



"LOVE AND ENVY" GUSTAV GURSCHNER 1900

Monumental marble sculpture "Love and Envy",
design and execution by hand Gustav Gurschner,
1900, for the 1. Hagenbund exhibition, white
Carrara marble, signed

"Love and Envy" is a fine example of early Viennese Modernism and undoubtedly the sculptural masterpiece of Gustav Gurschner. He carved the impressive sculpture out of white marble in 1900, shortly after his return to Vienna from Paris. At that time, Gurschner was a founding member of the Vienna Secession. Inspired by his stay in Paris and influenced by fellow Parisian artists, his aim was to create a monumental sculpture in the Viennese style, in which he succeeded spectacularly. The free-standing sculpture of his own hand, can be described as masterfully. The captivating power of the composition's design is shown in the juxtaposition of the two lovers with the allegory of envy. And its many perfectly executed details bear witness to the impressive talent of the 27-year-old sculptor. Using a true-to-scale plaster model, Gurschner was able to check the proportions of the design before transferring them onto the large marble sculpture. We are more than pleased that Gurschner's declared masterpiece has been preserved in its monumental version together with its plaster-model.

Gurschner was immensely proud of "Love and Envy". He kept and cherished both its plaster model and a framed photograph of the sculpture in his Viennese studio until it was closed in the 1960s. The work was first shown at the inaugural exhibition of Vienna's artists' association Hagenbund in 1902 - standing prominently in the first room as a non-saleable exhibit. Afterwards it was returned to his studio. A few years later, it came into the ownership of the Vogel family, his neighbors and owners of the successful company Vogel Pumpen. They supported Gurschner's work financially and had a close, amicable relationship with the artist. Since then the marble free standing sculpture has decorated the garden of Villa Vogel in Stockerau near Vienna. Gurschner's main work, thus, boasts continued provenance.









