

## EMILIE FLÖGE IN CONTEMPORARY PHOTOGRAPHS

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**Abstract:** *Emilie Flöge was unquestionably Vienna's most modern fashion designer. In 1904, together with her sisters Pauline and Helene, Emilie opened the fashion salon "Schwestern Flöge" at Mariahilfer Strasse 1b. In this so-called "Casa Piccola", which had been designed in the Jugendstil by the architect Josef Hoffmann, she presented designer clothing in the style of the Wiener Werkstätte. Emilie was undoubtedly the most emancipated and self-assured of the three Flöge sisters. She acted as her own demonstration model for the designs the salon created itself, as is attested to by numerous photographs. Emilie was since 1891 the life companion of Gustav Klimt and she was without a doubt his "Lebensmensch", a companion with whom Klimt enjoyed a close, life-long friendship. Klimt and Flöge made many joint projects: Klimt drew some garments for the Flöge salon in the rational dress rational dress style – a style promoted by the feminist movement, and he arranged photographs with Emilie Flöge as a model.*

**Keywords:** snapshot photography; pictorial scenarios; model and fashion designer; studio photography.

Assuming Emilie Flöge were living today in our globally networked media society, her extravagant biography with the star artist Gustav Klimt and as a career woman in the fashion business would undeniably have made her the darling of the gossip columns and perhaps even a hyped-up star in the social communication media. There's no question that from the social, political and cultural point of view and also with respect to media history, circumstances in fin-de-siècle Vienna were quite different, but this link across epochal boundaries underlines one issue: the question of the conflict area between the polarities of private and public life. Emilie Flöge left behind her a biographical panopticon of artistic, written and pictorial sources (photographs) that attest throughout her life to the borderline between private and public awareness. This essay focuses on the contemporary photographs of Emilie Flöge: on the souvenir photos taken in her personal environment (snapshots) and those designed for publication, thus that had an official character<sup>1</sup>. Like visual detective work, it will trace questions regarding their original context and the various photographic idioms, giving us a multifaceted pictorial spectrum of this fascinating personality that simultaneously tells a private and a public story of a person.

What is striking in Emilie Flöge's photographs, whether taken in the private or public context, is the permanent 'nearness' to Gustav Klimt, both as motif and with respect to pictorial composition. Numerous souvenir photos have been preserved of the annual summer vacations in the Salzkammergut. (Fig. 1) Playing an important role here was the private family ambience of an easy-going holiday society, for which the Attersee was an ideal location. Many snapshots, especially in the Villa Oleander or in Litzlberg, revolve around the theme of fashion and have the character of 'improvised' pictorial choreographies, and Klimt was one of the party. The photographs of Emilie Flöge in various 'Reformkleider' ('reform dresses'), once again documentary in character, were all joint projects – including the only color photographs with the two protagonists (1913) and the staged photographs by Heinrich Böhrer (1909). In a photo series for the magazine *Deutsche Kunst und Dekoration* in 1907 the Attersee backdrop was an important element for the media-oriented – thus public – image of Emilie Flöge both as a model and simultaneously as an avant-gardist fashion designer. Gustav Klimt directed the photography; he is named in the magazine with his signum 'GK'.

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<sup>1</sup> This updated essay appeared in the publication "Gustav Klimt – Emilie Flöge. Reforming Fashion inspriing Art", Sandra Tretter, Peter Weinhäupl (eds.), Edition Klimt, vol.3, Vienna 2016, pp. 43–56.



Fig. 1. Emilie Flöge and Gustav Klimt in a row boat in front of the Villa Paulick on the Attersee in Seewalchen/ Upper Austria, photographed by Emma Bacher, 1909, gelatin silver print, private collection.

Relating to Emilie Flöge's photographic interests, Klimt acted the protean role of initiator, mentor and set designer, also that of photographer. Klimt was familiar with photography in the most versatile ways:<sup>2</sup> he had used this medium as a compositional aid already in young years (the painting of the Burgtheater ceiling in 1886) and deployed creative photographic components for his later landscapes (zoom effect from telephoto lens and telescope). As a leading member of the Vienna Secession (until the secession of the 'Klimt Group' in 1905), he was in close contact with the photographic reform movement of Pictorialism and its exponents (Hugo Henneberg) and closely followed their international publishing activities and exhibition participations in Vienna (XIII Exhibition in the Vienna Secession 1902, etc.).<sup>3</sup> Klimt exploited the affinity to these new photographic trends less for pictorial concepts for his art than for staging his professional public image as a painterpersonality, originating in the most innovative portrait studios of the age (Madame d'Ora, Dora Kallmus), Anton Josef Trčka (Antios), Friedrich Viktor Spitzer and Moriz Nähr. Emilie Flöge behaved in an almost contrary way to Klimt's photographic self-scenarios; she frequented the atelier-studio 'd'Ora', then regarded as moderately modern, for an appropriate, professional (photographic) interpretation of her current fashion collection. She had consulted the studio several times since 1909, probably on Gustav Klimt's recommendation, who had been a client at the studio already the previous year for an extensive portrait series.

### Snapshot photography – Emilie Flöge in private

The tranquil and impressive Attersee landscape was the backdrop for the private shots showing Emilie at family parties and during the (everyday) routine (boat trips, hiking in the vicinity etc.) in relaxed-exuberant holiday mood – mostly together with her Gustav. Private photography<sup>4</sup> grew to be very much en vogue around the turn of the century and was not difficult to manage technically. Most of all, photography

<sup>2</sup> For a comprehensive analysis of Gustav Klimt in portrayal photos see: Uwe Schögl: *Klimt in zeitgenössischen Fotografien*, in: Tobias G. Natter, Franz Smola, Peter Weinhäupl (eds.): *Klimt persönlich. Bilder – Briefe – Einblicke*. exh. cat. Leopold Museum, Vienna 2012, pp. 84–97.

<sup>3</sup> Hugo Henneberg was one of the three exponents (with Heinrich Kühn und Hans Watzek) in the artists' association for art photography 'Wiener Kleeblatt' founded in 1897, also called 'Wiener Trifolium'; he gave Gustav Klimt the commission in 1901/02 for a portrait painting of his wife.

<sup>4</sup> Since there are no unique conceptual definitions for the genre of private photography designations are used such as 'souvenir, family or private photography'.

was ‘the thing to do’ in haute-bourgeoisie and aristocratic circles, often involving membership in one of the diverse amateur photography associations and clubs. Snapshot photography<sup>5</sup> no sooner emerged around 1880 than it got its nickname, from the noise of the shutter release. The snapshot photographers were practical people, worked without any artistic pretensions and cared little about conventions of technical standards (correct exposure settings, focus, aperture setting etc.) or perfection of motif and visual composition. What makes a snapshot photograph distinctive is that it picks out a random moment in time within an event, usually of a movement, and captures it as a snapshot. Part of the procedure involved the subject taking a pose shortly before the ‘click’ of the shutter release. The photograph-chronicler observed the actions from within, participated in the event, and was not seldom in a familiar relationship with the subjects. The inventors of snapshot photography are mostly unknown, since the (fast) capture of images and motifs was regarded as more important than naming the snapshot photographer.



Fig. 2. Gustav Klimt in his painter's smock and Emilie Flöge in a batwing dress in the garden of the Villa Oleander on the Attersee, 1908, gelatin silver print, private collection.

The photographs of Emilie Flöge taken during the summer vacations on the Attersee should be seen in this context. The holidays took place every year in the summer months of July till mid-September from 1900 to 1916, but there are photos as well of short-term stays in spring or autumn.<sup>6</sup> We would simply call them holiday photos today. They show Emily on various occasions in the circle of her friends and in activities undertaken with Gustav Klimt. Most of these joint appearances took place when staying in the Villa Paulick and the Villa Oleander in Kammerl, (Fig. 2) taken over from 1908 on as new holiday residence. The time in Kammerl must have been very happy for Emilie and Gustav; they are shown in numerous outdoor photos, in the villa garden or during their activities together.<sup>7</sup> (Fig. 3) The couple often went rowing from the east shore

<sup>5</sup> For the origins and development of snapshot photography see the key work: TimmStarl: *Knipser. Die Bildgeschichte der privaten Fotografie in Deutschland und Österreich von 1880 bis 1980*, Munich/Berlin 1995.

<sup>6</sup> Sandra Tretter, Peter Weinhäupl (eds.): *Gustav Klimt. Summer Sojourns on the Attersee 1900–1916*, Edition Klimt, vol. 2, Vienna 2015, p. 60. A short trip to Attersee at Easter is documented in a photograph of Klimt and Gertrude Flöge on the boat jetty of Villa Paulick.

<sup>7</sup> Agnes Husslein-Arco, Alfred Weidinger (eds.): *Gustav Klimt & Emilie Flöge. Fotografien*, Vienna, 2012, p. 158. The concept for the painting *The Kiss*, finished in 1908, evolved at the same time in that summer.

(Kammer) of the lake to relatives in the neighboring Villa Paulick, or to Litzlberg, or they went on the 'country parties' so beloved of Klimt, hikes to the nearby excursion destinations on the Gahberg or Haferlberg. All these photographic holiday stories were collected like a domestic pictorial cosmos for the family album, accessible as memories for later times.



Fig. 3. Emilie and Pauline Flöge, Gustav Klimt, Hermann Flöge (concealed) and Helene Flöge in Paul Bacher's motor boat 'Nameless' on the Attersee, 1905, gelatin silver print, private collection.



Fig. 4. Gustav Klimt and the Flöge sisters at the opening of the Kunstschau, photographed by Emma Bacher, 1st June 1908, Austrian National Library/Vienna.

Emilie's relative Emma Bacher (nee Paulick) was also hooked by the snapshooting mania. She took the majority of the Attersee photos of this time. And snapshooting was also permitted on official occasions in accordance with the social canon of the haute bourgeoisie: equipped with a small camera, Emma Bacher recorded an important daily event in a series of snapshots in which family members play a major role (Gustav Klimt accompanied by Emilie Flöge): the opening of the Kunstschau on 1st June 1908 on the grounds of what is now the Konzerthaus in Vienna. (Fig. 4) Although her sightlines are not ideal because of the obscured view and the great distance to the opening scenario, she manages to produce both a snapshot as well as an atmospheric portrayal of the eagerly neck-craning crowd of guests.

Private amateur photography increasingly became established as a barometer of an age that was radically changing, both culturally and socially. And because of the scope offered by technology and motif, visual self-portrayal shifted successively towards visual self-presentation in the public arena. It was not by chance that this happened in an age when photography, in the wake of new production processes, could be reproduced cheaply in newspapers and magazines. Photography was born as a mass medium of the 20th century. The media propagation of photography at that time also had consequences in shifting the borderline of photographed private life towards public appearance, which, until its leveling, is a sign of our networked (pictorial) communication today.

### Amateur photography and artistic pictorial scenarios

Within these snapshooting amateur movements a community of photographers<sup>8</sup> with artistic standards and hierarchic distinctions soon accumulated throughout the entire German-speaking region and grouped themselves into well-organized amateur associations. They used the public platforms of specialist exhibitions and photographic magazines to gain exposure for their photographic achievements, presenting them to public opinion and criticism as 'serious, legitimate' artefacts. The borderlines of art and photography became blurred in the artists' idea of themselves, likewise in the diction of pictorial compositions and choice of motif.

Among the Klimt circle of friends was the industrialist and painter Heinrich Böhler; he produced a photo series<sup>9</sup> with Gustav Klimt and Emilie Flöge that can be lauded both for its artistic interpretation as well as for his choosing the technically sophisticated Bromoil process. In 1909 Heinrich Böhler turned up and met the two Attersee holidaymakers Klimt and Flöge in Kammerl, which acted as backdrop for an outdoor photographic scenario.<sup>10</sup> Both protagonists played roles in the photographic scene, Emilie Flöge in a stripe-patterned kaftan-type reform dress and Gustav Klimt in its counterpart, his painter's smock. (Fig. 5)

The whole arrangement makes an ambivalent impression: first of all, as a photo-shooting session for a static costume show arranged by a studio sited outdoors; this corresponded to the convention of fashion photography of the time, so as to put the design models in a flattering light. Yet the scenery, chosen entirely from a private context, keeps to the principles of amateur photography, which simply portrays two people, as individual as they are independent (in the pictorial metaphor of the empty center), carefree in the countryside: an overall pictorial impression intended to evoke the harmony of a fashionable duet (commitment to reform) resonating from a conflict-free man-woman relationship in a (symbolic) imaginary open space. The pictorial scenario skilfully arranged by Böhler of the 'idyll of a fulfilled relationship' in which Klimt and Emilie saw themselves should not belie the fact however, that Klimt's understanding of gender roles – in private or in his attitude to art – is in terms of depth psychology interpreted by many in the literature as contrary to this impression.<sup>11</sup>

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<sup>8</sup> An exemplary vituperative critique against snapshot photographers 'who take photographs without any higher or lower purpose, just to pass the time' in contrast to those whose 'artistic capabilities' belong to 'the most superlative group of amateurs' can be found in the *Deutsche Photographische Zeitung*, 1888 (no. 26, pp. 196–198). Quoted from Timm Starl: *Knipsen. Die Bildgeschichte der privaten Fotografie in Deutschland und Österreich von 1880 bis 1980*, Munich/Berlin 1995, p. 13.

<sup>9</sup> Attribution is based on the designation »H. Böhler« under the photo (Lentos Kunstmuseum, Inv.-No. G 55) to Heinrich Böhler, cousin of Hans Böhler. Agnes Husslein-Arco, Alfred Weidinger (eds.): *Gustav Klimt & Emilie Flöge. Fotografien*, Vienna 2012, p. 157.

<sup>10</sup> See *ibid.* p. 158. Little is known about the original context of this photo series in Bromoil technique. Two photos show Klimt and Emilie Flöge together, one with Emilie solo. The short cast shadows of the protagonists limit the date to the summer months.

<sup>11</sup> Klaus Herding: *Überdruß und Sehnsucht. Zur Rolle der Geschlechter in der Wiener Kunst um 1900*, in: Sabine Schulze (ed.): *Sehnsucht nach Glück*, exh. cat. Schirn Kunsthalle, Frankfurt/Main, 23rd September–3rd October 1995, Ostfildern-Ruit, 1995, pp. 359–366.



Fig. 5. Gustav Klimt in his painter's smock and Emilie Flöge in a reform dress on the Attersee, photographed by Heinrich Böhler, 1909, photogravure, Austrian National Library/Vienna.

Emilie Flöge as the person in a costumed photo presentation of reform dresses inspired many amateur photographers: the fashion designer appeared also as model of her designs in the photos taken over the years on the Attersee summer vacations.

As impressive the complicated pictorial scenarios of Heinrich Böhler are, the unique series of three color photos by the photo pioneer from Linz, Friedrich G. Walker, is also worthy of special interest. The pictures are each conceived as solo portraits and show Emilie Flöge in various reform dresses and Gustav Klimt in his painter's smock in the Villa Paulick garden. They are precisely dated<sup>12</sup> to 13th and 14th September 1913, as is verified by Gustav Klimt's short stay on the Attersee.<sup>13</sup> They are unique documents in the history of photography, showing the two protagonists in the only known color photographs on Lumiere Autochrome plates. The 'Lumiere Autochrome mosaic screen plate process' introduced onto the market by the Lumiere brothers in 1907 was greeted as a sensation by amateur photographers: for the very first time it was possible to photograph the world 'in natural colors' (thus the marketing slogan of the Lumiere brothers). This technical innovation targeted the taste of amateur photographers: at last they were able to document the family and holidays in a color process (unfortunately not cheap).

<sup>12</sup> Agnes Husslein-Arco, Alfred Weidinger (eds.): *Gustav Klimt & Emilie Flöge. Fotografien*, Vienna 2012, p. 190. The date of the photograph is deduced from the date of another photo album in this context. Two black-and-white photos have been preserved in addition to the color photos.

<sup>13</sup> Sandra Tretter, Peter Weinhäupl (eds.): *Gustav Klimt. Summer Sojourns on the Attersee 1900–1916*, Edition Klimt, vol. 2, Vienna 2015, p. 60. Klimt spent the summer vacation of 1913 by Lake Garda and in Bad Gastein and went to Attersee only for a brief period.

The style of portrayal is remarkable: it is conventionally set in the austere documentary style of (drawn) fashion pictures in magazines,<sup>14</sup> which deliberately focused purely on the (latest) fashion collections. (Fig. 6 + Fig. 7) The decision to work outdoors in bright sunshine was a photo-technical requirement of the Autochrome process, which demanded over-proportional brightness.<sup>15</sup> The outcome is a costume documentary set in the countryside.

### The model and her fashion – Emilie Flöge and her public image

A photo series of Emilie Flöge that is remarkable in several ways shows her as a model as well as fashion designer; it was produced in summer 1906 in Litzlberg on the Attersee. In 1907 nine different reform dresses were published in ten photographic reproductions in the influential Darmstadt magazine *Deutsche Kunst und Dekoration*.<sup>16</sup> As can be reconstructed from a Wiener Werkstätte album containing twenty black-and-white prints from Emilie Flöge's estate,<sup>17</sup> another eleven black-and-white prints, each in a format of 11.1 x 8.9 cm<sup>18</sup>, must have been produced during the photo shooting in the garden against a backdrop of the Litzlberg countryside and lakeside. The original corresponding negatives, fifteen in number, have been preserved in this stock of vintage prints.<sup>19</sup>

The feature in *Deutsche Kunst und Dekoration* was a commission of the editor Alexander Koch and must have been associated with the 'grand-ducal appointment of Olbrich in Darmstadt'<sup>20</sup> The magazine editors had already dealt with Viennese Modernism as early as 1904 and for the first time also reported extensively on the Wiener Werkstätte.<sup>21</sup>

A very striking feature placed underneath each of the reproduced fashion photos is Gustav Klimt's monogram "GF". (Fig. 8) Probably Klimt, with his greater renown, wanted to support his partner's reform dress presentation. In addition, the innovation of presenting the costumes not in the studio but, contrary to the pictorial convention of the time, in the lush landscape, in front of house walls or at the lakeside, can be attributed to Klimt's idea. Klimt's photographic authorship is also assured, substantiated by the parallels in pictorial composition seen in the photo series and his painting (of that period). Whether Klimt worked the camera, or whether the shutter release button was activated according to his instructions must remain unanswered.

The decisive factor is that Emilie Flöge is given major exposure for a German-speaking public for the first time as a fashion designer of reform dresses. The photo series can be interpreted as a congenial collective work of the two personalities, who had such a formative influence on the art world of the fin de siècle: Emilie Flöge in the interpretive role as a model, and Gustav Klimt in charge of visual direction and concept.<sup>22</sup> For the visual realization Gustav Klimt drew from the abundant repertoire of photographic portrayal procedures: profile view, frontal and three-quarter view alternate as standardized form of presentation, giving us a vivid impression of the costume designs. What is striking in the choice of the published pictures is the alternation between static forms of presentation and a scene evoking naturalness, showing Emilie in a relaxed pose (at times laughing), or in a moment of movement. (Fig. 9)

<sup>14</sup> *HoheWarte*, vol. 2, no. 5 (1905/06), p. 78.

<sup>15</sup> Calculating the correct exposure setting in Autochrome photography was difficult. This is verified as well by the rather underexposed photos of Emilie Flöge in Chinese Imperial courtly dress. For the topic of Autochrome art photography see: *Heinrich Kühn und die Erfindung der künstlerischen Farbfotografie*, in: South Tyrol Landesmuseum for Culture and Local History – Schloss Tirol (ed.): *Das bedrohte Paradies. Heinrich Kühn fotografiert in Farbe*, exh. cat., South Tyrol Landesmuseum for Culture and Local History – Schloss Tirol, 31st May–30th November 2014, no place ref. 2014, pp. 18–37.

<sup>16</sup> *Deutsche Kunst und Dekoration*, vol. 19, October 1906–March 1907, pp. 65–73; Wolfgang Georg Fischer: *Gustav Klimt und Emilie Flöge. Genie und Talent, Freundschaft und Besessenheit*, Vienna 1987, pp. 96–104.

<sup>17</sup> There are diverging specifications about the number of preserved black-and-white prints. The quantity of prints in the album as being 20 pieces is confirmed in *ibid.* p. 47f; Hans Bisanz: *Emilie Flöge und Gustav Klimt. Doppelporträt in Ideallandschaft*, exh. cat. Historisches Museum der Stadt Wien, Hermesvilla, 30th April 1988–28th February 1989, Vienna 1988, p. 32, cat. no. 4.2.29; *Gustav Klimt Emilie Flöge: Artist & Muse. Property from the Estate of Emilie Flöge, Sotheby's London*, 6th October 1999, Lot 11, pp. 20–23.

<sup>18</sup> *Ibid.* The album is in a private collection and was not accessible to the author.

<sup>19</sup> Wolfgang Georg Fischer: *Gustav Klimt und Emilie Flöge. Genie und Talent, Freundschaft und Besessenheit*, Vienna 1987, p. 95, no details on provenance and specification of the negative material.

<sup>20</sup> *Ibid.*, p. 95.

<sup>21</sup> *Deutsche Kunst und Dekoration*, vol. XV, October 1904–March 1905, quoted from Paul Asenbaum, Wolfgang Kos, Eva-Maria Orosz (eds.): *Glanzstücke. Emilie Flöge und der Schmuck der Wiener Werkstätte*, exh. cat., Wien Museum, Vienna, 13th November 2008–22nd February 2009, Munich 2008, p. 28.

<sup>22</sup> The name 'SchwesternFlöge' is wrongly designated in the publishing credits of the magazine as 'Atelier Pflüge'.



Fig. 6. Emilie Flöge wearing a dragon robe in the garden of the Villa Paulick in Seewalchen on the Attersee, photographed by Friedrich G. Walker, 13./14. 09. 1913, Lumiere autochrome plates, private collection.



Fig. 7. Model in a reform dress from the salon 'SchwesternFlöge' (detail), 1904, reproduced in: HoheWarte, Vienna 1905/06, Austrian National Library/Vienna.





Fig. 8. Emilie Flöge in a 'summer dress' in Litzlberg on the Attersee, photographed by Gustav Klimt, 1906, reproduced in: *Deutsche Kunst und Dekoration*, Darmstadt 1906/07.

All pictures share a compositional constant: Emilie is placed exactly in the center every time as the dominant person. The horizon is set high so that her head reaches very close to the top margin and occasionally overlaps it. Klimt surrounds this strict (vertical) pictorial structure in the person of Emilie Flöge with a decorative planar structure in the form of changing landscapes or a monochrome background (facade wall), if it is advantageous for accentuating the reform dress patterns. (Fig. 10)

Gustav Klimt applied painterly compositional principles in the pictorial concepts of the Litzlberg photo series by transposing painterly visual ideas into the photographic medium in both motif and features of genre. Or to put it another way: the Litzlberg photo shooting is based on an all-embracing crossover concept. (Fig.11a + Fig.11b+ Fig.11c) The literature on Klimt is unanimous in stating that Klimt's paintings of that time deploy genre-overlapping compositional similarities. Soft basic motifs of garden pictures (for instance flower beds) correspond to anthropomorphic forms (sunflowers) and, vice versa, human forms combine with

landscape forms, which, in Klimt's imagery, represent a 'primary form of stability, the formal support'.<sup>23</sup> For his pictorial cosmos, Klimt frequently used unconscious fundamental forms from our collective memory of images, which issue from the artist's hidden thoughts and mental world. It was already in 1901 that Hermann Bahr stated that Klimt 'obviously conceives nature as faces, visions'.<sup>24</sup> The association of Klimt's landscapes with the sensuality of his image of woman is evident. In the context of this holistic way of seeing things, the photo session with Emilie Flöge is an imaginative idea in which the freedom of the natural world is fused with his life's companion and with the photographer into a harmonious life-and-art statement that goes far beyond a fashion show.



Fig. 9. Emilie Flöge in a 'garden dress' on the Attersee, photographed by Gustav Klimt, 1906, reproduced in: *Deutsche Kunst und Dekoration*, Darmstadt 1906/07.

### **Emilie Flöge and studio photography**

Emilie Flöge chose the prestigious portrait studio 'd'Ora' to guarantee an appropriate professional (photographic) interpretation of her fashion designs. At least two photo sessions are datable: a studio session took place in 'February 1909' in the Atelier 'd'Ora' on Wipplingerstrasse 24. The second, dated 5th

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<sup>23</sup> Stephan Koja (ed.): *Gustav Klimt – Landschaften*, exh. cat. Österreichische Galerie Belvedere, Vienna, 23rd October 2002–23rd February 2003, Vienna 2002, p. 68. The major van Gogh retrospective held in 1906 in the Galerie Miethke had a great influence on Gustav Klimt (color scheme, sunflower motif).

<sup>24</sup> Hermann Bahr: *Rede über Klimt*, Vienna 1901, p. 15, cit. *ibid.*, p. 68.

November 1910, was held in the sales rooms of the 'Schwestern Flöge', which Arthur Benda had arranged; he was in charge of the technical, photographic part of the Atelier 'd'Ora'<sup>25</sup>. Dora Kallmus suggested a new studio line that had enjoyed great success much earlier in exhibitions (Kunstsalon Heller, 1909) and in reproductions in quality art magazines (*Erdgeist*, 1909).<sup>26</sup>



Fig. 10. Emilie Flöge in a 'house dress' in Litzberg on the Attersee, photographed by Gustav Klimt, 1906, reproduced in: *Deutsche Kunst und Dekoration*, Darmstadt 1906/07.

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<sup>25</sup> Dates based on the source specifications of the photographic estate of Madame d'Ora in the Austrian National Librara, Vienna.: [www.bildarchiv.at](http://www.bildarchiv.at).

<sup>26</sup> For a first, comprehensive setting of reproduced photographs from the Atelier »d'Ora« see: *Erdgeist. Illustrierte Wochenschrift*, vol. 4., 23. 1.1909, no. 3, pp. 83–86, 95–98, 107–110.

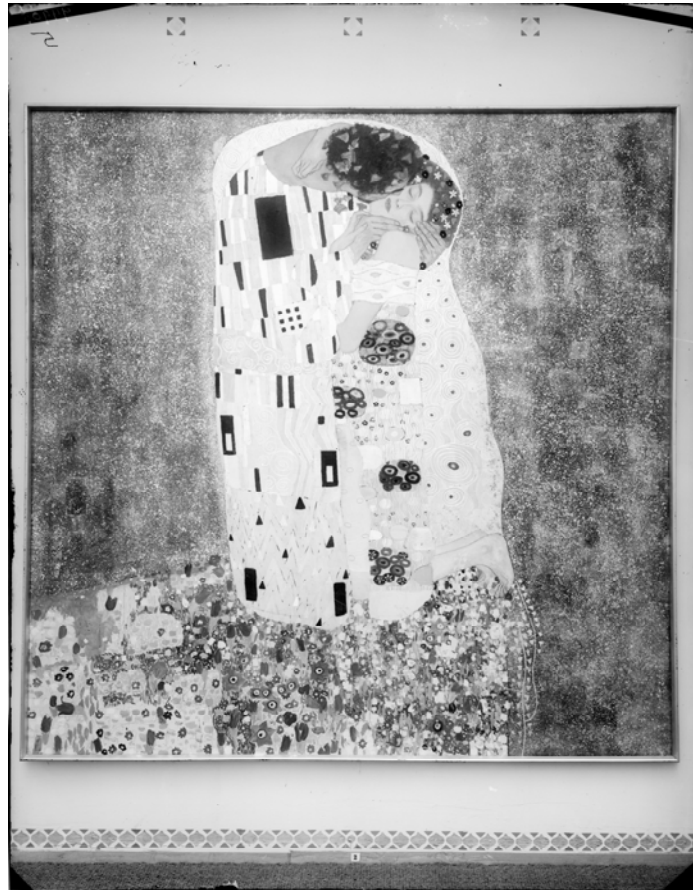


Fig. 11a. Gustav Klimt: The Kiss, 1907/08, oil on canvas, photographed by Moriz Nähr, negative, Austrian National Library/Vienna.

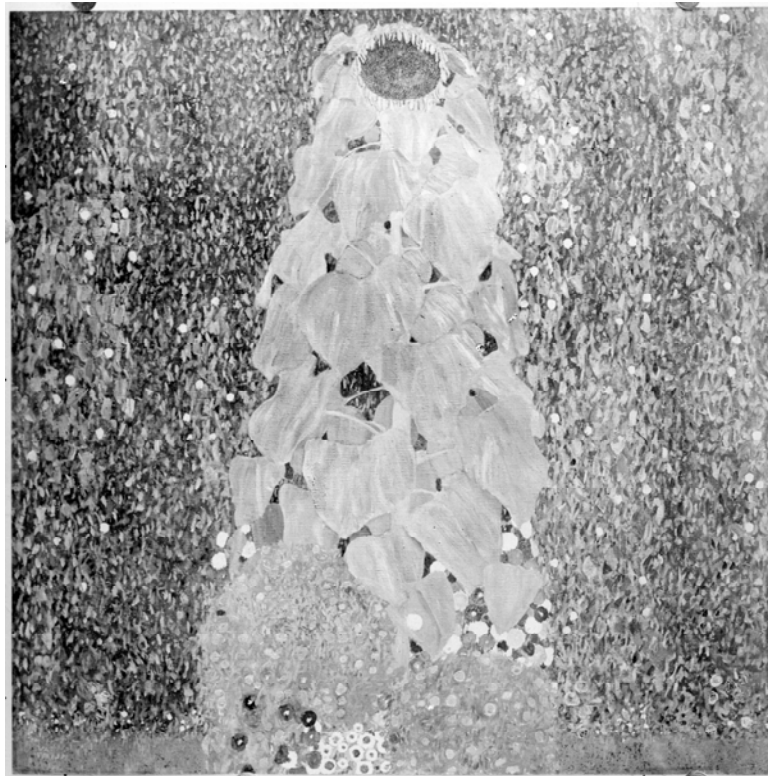


Fig. 11b. Gustav Klimt: The Sunflower, 1907, oil on canvas, photographed by Moriz Nähr, negative, Austrian National Library/Vienna.



Fig. 11c. Emilie Flöge in a 'house dress' in Litzlberg on the Attersee, photographed by Gustav Klimt, 1906, reproduced in: *Deutsche Kunst und Dekoration*, Darmstadt 1906/07.



Fig. 12. Emilie Flöge wearing a Neo-Empire-style dress at her salon, photographed by the studio d'Ora-Benda (Arthur Benda), 1910, negative, Austrian National Library/Vienna.



Fig. 13. Emilie Flöge, photographed by the studio d’Ora-Benda, 1909, negative, Austrian National Library/Vienna.

An advertising brochure published in honor of Madame d’Ora accentuates how opportune this studio concept was for the fashion-conscious Emilie Flöge. ‘Working only with loose, flexible contours, she [Dora Kallmus] achieves her objectives [...] by asking persons, special ladies who wish to sit for their portraits, to bring soft materials, furs, muffs, evening mantles, shawls, hats, etc., to the studio, out of which Mme. D’Ora creates the portraits corresponding to their individuality’<sup>27</sup>.

The studio pictures of 1909 are a prime example of early fashion photography of this era, when borderlines were blurred between portrait photo (portrait of an elegant lady) and ‘real’ fashion photography, in which the model is photographed exclusively because of the costume<sup>28</sup>. (Fig. 12) The photos of Emilie Flöge were not produced for publication in a fashion journal or illustrated magazine. They were taken far more for private reasons as gifts or souvenirs for friends, or for showing in her own atelier. So we have to interpret the photo of Emilie Flöge in the reform dress with Wiener Werkstätte jewelry – a golden diamond ring and muff chain<sup>29</sup> given to her by Klimt as a very personal portrait in a sophisticated pictorial concept, in which Emilie Flöge’s unconventional arm/shoulder pose, describing a square, symbolizes the Wiener Werkstätte sign and the subject’s modernity and unconventionality. (Fig. 13) Commercial fashion journals illustrated with photographic reproductions experienced their mass-media boom in the early 20th century in the capitals of Paris and New York (*Vogue*, *Harper’s Bazaar*)<sup>30</sup>, and reached Austria only tardily towards the end of World War I.<sup>31</sup>

<sup>27</sup> Andrea Winklbauer: »Künstlerische Photographien«. *Drei Wiener Fotostudios zwischen 1860 und 1938*, in: Iris Meder (ed.): *Viennas’s Shooting Girls*, exh. cat., Jüdisches Museum, Vienna, 23rd October 2012–3rd March 2013, Vienna 2012, p. 70.

<sup>28</sup> Monika Faber: *Mode, Tanz, Werbung. Drei Anwendungsbereiche der Fotografie*, in: Timm Starl (ed.): *Geschichte der Fotografie in Österreich*, Bad Ischl 1983, vol. 1, p. 214.

<sup>29</sup> Paul Asenbaum, Wolfgang Kos, Eva-Maria Orosz (eds.): *Glanzstücke. Emilie Flöge und der Schmuck der Wiener Werkstätte*, exh. cat., Wien Museum, Vienna, 13th November 2008–22nd February 2009, Munich 2008, p. 135.

<sup>30</sup> Klaus Honnef: *Paradox par excellence. Die Mode und die Fotografie – ein beziehungsreiches Verhältnis*, in: Ingrid Brugger (ed.): *Modedefotografie von 1900 bis heute*, exh. cat., Kunstforum Länderbank, Vienna, 28th April–15th July 1990, Vienna 1990, pp. 11–20, here p. 14f.

<sup>31</sup> The magazine *Die Damenwelt* briefly appearing in 1917 reproduced fashion photos for the first time on a major scale instead of the customary drawings.