



## **PUTTO WITH CORNUCOPIAS BERTOLD LÖFFLER CA. 1910-13**

**€24.000,00**

Putto with two cornucopias with flowers and fruits, mod. No. K 513, design Bertold Löffler, execution Vereinigte Wiener und Gmundner Keramik, ca. 1910-13, ceramic with polychrome glazes

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From the very beginning of Viennese ceramics, a motif emerged that would soon become central to its production: cheerful allegorical figures in the form of unclothed children, commonly referred to as putti. One of them was the motif of the putto with a cornucopia, which originated in antiquity and regained great popularity during the Baroque and Rococo periods, and which was revitalized by Viennese ceramics in a contemporary interpretation.

The Putto with Two Cornucopias, designed by Berthold Löffler, stems from this tradition and, at nearly fifty centimeters in height, is one of the largest figures ever produced by Viennese ceramics. It is also considered one of the most valuable pieces the manufactory ever offered. The figure depicts a large putto with flowers in his hair, his head turned to the right, in a walking stance. In his hands he holds two cornucopias reaching down to the ground, one filled with flowers and one with fruits. The motif symbolizes the abundance of nature while simultaneously representing the dual fulfillment of human needs: fruit symbolizing physical nourishment, and one with flowers, representing the spiritual and aesthetic nourishment of beauty.

Berthold Löffler, painter, graphic artist, and designer, co-founded Wiener Keramik in 1905 together with Michael Powolny. The workshop collaborated closely with the Wiener Werkstätte and in 1912 was acquired by Gmundner Keramik, continuing successfully under the name Vereinigte Wiener und Gmundner Keramik. The figure is made of lightly fired, brightly glazed ceramic and bears the workshop marks of both firms on the base.

A variant with black-and-white decoration was exhibited in 1912 at the Spring Exhibition of the Austrian Museum of Art and Industry. This presentation is considered a significant milestone, demonstrating that ceramics were recognized not merely as functional objects but as independent works of art. In addition to monochrome versions, colored variants were occasionally produced, as in this model, where the flowers and fruits in vibrant glazes create a striking contrast with the putto's white skin.

Today, the Putto with Two Cornucopias is regarded as one of the most important and representative figures of Viennese ceramics, exemplifying the artistic ambition and design quality of this remarkable period.



