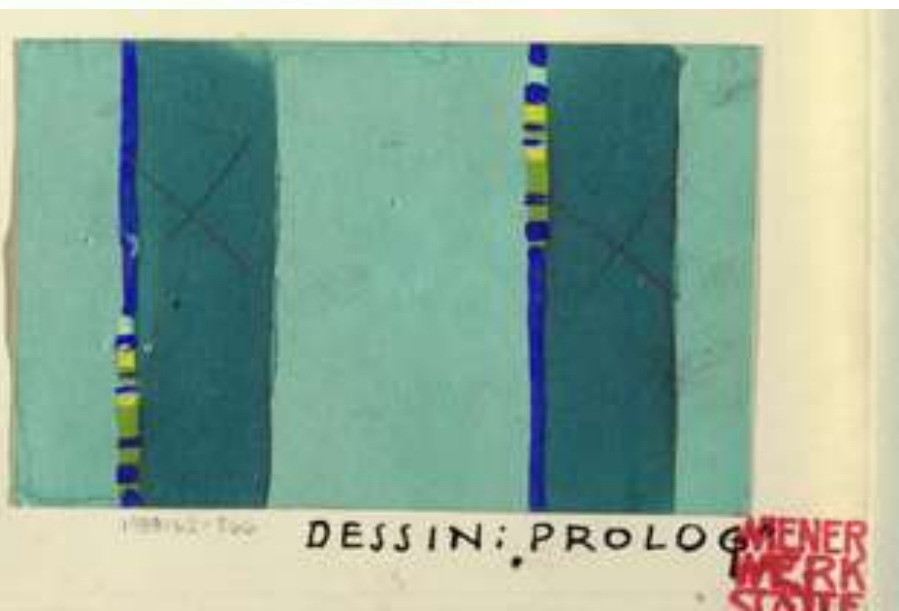
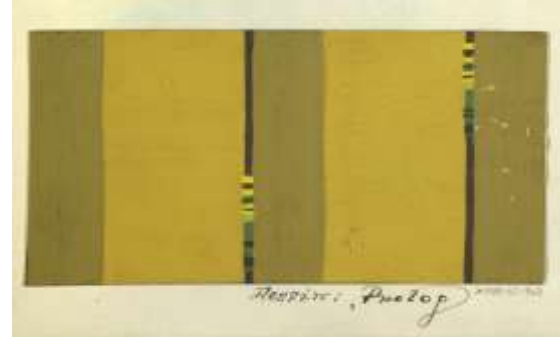
Marianne Leisching (1896-1971)

# Maria Likarz (1893-1971)

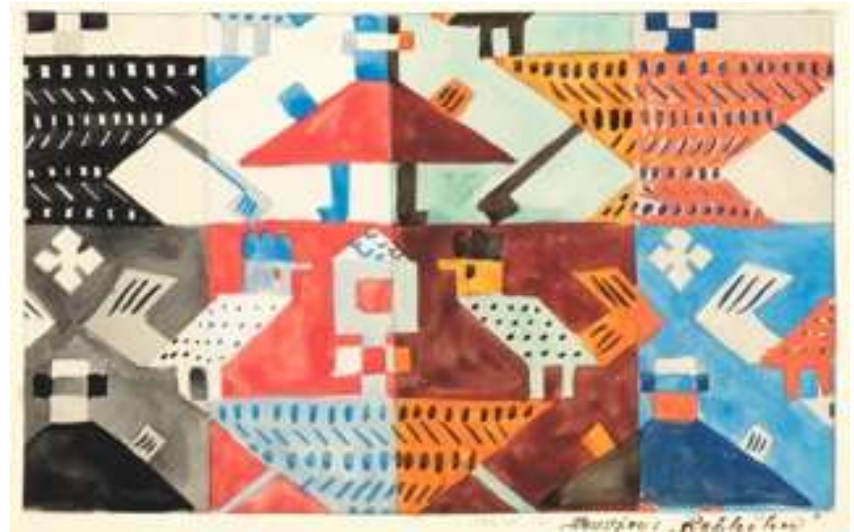
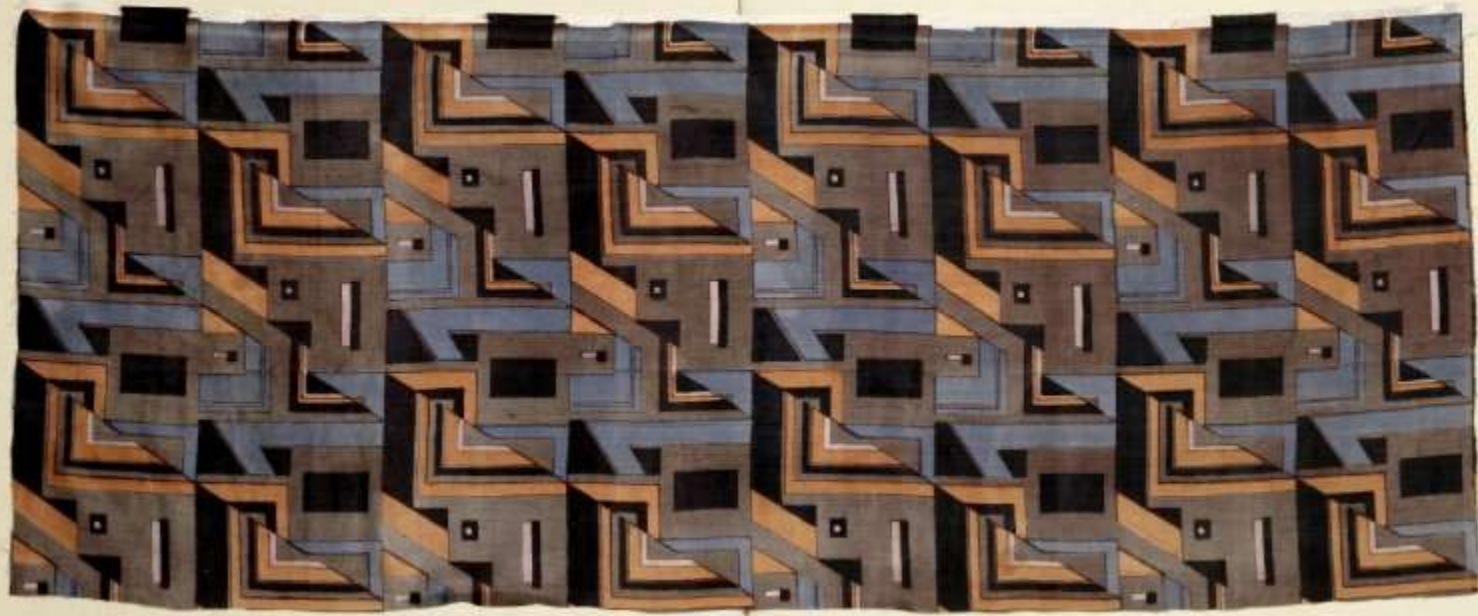
Maria Likarz-Strauss was a very influential designer during her tenure at the Wiener Werkstatte. Extremely prolific, the designer produced nearly 200 designs for the workshop. She is best known for her abstract and geometric patterns. She attended the Applied Arts School between 1911 and 1915. In 1912 she was hired by the Wiener Werkstatte and worked there as a manager until 1932. It is said that her works anticipated the art deco style of the 1920s and 30s.











# Susi Singer (1891-1955)

Susi Singer, also known as Selma Singer-Schinnerl, was an Austrian-American Jewish ceramic artist known for her bright and detailed figurines.

Singer became known for her ceramics when studying at the Wiener Werkstätte in Austria. Forced to flee from Europe during the rise of World War I, Singer relocated to California, where she worked as a teacher and artist until her death in 1955. Today, Singer is known for her modernist and decorative figurines, and for her prominence in bringing Austrian influences into American ceramics.





# Mathilde Flogl (1893-1958)



Mathilde Flögl was an Austrian artist and designer. She worked in several different mediums including textiles, glass, and paint. Flögl was also a member of the Wiener Werkstätte, literally translated to the Vienna Workshops.

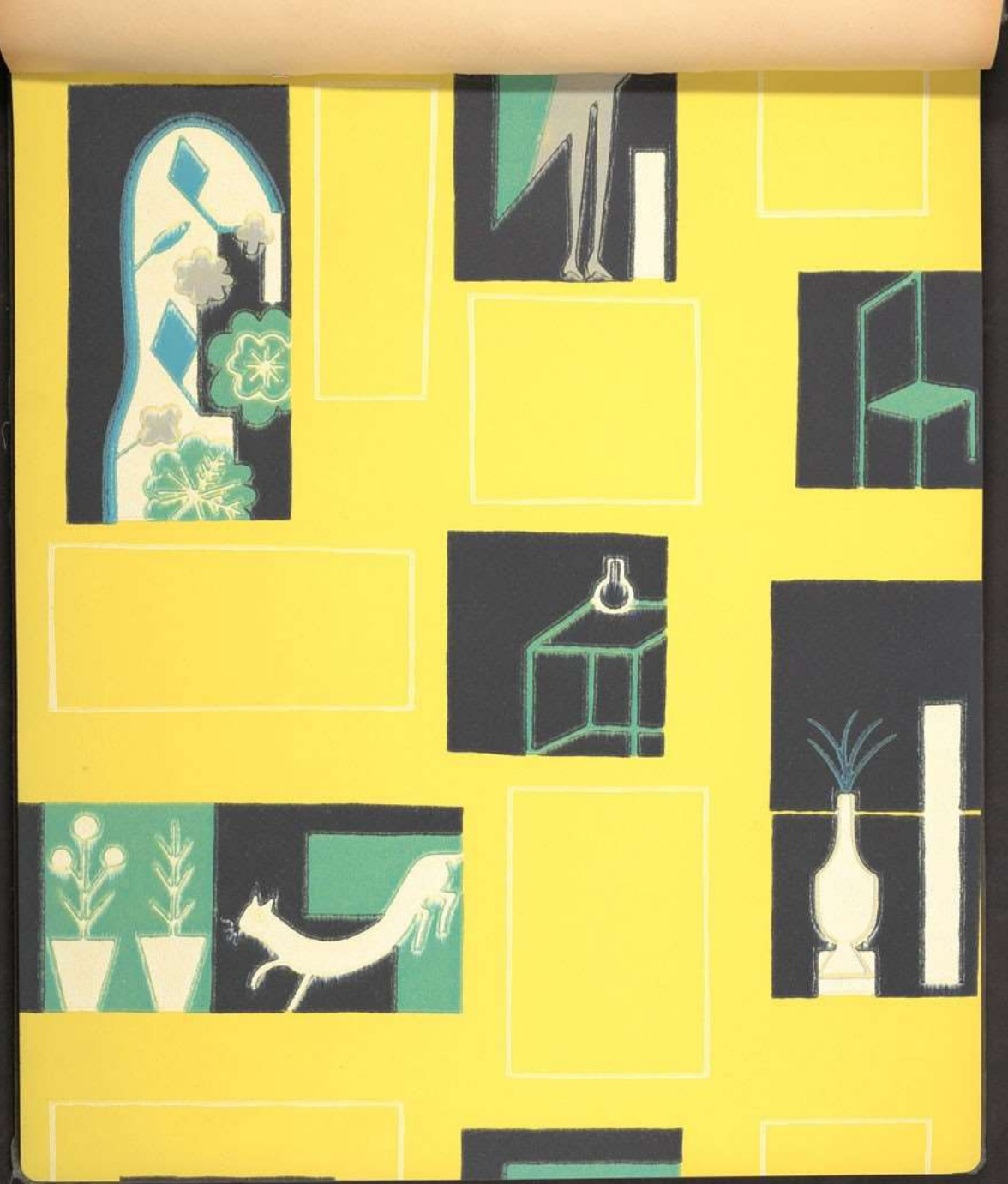
Flögl was very active in this group, she participated in most major exhibitions of the Wiener Werkstätte. Now in the Vienna Museum of applied arts houses more than 1.600 of Flogls work when she was associated with the Wiener Werkstätte. Among them are many independent work and cooperation with other people in the group. Prominent members of the Wiener Werkstätte two of its founders Josef Hoffman and Koloman Moser and Gustav Klimt, among others. Groups 25th anniversary, Flogl amassed, organized, wrote and published, Wiener Werkstätte, 1903-1928: the evolution of modern applied art. The book itself is a work of art, using exquisite materials and finishing in its pages.

Group Finance has always been unstable as a result of using these expensive materials, but in 1929 Wiener Werkstätte disbanded due to bankruptcy with the collapse of the stock market in the same year. In 1931 Flogl started her own Studio, which she operated for four years. Flogl was also a member of the Vienna Frauenkunst Vienna womens art, a group of women artists working in Vienna.

Flogl's work is currently in museums worldwide, including the Smithsonian Institute in Washington, D.C., the Kyoto costume Institute in Kyoto, and the Museum of applied arts in Vienna, among others.



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GEMEINES WIRKLICHE ÜBRIG BLEIBT. MARIA LIKARZ: HAND PRINTED SILK "IRELAND". GOETHE: THE  
HIGHEST PROBLEM IN ART IS TO GIVE THE ILLUSION OF A HIGHER REALITY THROUGH A SEMBLANCE.  
BUT IT WOULD BE A VAIN EFFORT TO VERIFY THE SEMBLANCE TO SUCH AN EXTENT THAT IN  
THE END ONLY THE ORDINARY REALITY REMAINS. M. LIKARZ: SOIE IMPRIMÉE A LA MAIN «IRLAND».

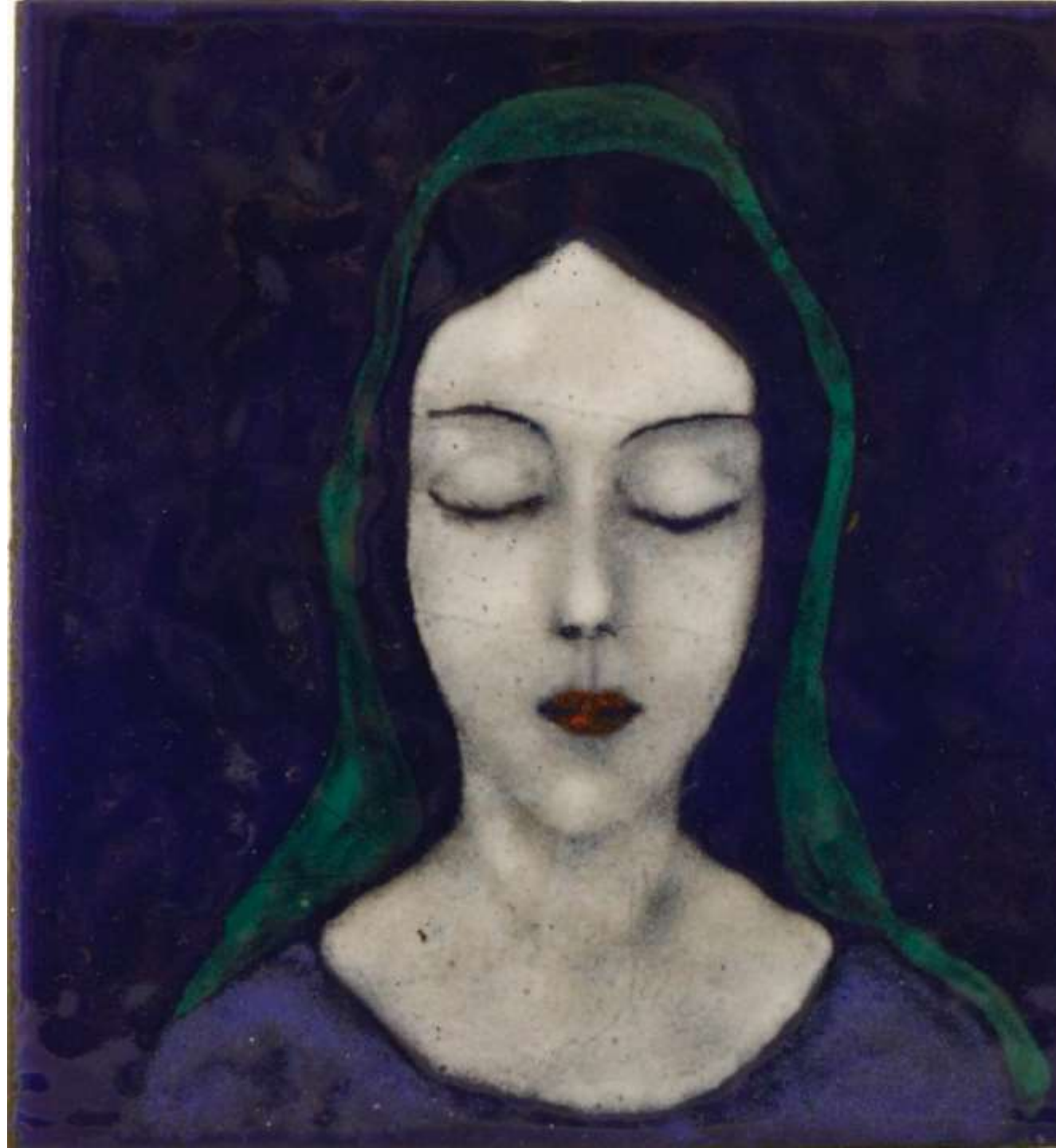


MARIA LIKARZ: HANDBEDRUCKTE SEIDE »IRLAND«, GOETHE: DIE HOCHSTE AUFGABE EINER JEDEN  
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Wiener Werkstätte  
Drinking Glasses, c. 1915-25



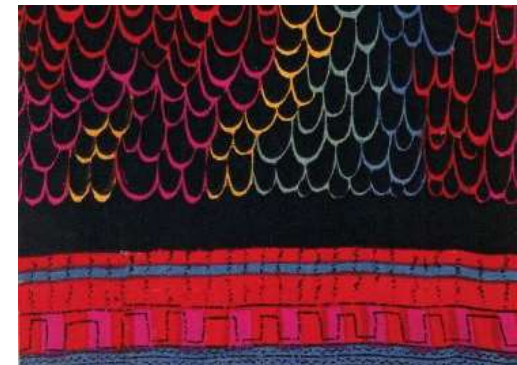




# Felice Rix (1893-1967)

Felice "Lizzie" Rix-Ueno was an Austrian textile, wallpaper, and craft designer. She lived in Japan, and became an influential figure in the Japanese modern art scene.

Felice Rix-Ueno studied at the Vienna Kunstgewerbeschule (School of Applied Art) from 1913–17 under Josef Hoffmann, Oskar Strnad, Adele von Stark, and Rosalia Rothansl. She designed across various media for the Wiener Werkstätte including textiles, ceramics, glass, wood, beadwork, and fashion accessories. Rix-Ueno contributed to numerous exhibitions during her time working for the firm, including the Vienna Modeausstellung (Fashion Exhibition) of 1915, Vienna Kunstschau (Art Show) of 1920, the Paris International Exposition of Modern Decorative and Industrial Arts of 1925, the Hague exhibition of 1927–1928, and Das Leben einer Dame (The Life of a Woman) exhibition of 1916. She was a member of the Austrian Werkbund and Wiener Frauenkunst. After several visits to Japan, Rix-Ueno settled in Kyoto permanently with her husband, the Japanese modern architect Isaburō Ueno, a founding member of the International Architecture Society of Japan. Rix-Ueno was a professor at the Kyoto Municipal School of Art from 1949–63. She died in Kyoto in 1967.

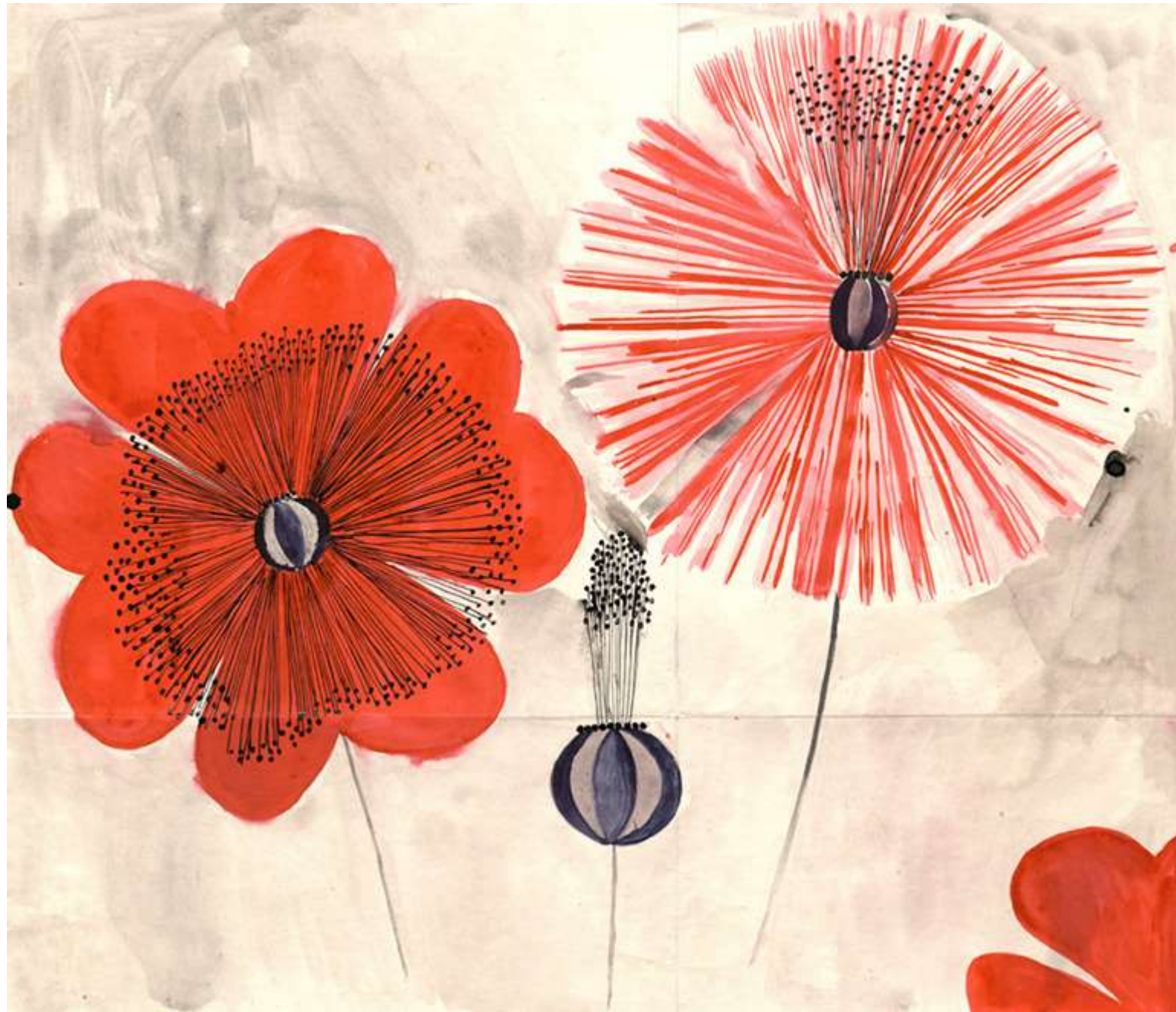








FELICE RIX-UENO  
*Designs from the Vienna Workshop*





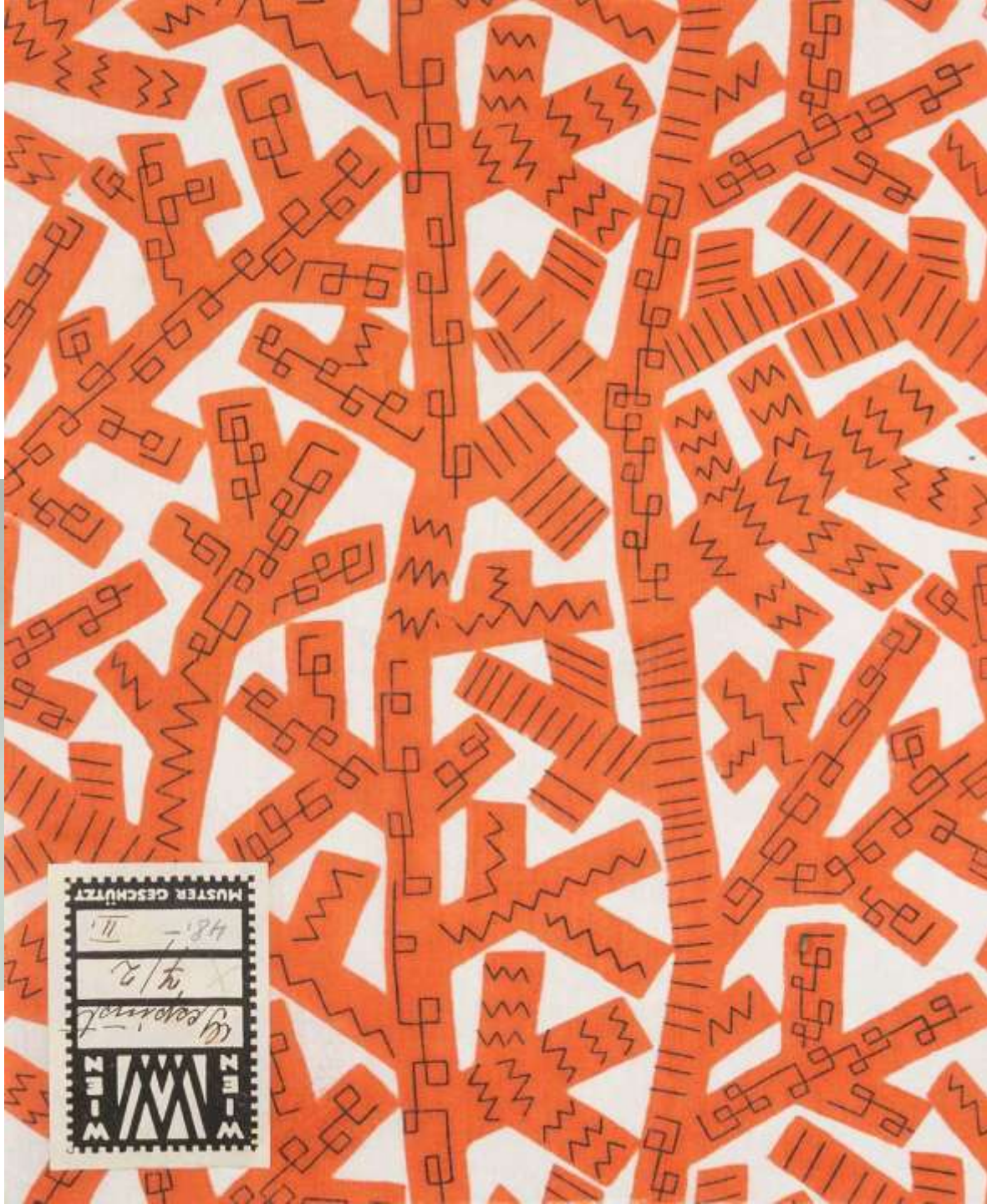


*Design: 'Fouiblowen'*

WIENER  
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# Forgotten Women Artists of Vienna 1900-1938

**Today, hardly anyone knows who they were, even though they made a part of art history: artists such as Elena Luksch-Makowsky, Helene Funke, and Erika Giovanna Klien contributed significantly to Viennese Modernism and artistic trends that manifested after the First World War. To commemorate these artists, their art, and their emancipatory achievements, a long overdue retrospective has now been staged in the Lower Belvedere (Belvedere Palace Museum in Vienna)**

At the beginning of the twentieth century, women, step by step, claimed their place in the art world of Viennese Modernism. Artists such as Teresa Feodorowna Ries, Elena Luksch-Makowsky, Emilie Mediz-Pelikan, and Helene Funke managed to build careers that are remarkable even by today's standards. In a time marked by strictly binary gender stereotypes, they fought against great resistance. Still barred from entering the Academy of Fine Arts, and with scarce opportunity to exhibit their work, only a very few could afford expensive private lessons. Nevertheless, some succeeded in participating in exhibitions organized by the Künstlerhaus, the Secession, and the Hagenbund. They were, however, denied any regular membership to these associations. As a result, women joined together very early on to form their own associations, such as the Austrian Association of Women Artists (Vereinigung bildender Künstlerinnen Österreichs, or VBKO), which can be seen as the first strong feminist sign within their overall story. Purchases by the Staatsgalerie clearly demonstrated that unions such as this were successful.

- <https://www.belvedere.at/en/city-women-0>



# Vienna Moderna (Sesssession)

Vienna was an intellectual powerhouse in the early 20th Century and two male artists are considered the giants of Viennese modernism: Gustav Klimt and Egon Schiele. But Vienna's Belvedere Museum is now showcasing the long-neglected contribution of women artists in that period. City of Women displays works by about 60 female artists, covering the years 1900-1938. Some works had been hidden away in attics and storerooms gathering dust. The City of Women exhibition runs at the Belvedere Museum in Vienna from January 25th to May 19, 2019. For more information visit: <https://CommunityofLights.com>

# Teresa Feodorowna Ries (1874-1950)

**Teresa Feodorovna Ries** was a Russian-born Austrian sculptor and painter. Teresa Ries was born in Russia to a Jewish family. She attended the [Moscow School of Painting, Sculpture and Architecture](#). She was expelled for showing disrespect toward a professor in one of her classes. She moved to Vienna at the age of 21, where her first exhibition at the [Vienna Künstlerhaus](#) included *Witch*, a sculpture of a nude woman clipping her toenails.<sup>[4]</sup> This piece caught the attention of Kaiser [Franz Joseph I](#),<sup>1</sup> and she soon became highly celebrated throughout Vienna.<sup>1</sup> The exhibition was also attended by [Gustav Klimt](#), an active member of the [Vienna Secession](#) movement, who asked her to exhibit with them. She sought out [Edmund Hellmer](#) as a mentor; at first he refused, saying that "it was pointless to teach women since they married anyway" Hellmer eventually relented and helped her to exhibit her work and to gain commissions.

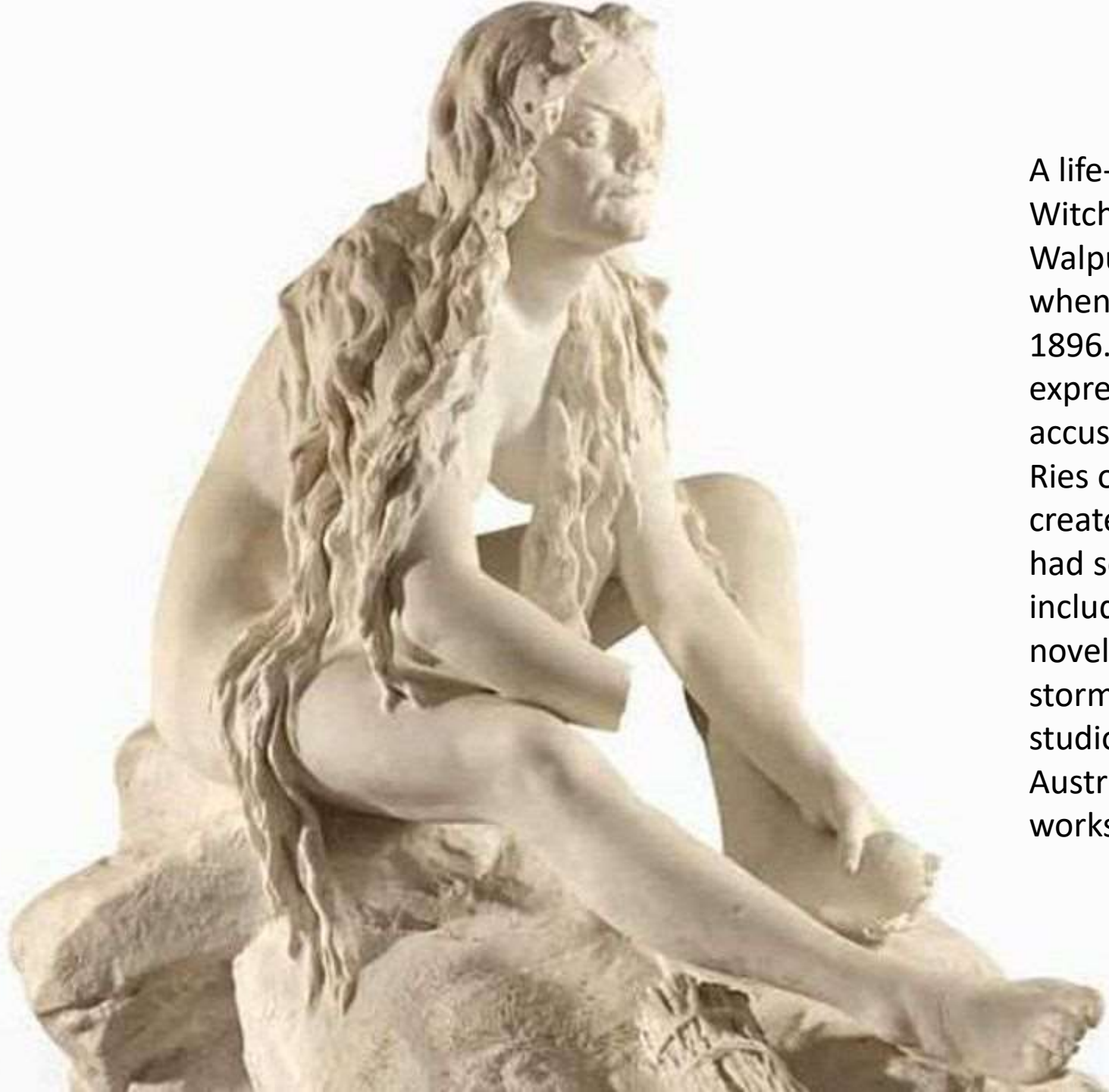
In 1900 Ries exhibited at the Paris [World's Fair](#) and the 1911 World's Fair in [Turin](#) on the invitation of both Russia and Austria. [Prince Aloys of Liechtenstein](#) offered her the use of a suite of rooms beside his own picture gallery as a studio.<sup>[3]</sup>

Working in stone, marble, plaster, and bronze, Ries produced both private and public works during her career. Some of her well-known nude sculptures are *Sleepwaker* (pre-1894), *Lucifer* (c. 1897), and *Death* (1898). She produced sculptures and [busts](#) for public spaces; her *Bust of Jaromir Mundy* (1897) is mounted on the outside of the Vienna Fireman's Association building. She is perhaps best known for photographing and creating a bust of [Mark Twain](#) during the time he resided in Vienna.

<https://www.youtube.com/watch?v=Z41sSfySc0I&t=165s>







A life-size marble sculpture called Witch Doing Her Toilette on Walpurgis Night caused a sensation when first exhibited in Vienna in 1896. Some critics saw the witch's expression as too lustful, and accused artist Teresa Feodorowna Ries of using a noble stone to create a vulgar grimace. But Ries had some prominent admirers, including the great Viennese novelist Stefan Zweig. In 1938 Nazi stormtroopers ransacked Ries's studio and in 1942 she fled from Austria, but had to leave all her works in Switzerland.

# Greta Freist (1904-1993)

**Greta Freist** is one of the most important female Austrian artists from the 20th century with a very large artistic variety. Already as a young artist she convinced the public with the high quality of her works and took part in many exhibitions of the artist's association Hagenbund.

Greta Freist was born in Weikersdorf in Lower Austria. She studied at the Academy of Fine Arts in Vienna at the class of Rudolf Bacher and Rudolf Jettmar. During her apprenticeship she met Gottfried Goebel, who became her life-in lover and artist colleague. Together with the writer Heimito von Doderer they lived in a studio in the Hartäckerstraße (Hartäckerstreet) in Vienna. This place was a meeting point for other artists and writers like Elias Canetti and Otto Basil. Before the Second World War her works were shown in the exhibitions of the artist's association Hagenbund. In 1936 she emigrated to Paris, where she was able to exhibit in the Salon d'Automne and the Salon Indépendants. In 1949 Freist started to make abstract paintings, but later on she came back to figurative art. Together with Gottfried Goebel she founded the French section of the artist's association "Art Club" in Paris. After the Second World War she exhibited some works in the Salon of the Realités Nouvelles in 1954 and 1955. In 1961 the cultural office of Vienna dedicated an exhibition to Greta Freist and as a member of the artist's association "Der Kreis" (the circle) she showed her paintings also in the exhibitions. In 1991 the Museum of Lower Austria organized a big solo exhibition of Greta Freist.

Greta Freist died in 1993 in Paris.





























# Tina Blau (1845-1916)

Tina Blau, born in 1845, was the first female art star in the Austrian capital. Then, women could paint still-lives and landscapes, but painting nudes or political work was taboo. She dared to break these restrictions and publicly question whether women could create art of their own and not merely imitate men. Financially supported by her father, she painted works like *Spring in the Prater* (1885), a sweeping scene of leisure in one of Vienna's largest parks. Her work wasn't always well-received, but decades later, critic Adalbert Seligmann cited *Spring in the Prater* as an early example of "Atmospheric Impressionism," an Austrian branch of the movement.

















# Elza Kövesházi Kalmár (1876-1956)

Kövesházi-Kalmár was born on 1 January 1876 in [Vienna, Austria](#).<sup>[1]</sup> She studied in Vienna and Munich.<sup>[2]</sup> She was a member of the *Künstlerinnen group*, the *Hagenbund* and the Hungarian artists' association *Kéve*.<sup>[3]</sup>

Among her awards she was the recipient of a silver medal at the 1926 [World's Fair in Philadelphia](#) and a silver and bronze at the 1937 [Paris World's Fair](#).<sup>[1]</sup> Despite this recognition, she was unable to support herself as an artist and she turned to creating orthopedic shoes for a living.<sup>[3]</sup>

Kövesházi-Kalmár died on 3 September 1956 in [Budapest](#).

Elza Kövesházi Kalmár's tiny sculptures depict barefoot female dancers in ways that were revolutionary a century ago.

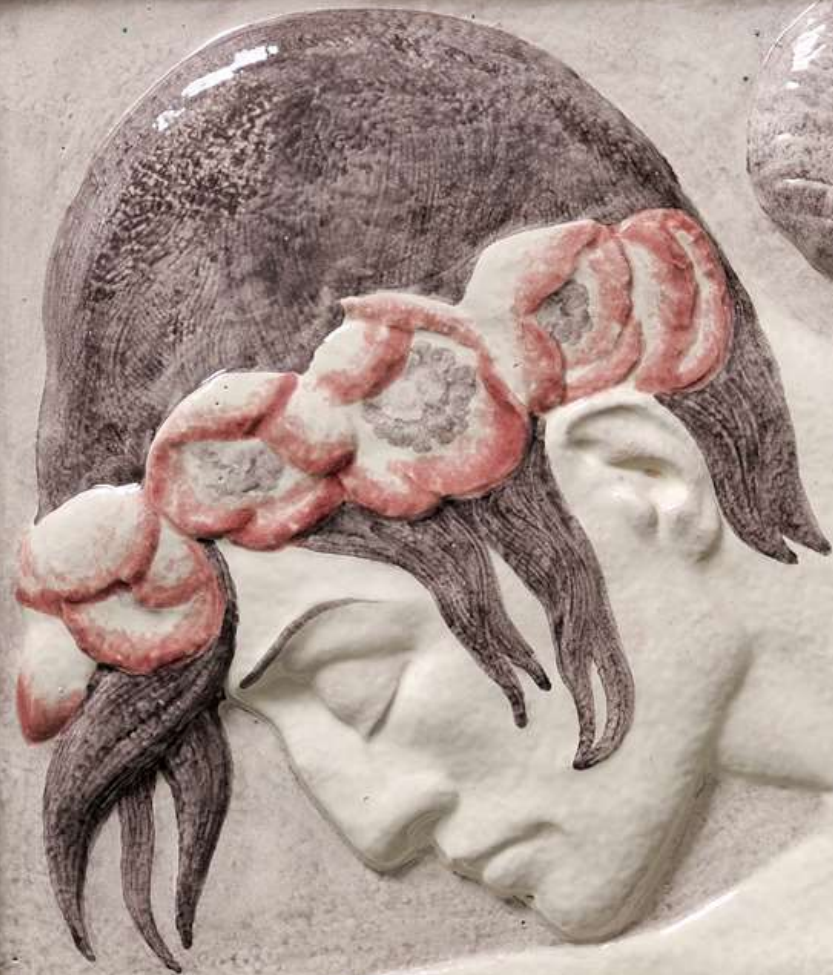












ΘΑΝΑΤΟΣ







Magyar Iparművészeti Galéria  
<http://www.aranycsillag.hu/>





# Helene Funke (1869-1957)

Helene Funke, from eastern Germany, spent her early career in France, where she became interested in Impressionism and Fauvism.

Some of her paintings were exhibited in France alongside works by Matisse, Braque and Vlaminck. From 1911 until her death in 1957 she lived in Vienna. She enjoyed artistic success until the Nazi annexation of Austria in 1938. She lived as a recluse during the war. Funke's reputation was not properly restored until an exhibition in Linz showcased her work in 2007.

<https://www.youtube.com/watch?v=M3WRUKou-sg>

















# Broncia Koller-Pinell (1863-1934)

**Broncia Koller-Pinell** was an Austrian [Expressionist](#) painter who specialized in portraits and [still-lives](#).

She was born as **Bronisława Pineles** to a Jewish family in what is now Poland. Her father, [Saul Pineles](#) [pl], was a designer of military fortifications.<sup>[1]</sup> In 1870, they moved to Vienna to start a manufacturing business (where they changed the family name to "Pinell") and she took private art lessons with [Alois Delug](#).<sup>[2]</sup> In 1885, she had her first public exhibition. For the next five years, she studied in Munich at the "Damenakademie" of the Munich Artists' Association in the studios of [Ludwig von Herterich](#).<sup>[1]</sup> This was followed by exhibitions at the [Vienna Künstlerhaus](#), in Munich and in Leipzig.<sup>[2]</sup> Koller-Pinell [exhibited](#) her work at [The Woman's Building](#) at the 1893 [World's Columbian Exposition](#) in Chicago, Illinois.<sup>[3]</sup>



<https://www.youtube.com/watch?v=U49KvXAM-IY>

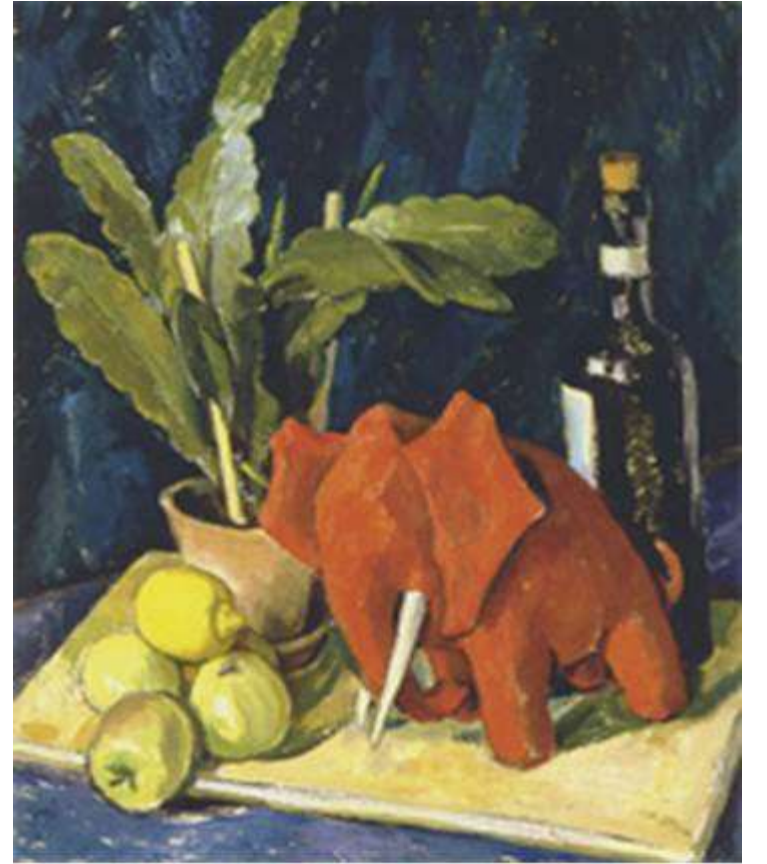


B. Koller  
1903













# Elena Luksch-Makowsky (1878-1967)



**Elena Luksch-Makowsky** was a Russian [painter](#) and [sculptor](#).

Makowsky was born in St. Petersburg, and was the daughter of [Konstantin Makovsky](#) and niece of [Vladimir Makovsky](#), both court painters for the czars of Russia affiliated with the group of Russian artists known as [Peredvizhniki](#) ("Wanderers"). In 1889, Elena and her siblings embarked on a tour of Europe with their mother, Julia Makowsky, which included trips to [Venice](#), [Florence](#), [Nice](#) and other places, and to which Luksch-Makowsky would later credit her ability with languages and fluency in English, French, and German.<sup>[1]</sup> Although Makowsky's childhood included training for her assumed future as wife, mother and homemaker, her father acknowledged and encouraged her artistic talents.

Between 1894 and 1896, Makowsky studied with [Ilya Repin](#) at the [St. Petersburg Academy](#), where she won a scholarship to study with [Anton Azbe](#) in [Munich](#).<sup>[2]</sup> From Munich, Makowsky had a studio in [Dutenhofen](#) northeast of Dachau, where she met her future husband, the Viennese sculptor Richard Luksch, in 1900.<sup>[1]</sup> She accepted Luksch's proposal with the promise that should be able to return to Russia at any time, and would continue to work as an independent artist.<sup>[1]</sup>

Their son, Peter Luksch, was born in 1901.<sup>[1]</sup> Luksch-Makowsky moved to Vienna shortly after her marriage, and regularly exhibited with the [Vienna Secessionists](#) until they split in 1905.<sup>[1]</sup> She was the only woman artist with a monogram within the group, but was not granted voting rights.<sup>[1][3]</sup> In 1902, Lucsch-Makowsky was featured prominently in the 14th Vienna Secession exhibition, also known as the Beethoven exhibition. In 1903, she contributed color woodcuts to a special issue of [Ver Sacrum](#).<sup>[2]</sup> During her time in Vienna she also worked for the [Wiener Werkstätte](#) and designed three reliefs for the main façade of the [Burgtheater](#), as well as two of her most prominent works, [Adolescentia](#) and [Ver Sacrum](#).<sup>[4]</sup> In 1907, the Lukschs moved to Hamburg after Richard Luksch was made a professor at the School of Arts and Crafts. it was there that Luksch-Makowsky began work on her sculpture, *Frauenschicksal* (Woman's Fate), which art historians have suggested foreshadows her struggle as a single parent. Indeed, when she and Luksch divorced in 1921 she was left to support her three sons on her own.<sup>[1]</sup>

Her ability to support her family was an issue throughout the rest of her life, although she did accept commissions under the *Reichskammer der Bildenden Künste* (Reich Chamber of Fine Arts). Following the [Second World War](#), her artistic work was primarily focused on religious iconography and decoration for the [Russian Orthodox](#) congregation in Hamburg.

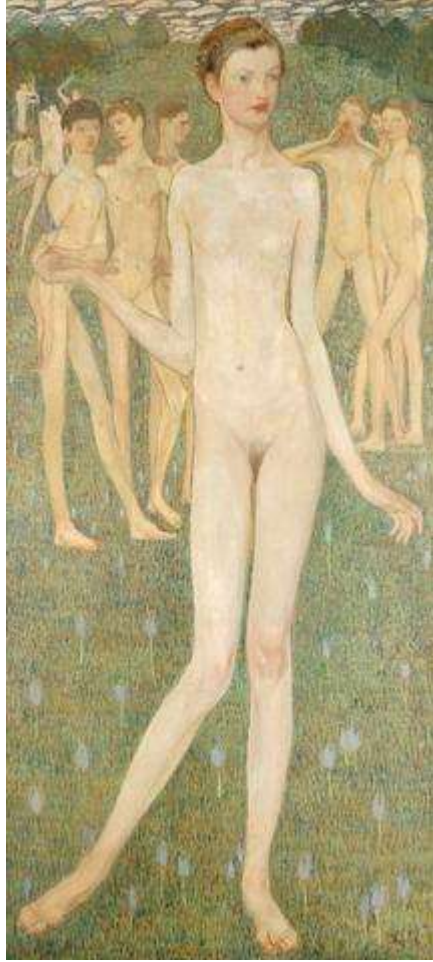
<https://www.youtube.com/watch?v=KAqxev04L9M>





Elena Luksch-Makowsky's self-portrait with her little boy - called Ver Sacrum - looks a picture of innocence. But the 1902 work was controversial. The working mother's pose recalls the Madonna and Child theme of countless classical artists. Here the artist wears her painter's overalls - yet women at that time were expected to concentrate on raising their children.







# Friedl Dicker (1898-1944)

**Frederika "Friedl" Dicker-Brandeis** (30 July 1898 Vienna – 9 October 1944 Auschwitz-Birkenau), was an Austrian artist and educator murdered by the [Nazis](#) in the [Auschwitz-Birkenau extermination camp](#).

**Frederika Dicker** was born in Vienna on 30 July 1898. She married Pavel Brandeis in 1936 and used the hyphenated surname after that. Dicker-Brandeis was a student of [Johannes Itten](#) at his private school in [Vienna](#), and later followed Itten to study and teach at the [Weimar Bauhaus](#). She was involved in the textile design, printmaking, bookbinding, and typography workshops there from 1919-1923. After leaving the Bauhaus, she worked as an artist and textile designer in [Berlin](#), [Prague](#), and [Hronov](#). Dicker-Brandeis wrote to a friend in 1940.

<https://www.youtube.com/watch?v=LCku8Vfi6VY> (awesome—hard to watch)

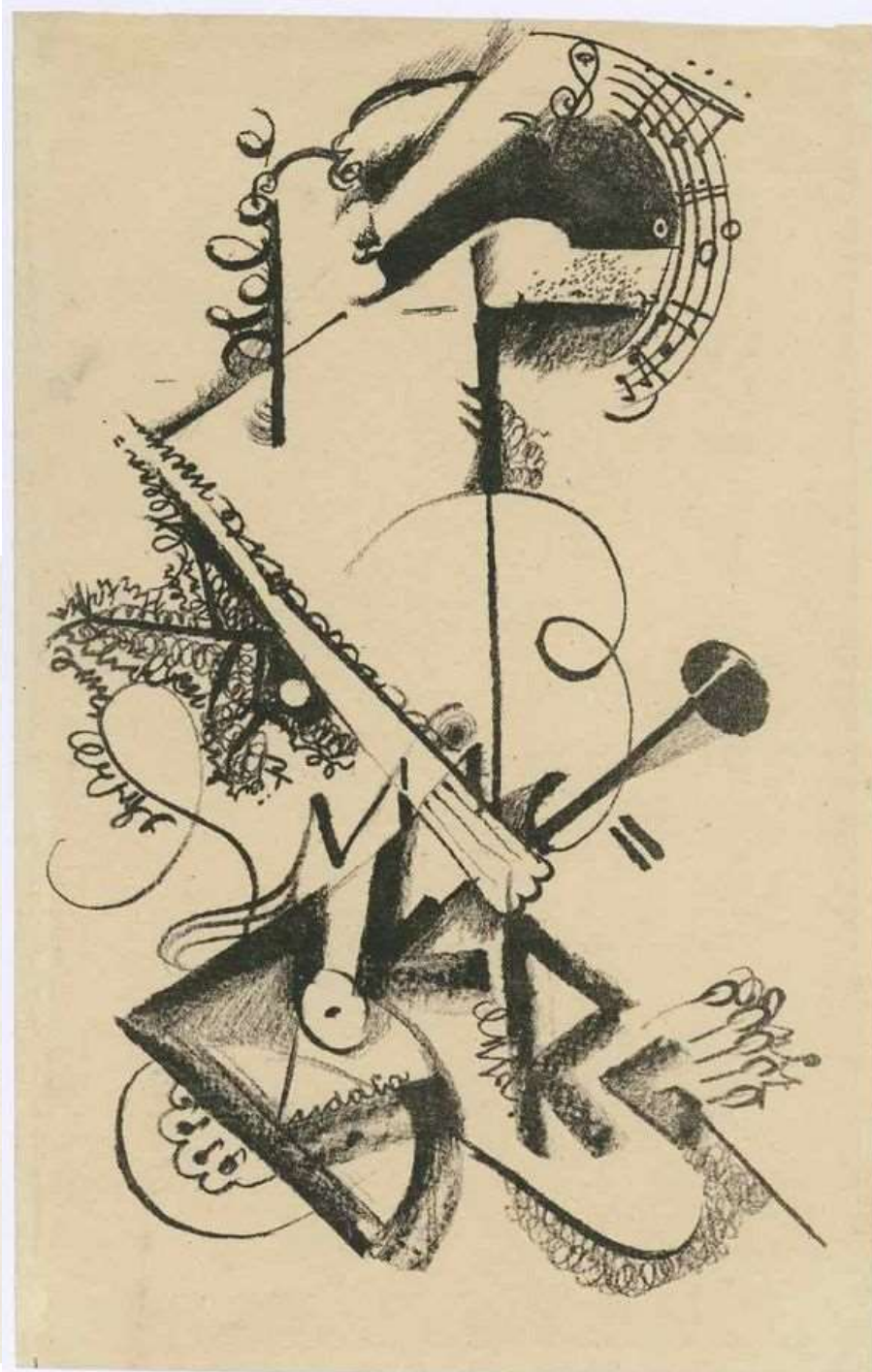




Friedl Dicker was a left-wing Jewish artist who expressed her horror at Nazi abuses in several works, notably in *Interrogation I* and *II*, painted in the 1930s. She was interrogated and during World War Two died in the Holocaust. The Nazis deported her to Theresienstadt concentration camp in 1942, where she managed to give art classes to Jewish children. But later she was murdered in Auschwitz, along with more than a million other Jews.

Friedl Dicker was one of the first students of the [Bauhaus in Weimar](#). When the school was inaugurated in 1919, Friedl Dicker, like other students, followed Johannes Itten.<sup>(1)</sup> There she studied until 1923. In 1921 she was the only one to receive a scholarship because the Council of Teachers decided that Dicker would be one of the 12 students who would be exempt from paying the academic fees during the semester, remembering the economic difficulties of the moment.





# Fanny Harlfinger-Zakucka (1873-1954)

Painting from 1903 to 1943 and, according to Fellmer, a “red thread running through this exhibition,” Koller-Pinell studied art abroad (like many of her contemporaries, who were schooled in Paris or Munich). Her work’s everyday subject matter and techniques moved from Expressionism to New Objectivity. She debuted at 25 in the Vienna International Art Exhibition in 1888 and later showed at the World’s Fair in Chicago. She was also part of the social circle around Klimt and knew Sigmund Freud and other important *fin de siècle* figures.

Decades later, she was described as a “housewife who paints,” but Fellmer stresses that Koller’s oeuvre is a document of its time, and she continued to experiment—and influence other painters, like Egon Schiele—well into her 60s.

Fanny Harlfinger-Zakucka, who painted street scenes and portraits in bold, saturated colors, was an organizer who in 1926 broke from the fragmenting Association of Woman Artists and co-founded Wiener Frauenkunst, a collective that explored how art could intersect with everyday life. These women mounted thematic exhibitions, a new format at the time, and produced catalogues with theoretical essays. Harlfinger-Zakucka’s graphic work survived, but only one oil painting was known until, during the research for this show, her grandson found 40 paintings in his basement.

<https://www.youtube.com/watch?v=SfZjL-KU3U4>









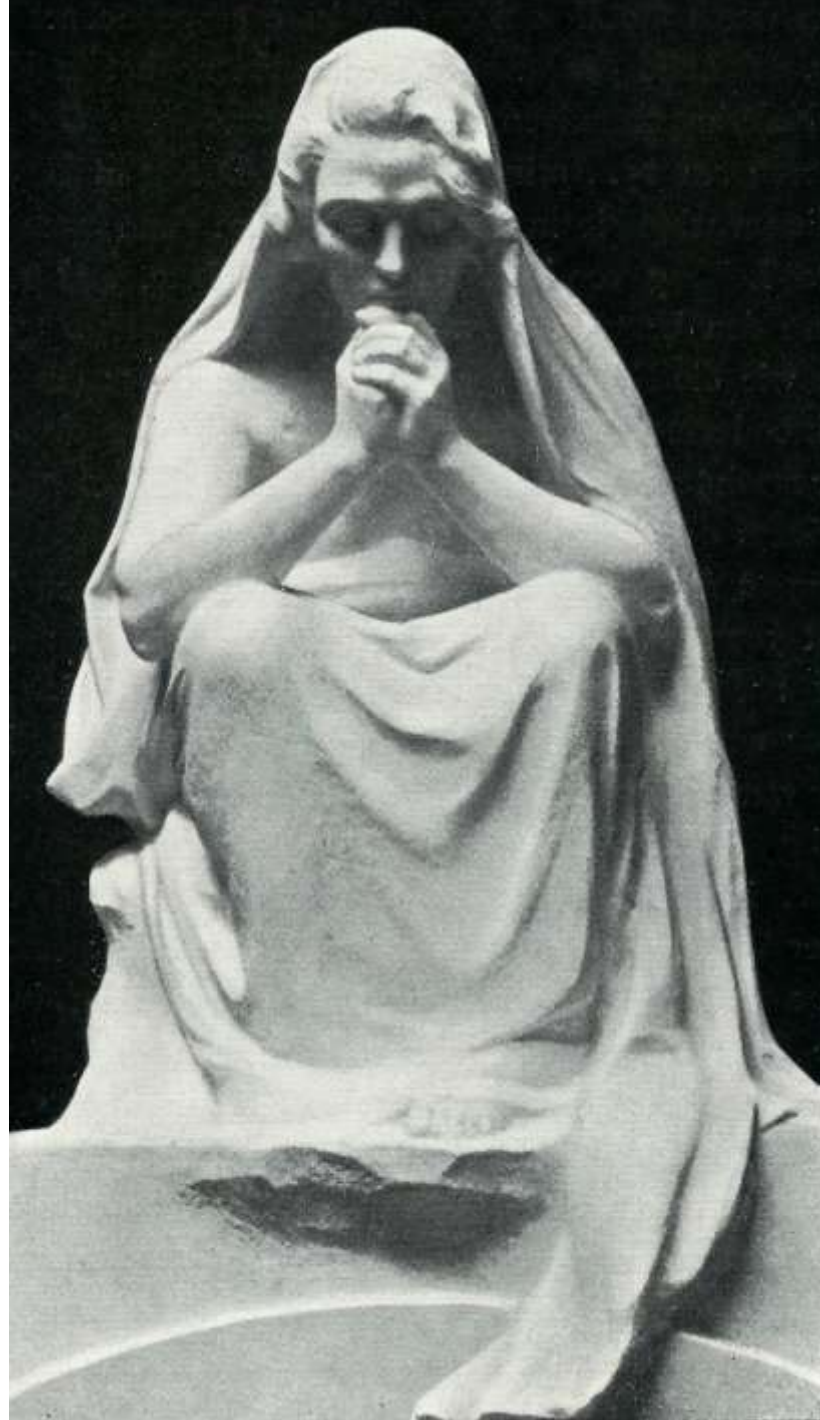




# Ilse Twardowski-Conrat (1880-1942)

Ilse Twardowski-Conrat was another Jewish artist persecuted by the Nazis in Vienna. The sculptor destroyed her biggest works and committed suicide in 1942, after she was ordered to report to the Jewish community with her possessions. Her works were exhibited at major shows before the Nazi period. They include a bust of Empress Elisabeth of Austria (1837-1898). She spent her youth in intellectual circles and knew the composers Johannes Brahms and Gustav Mahler personally.









# Emilie Mediz-Pelikan (1861-1908)

Emilie Mediz-Pelikan was an Austrian landscape painter. Many of her works show some Symbolist influence.

Emilie Mediz-Pelikan painted Blooming Chestnut Trees in 1900. She was admired for her use of intense colors and detailed brushwork. Her main theme was the power of nature, and her work often featured mountains and Mediterranean scenes. Her husband Karl Mediz was also a painter.

<https://www.youtube.com/watch?v=ugUD-phouB8>





















# Stephanie Hollenstein (1886-1944)

Stephanie Hollenstein was one of the only artists in this exhibition to grow up poor. A farmer's daughter, her self-taught work won her a scholarship to study art in Munich. Later, back in Austria, she disguised herself as a man to fight on the front in World War I. When her identity was revealed, she remained on the front working for the Austro-Hungarian War Press Office; her landscapes, marked with heavy brushstrokes, were inspired by this time and her rural upbringing. She joined the Nazi party early, was openly lesbian, and wildly successful until she died in 1944.

Stephanie Hollenstein was an Austrian Expressionist landscape and still-life painter. Although a member of the Nazi Party, she tried to defend fellow-artists against charges of degeneracy, though usually without success.















# Xenia Hausner

**Xenia Hausner** (born 1951 in [Vienna](#)) is an Austrian painter and stage designer.

Hausner was born into a family of artists. Her father was the Austrian painter [Rudolf Hausner](#).

From 1972 to 1976, she studied stage design at the Academy of Arts in Vienna and at the [Royal Academy of Dramatic Art](#) in London. From 1977 to 1992, she designed sets for theatre, opera and film at the [Burgtheater](#) in Vienna, Salzburg Festival, Royal Opera House Covent Garden in London, Théâtre Royal de la Monnaie in Brussels etc.<sup>[2]</sup>, as well as a stage design for a new production of Richard Strauss's opera "Der Rosenkavalier" in 2020 staged by André Heller at the Staatsoper Unter den Linden, Berlin. Since 1992, Hausner has been working exclusively as a painter.<sup>[3]</sup> Her works have been shown at numerous galleries, art fairs and museums. She lives and works in Berlin and Vienna.

<https://www.youtube.com/watch?v=BI79nGAYDM0> (glass in English)

<https://www.youtube.com/watch?v=TGuzAtz7fFg> (stage design--subtitles)

<https://www.youtube.com/watch?v=j-N-RyKR3OY> (in german)

<https://www.youtube.com/watch?v=2NebGza08fc> (no words)



























XENIA  
HAUSNER







# Maria Lessing







# Saskia Te Nicklin

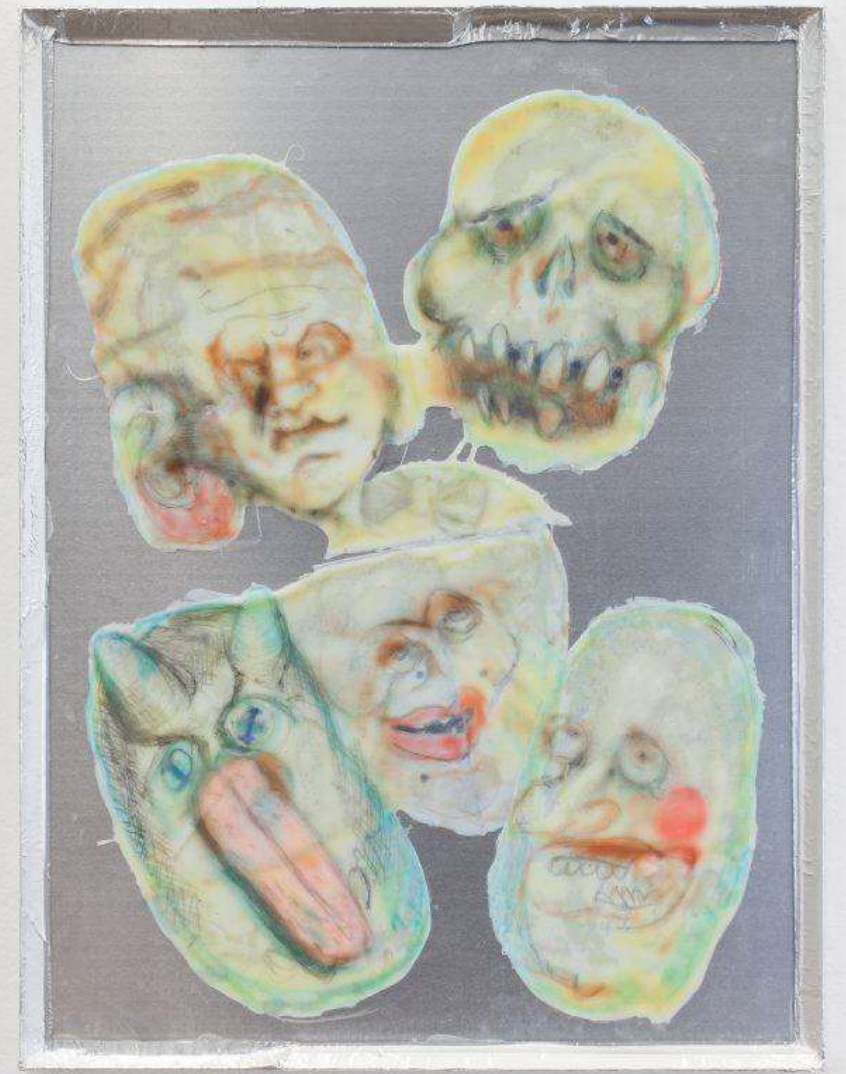
**Saskia Te Nicklin** (\*1979 in Copenhagen, lives and works in Vienna, Austria)

Saskia Te Nicklin studied by Professor Tumi Magnusson and received her MFA from the Royal Academy of Fine Arts, Copenhagen in 2010. She also studied at the Academy of Fine Arts in Vienna by Amelie von Wulffen.

She is currently Martin Guttman's assistant at the Academy of Fine Arts in Vienna.

Danish artist Saskia Te Nicklin won the prize for best emergent booth at the fair this year, with her inventive Vienna-based gallery Vin Vin. Her paintings, installed against a metal wall installation, played with art historical themes such as still lifes. Her refreshingly scrawled pieces touch on nature, the digital and the real.









# Assignment Suggestions...

- Design and make artist postcards—trade them
- Pick an artist in from this class and create an artwork inspired by them
- Design a clothing pattern or wallpaper in the style of the Werner Workstatte
- Design a chair