

W&K – WIENERROITHER & KOHLBACHER

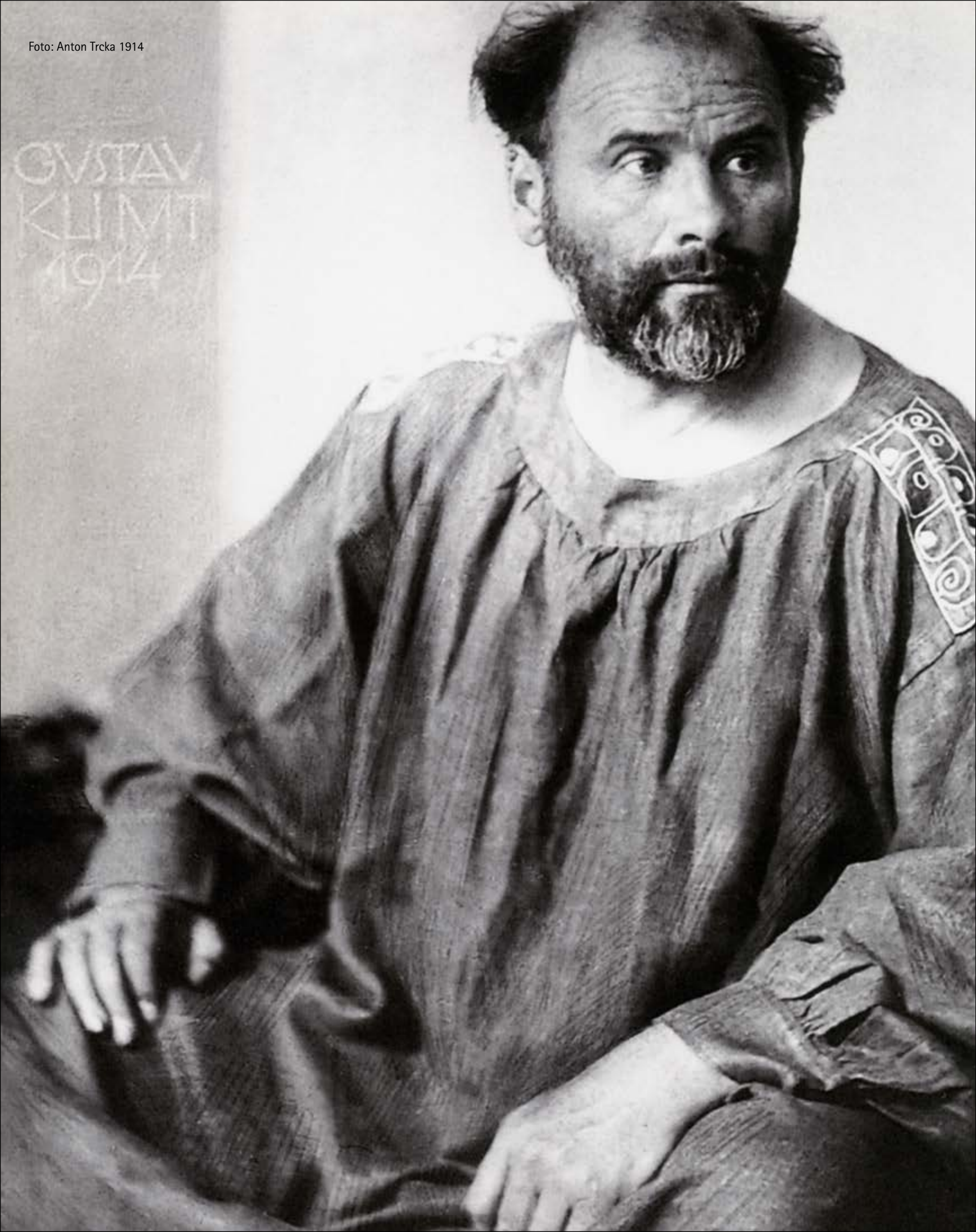


DRAWINGS





Foto: Anton Trcka 1914



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PREFACE

Why does Gustav Klimt still exert such a powerful fascination? Why is it that, whenever we show drawings by him at international art fairs, these works rapidly attract a whole bunch of young people? Because he still has so much to say to us. His work lets us experience a sensuality that is also our own. Because he shows us that human beings are bodily entities with no special right to claim to be something more, and that sexuality is a natural function of the human body. Undaunted by convention, he examines what is fundamental to life, illuminating the wide spectrum of sexual desire, the experience of pregnancy, the ineluctable realities of birth and death. Unvarnished by pretension, he acknowledges the reality of the body, and of physical and psychological needs – some of them socially taboo. Today, this is more relevant than ever.

Klimt's image of humanity was informed by the knowledge available to his generation – of Darwin's theories on evolution, of the insights Freud gained through psychoanalysis – and by his awareness of the latest cultural and intellectual developments of which he learned through those he met at Berta Zuckerkandl's salon. In his tireless search for what was fundamentally "true" in art, he forged a role for himself as the champion of a new image of humanity. To his most programmatic work he gave the title *Nuda Veritas – The Naked Truth*.

On account of his refusal to compromise, Klimt had to contend with some quite extraordinary attacks from his critics. The extreme conservative forces in Vienna voiced their disdain for him, and in the press he was the object of ridicule. Die-hard traditionalists at the University rejected the paintings he had been commissioned to provide in honour of three of the Faculties, but in which – to their horror – naked figures were to be found. Only a few noble spirits – Hermann Bahr among them – stepped forward in Klimt's defence. The double standards operating within Viennese society at this time were preposterous: the city was home to thousands of prostitutes, and yet there was outrage at the inclusion of even a single naked figure in these compositions.

Egon Schiele and Oskar Kokoschka, the Viennese "stars" of a younger generation, whose talent Klimt very readily acclaimed and encouraged, followed in his footsteps, thereby further developing the specifically Viennese emphasis on the body and the psyche. Along with Richard Gerstl, they formed the core of an autonomous Viennese development in art, which was without contemporary parallels elsewhere.

Such was the impact of those early-twentieth-century achievements that their influence was to re-emerge in the second half of that century, most notably in the Viennese Actionism of the 1960s. This, in turn, had a marked influence on numerous international

artists of the next generation, like Marina Abramović, Paul McCarthy and Mike Kelley. Recent art-historical research and the exhibition at Mumok / Wien *Body, Psyche, and Taboo – Vienna Actionism and Early Vienna Modernism* have compellingly demonstrated the contemporary resonance of 'Vienna 1900'.

Gustav Klimt's drawings are among the most important to be produced during the twentieth century: "Every single sheet bears witness to a sure and seemingly intuitive grasp of the necessary balance between space and plane, fullness and emptiness, bright and dark, movement and stasis, the fleeting and the permanent. Klimt's approach might be characterised as a perpetual tightrope walk between relaxed linearity and formal discipline [. . .] The figures he draws appear sensually animated and yet, at the same time, immaterial, hovering, light as air. As if entranced, they submit to an unseen order, be in states of dream, meditation, melancholy or ecstasy [. . .] As a draughtsman, Klimt repeatedly rediscovered himself, be it in the almost "photographic" precision of the 1880s, the celebrated linear fluidity of the work around 1900, the metallic sharpness of the subsequent era of his "Golden Style", or the vehemently nervous strokes of the late years." (Marian Bisanz-Prakken)

Of the 4,000 or so drawings by Klimt that are known to have survived, only a small proportion could be termed fully "finished". Of these drawings, which are independent works of art, many have already found

their way into museums and other collections; and this trend looks set to continue. Outstanding drawings by Klimt now appear ever more rarely on the art market. We are particularly grateful to Marian Bisanz-Prakken, who has devised the concept for this catalogue and has contributed the outstanding essays that introduce each section. This internationally acclaimed Klimt specialist has now devoted forty-three years to research into and appraisal of the artist's drawings, initially in collaboration with the late Alice Strobl, and since 1990 single-handedly. Through her unparalleled expertise, her invaluable experience and her great skill as a writer, she is incomparable in her ability to reveal to us all that we can know of Klimt's creative universe. Her essays are here excellently translated from the German by Elizabeth Clegg, to whom we also express our gratitude. We are indebted to Hansjörg Krug of the Galerie Nebehay in Vienna, through whom we were able to acquire the Klimt drawings formerly in that collection, which was so long and so closely associated with this aspect of the artist's work.

It is now over twenty years since we first embarked on a serious engagement with Gustav Klimt as a draughtsman. We are especially pleased to be able, in 2018, the centenary of his death, to offer no fewer than sixty drawings representing diverse periods of his career. We hope that this accompanying publication will bring its readers no less insight than pleasure.

Eberhard Kohlbacher and Alois M. Wienerroither

'An artist of unbelievable perfection, a human being of rare profundity, his works are sacred.'

Egon Schiele about Gustav Klimt



CHAPTER 1

IN THE SERVICE OF THE RINGSTRASSE

The drawings of this group afford an insight into various aspects of Klimt's thorough training, as a painter of large decorative schemes, at the Viennese School of Applied Arts (Kunstgewerbeschule), and of the work of his first years as an independent artist. The wide technical and stylistic range that he would have been expected to master in the Vienna of the 1870s and 1880s, the Era of Historicism, was to prove invaluable to his subsequent development as a draughtsman. The designs for ornamental borders, drawn in pen and ink with wash, and notable for their chiaroscuro effects, reveal the influence of the art of the German Renaissance (1, 2). This is evident in the preparatory sketches for ornamental borders for the figural allegories of the *Times of the Day* (3). The design for an allegory of *Opera*, by contrast (4), is redolent of the style of the High Renaissance in Italy. Both the *Times of the Day* and the more pictorially executed *Opera* were among the works assembled for reproduction in Martin Gerlach's *Allegorien und Embleme [Allegories and Emblems]*, a sumptuous publication to which numerous Austrian and German artists contributed. The lively infants who feature in the architectural framing in these sheets, shown playing musical instruments or clambering over each other, are derived from Klimt's

intensive studies from life (for which real children appear to have posed) and testify to his superb talent for observation.

The ceiling painting for the theatre in Karlsbad (now Karlovy Vary, Czech Republic) and the painted decoration of the interior of the Viennese Hermesvilla (built for the Austrian Empress Elisabeth) were commissioned from the autonomous Maler-Compagnie [Painters' Company] that Klimt had formed with his colleague Franz Matsch and his own younger brother, Ernst Klimt. Gustav Klimt's studies relating to diverse figures found in these decorative schemes (5, 6, 7) – be it in their confident drawing of outlines or their extraordinarily subtle use of white chalk heightening – already bear witness to his own, highly distinctive style. The trio was to achieve its greatest success with its scheme of painted decoration for the two grand staircases at the Viennese Burgtheater (1886–88). Gustav Klimt also designed the ornamental border (to be executed in watercolour) of the public eulogy addressed and presented, in 1889, to the architect of the Burgtheater, Karl Hasenauer, by those engaged in this outstanding architectural-decorative collaboration. In a tracing of figures for this work (8), Klimt can be found experimenting with various poses for the principal female figure.



1
ANGEL HOLDING A MIRROR, AND CHILD DRESSED AS A WOMAN, 1881-82

Pen and wash on paper, 730 x 157 mm

signed at lower right: G KLIMT.

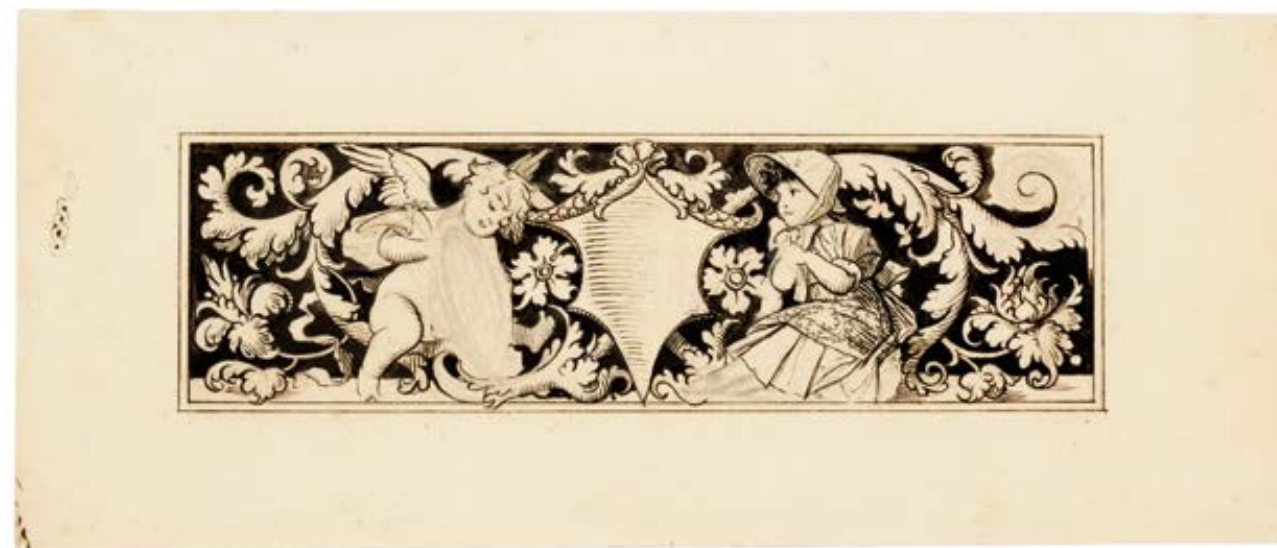
Verso: Estate stamp (Sammlung R. Zimpel)

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt / 150 bedeutende Zeichnungen*, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1962, cat. no. 5 - *Gustav Klimt*, Kunsthaus Zürich, Zürich 1992, cat. no. Z 2a

Literature: *Gustav Klimt / 150 bedeutende Zeichnungen*, exh. cat. no. V. ed. Christian M. Nebehay, 1962 Vienna, cat. no. 5 (illus.) - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p. 379 as 1876 (illus. 4).- Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 43 - *Gustav Klimt*, exh. cat. Kunsthaus Zürich, 1992, cat. no. Z 2a (illus.)





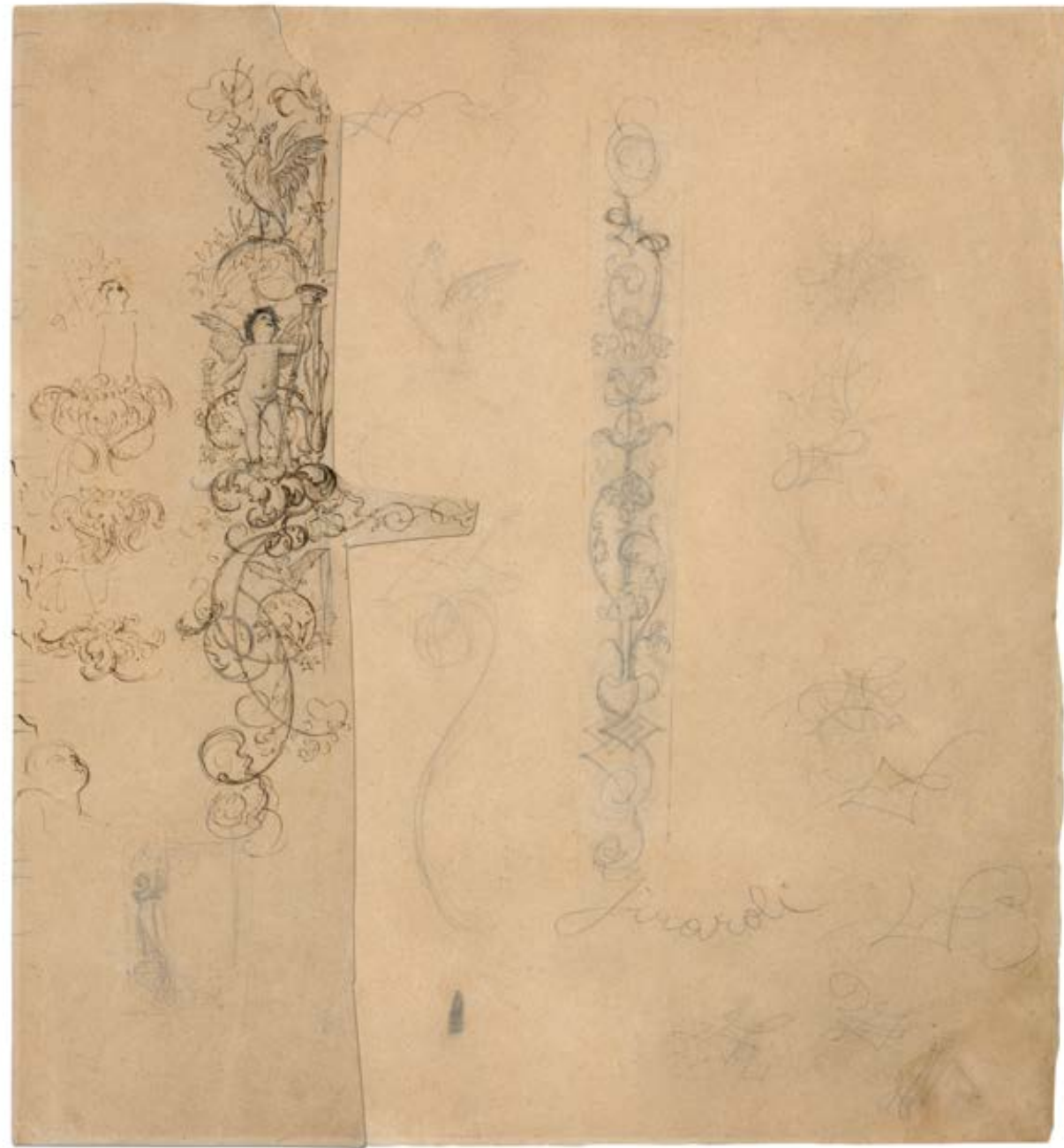
2
ANGEL HOLDING A MIRROR, AND CHILD DRESSED AS A WOMAN, 1881-82

Pencil, pen and wash on paper, 880 x 207 mm

inscribed on plate „Mode“, small ornament on left margin
Verso: Estate stamp (Sammlung R. Zimpel)

Provenance: Christian M. Nebehay Collection, Vienna





3
**A COCKEREL, A PUTTO BEARING A TORCH, AND A BAT,
 AMONG DECORATION, 1881**
STUDIES FOR TIMES OF THE DAY (DIE TAGESZEITEN)

Pencil, pen and brown ink on paper, 445 x 415 mm

inscribed: Girardi
 Verso: Study for the reclining figure of „Nacht“
 Estate Stamp (Sammlung R. Zimpel) on both papers

Provenance: Christian M. Nebehay Collection, Vienna



Gustav Klimt, Plate no. 26: *Times of the Day (Die Tageszeiten)* in: Martin Gerlach: *Allegorien und Embleme*. vol. 1, (eds. Gerlach & Schenk) around 1882

Literature: Christian M. Nebehay, *Klimt Dokumentation*, 1969, cat. no. 84. (illus.) – Alice Strobl, *Die Zeichnungen. I: 1878–1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 41





4
DESIGN FOR THE FINAL COMPOSITION
DRAWING FOR THE ALLEGORY OF
OPERA, 1883

Pencil on Paper, 530 x 380 mm

Verso: Ten different studies in black chalk, including four drafts for an overdoor, Profile of a woman facing right, Portrait of a lady in profile facing right inscribed on verso

Estate stamp (Sammlung R. Zimpel)

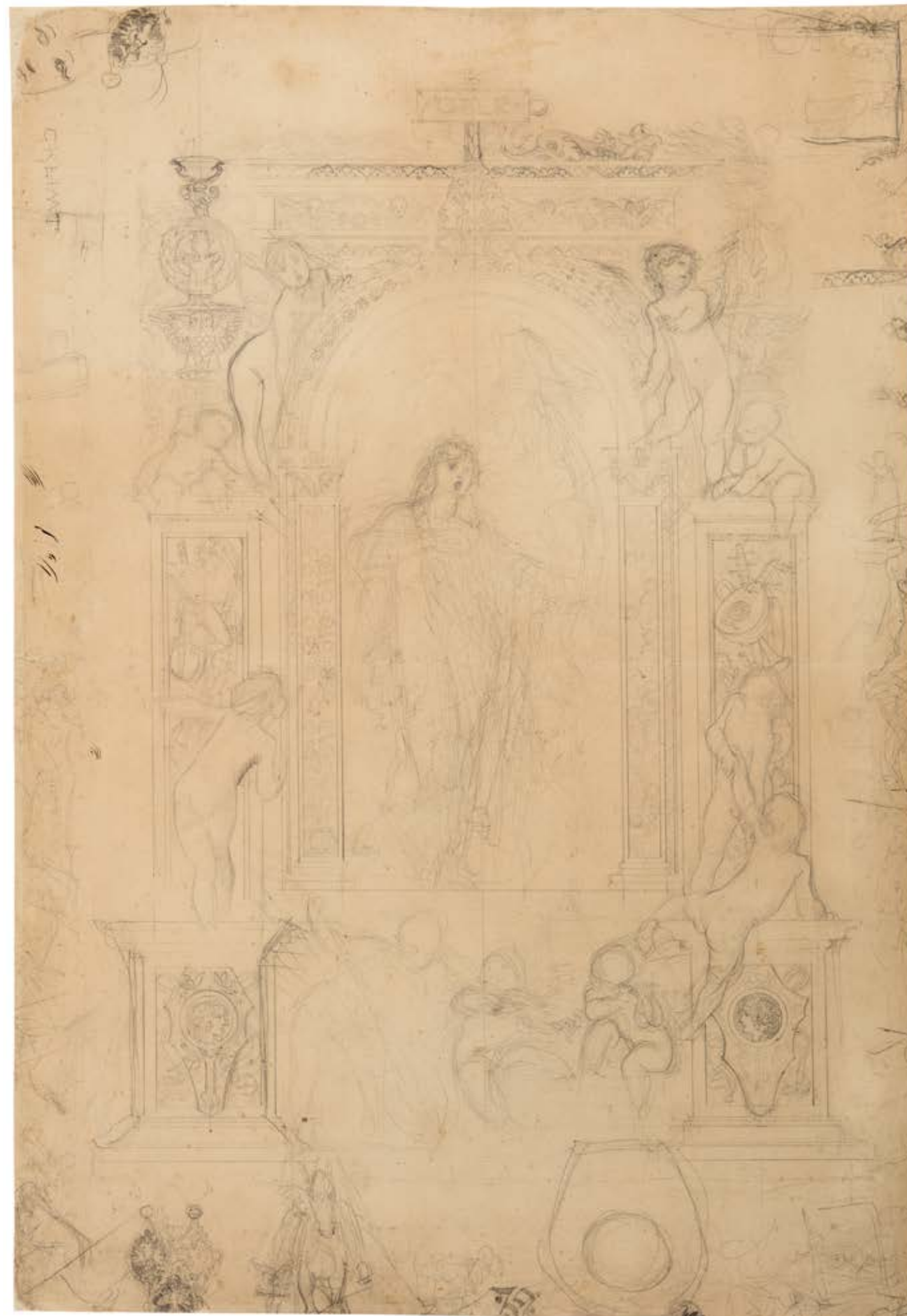
Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, Kunsthandlung Et Antiquariat Christian M. Nebehay, Vienna 1963, cat. no. 6 - 3. *Internationale der Zeichnung, Triumph des Genies: Gustav Klimt und Henri Matisse*, Mathildenhöhe, Darmstadt 1970, cat. no. 12 - *Experiment Weltuntergang. Wien um 1900*, Hamburger Kunsthalle 1981



Gustav Klimt, Plate no. 64: *Opera (Oper)* in: Martin Gerlach: *Allegorien und Embleme*. vol. 1, (eds. Gerlach Et Schenk) around 1882

Literature: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, exh. cat. no. VI. ed. Christian M. Nebehay, 1963 Vienna, cat. no. 6 - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p.380. - Christian M. Nebehay, *Gustav Klimt Dokumentation*, Vienna 1969, cat. no. 102 - 3. *Internationale der Zeichnung, Triumph des Genies: Gustav Klimt und Henri Matisse*, exh. cat. Darmstadt, Mathildenhöhe 1970, cat. no. 12 (illus.) - Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 69 - *Experiment Weltuntergang. Wien um 1900*, exh. cat. Hamburger Kunsthalle, 1981, cat. no.11 ("Heilige Cäcilie - Allegorie der Oper") (illus.) - Christian M. Nebehay, *Gustav Klimt. Von der Zeichnung zum Bild*, 1992, p. 23, cat. no. 17 (illus.) - Barbara Sternthal, *Gustav Klimt. Mythos und Wahrheit*, 2006, p. 8 (illus.)





5
TWO DRAWINGS OF THE RIGHT ARM AND ONE OF THE LEFT HAND
OF A VIOLINIST, 1885
STUDIES FOR *DANCE*, PAINTED FOR THE CEILING OF THE THEATRE IN KARLSBAD

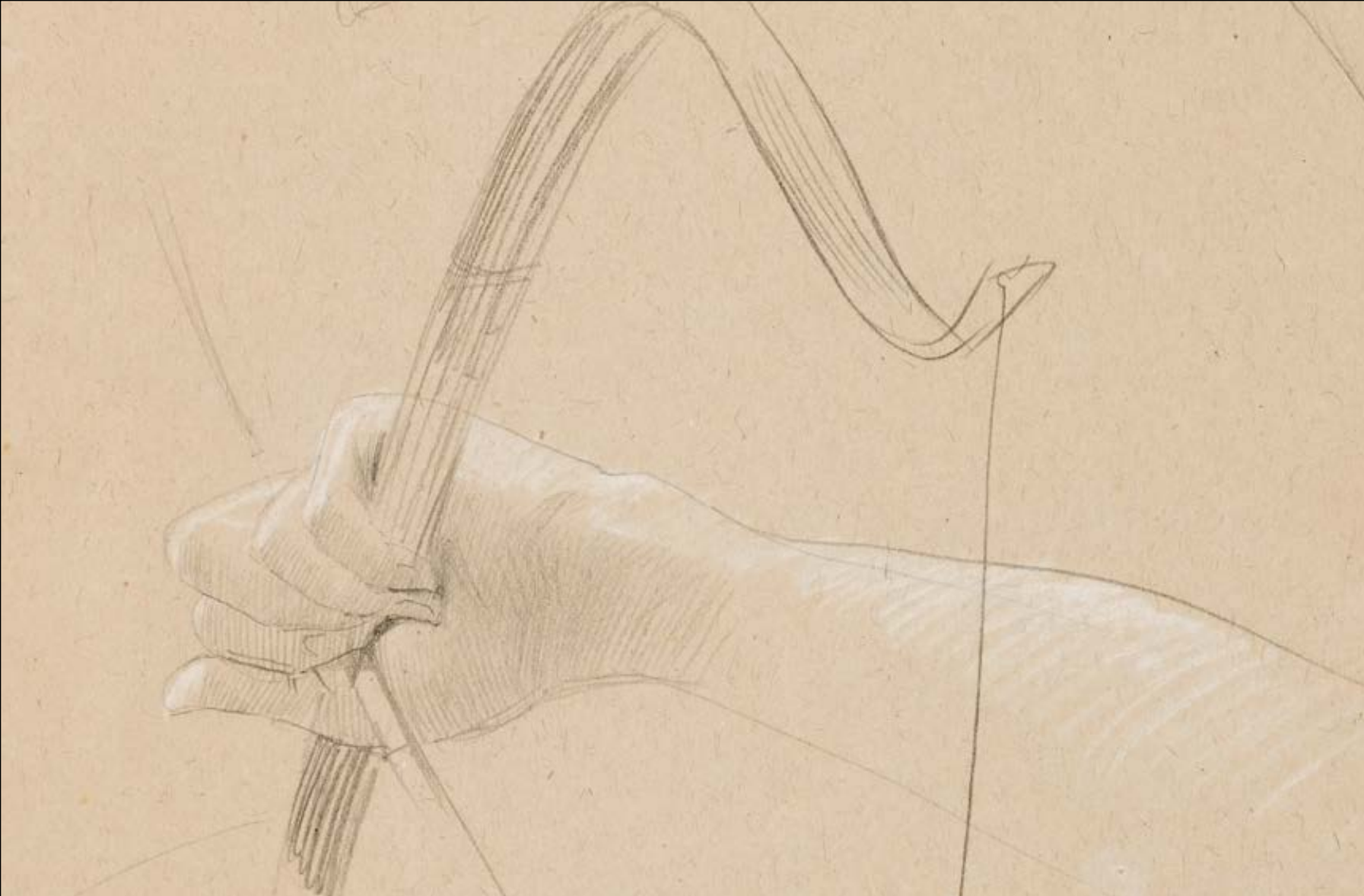
black chalk with white chalk heightening on paper, 450 x 310 mm

Provenance: R. Zimpel Collection. - Felix Landau Gallery, Los Angeles. - Felix Landau Collection

Exhibition: *Gustav Klimt / 150 bedeutende Zeichnungen*, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1962, cat. no. 1

Literature: *Gustav Klimt / 150 bedeutende Zeichnungen*, exh. cat. no. V. ed. Christian M. Nebehay, 1962 Vienna, cat. no. 1 - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p. 286 - Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 138





6
TWO DRAWINGS OF A LOWER ARM AND HAND WITH A BOW AND ARROW;
THREE DRAWINGS OF A FOOT, 1885
STUDIES FOR *DANCE*, PAINTED FOR THE CEILING OF THE THEATRE IN KARLSBAD

Pencil with white chalk heightening on paper, 450 x 310 mm

Provenance: R. Zimpel Collection. - Fleix Landau Gallery c. 1950-55. - Felix Landau Collection, Los Angeles. - Private collection, Switzerland

Literature: G. Frodl, *Begegnung im Theater. Hans Makart und Gustav Klimt*. in: *Klimt-Studien*, Mitteilungen der Österreichischen Galerie, vol 22/23, no. 66/67, ed. 1978/79, Salzburg 1978, p. 28 - Alice Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 141





7

**STUDIES FOR GIRL SEEN IN THE BACKGROUND OF *DANCE*, 1898
PAINTED FOR THE CEILING OF THE THEATRE IN KARLSBAD**

Black chalk with white chalk heightening on paper, 450 x 314 mm

Verso inscribed with number "2058"
Estate stamp (Sammlung R. Zimpel)

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, cat. no. 4. - *Gustav Klimt*, Albertina, Vienna 1968, cat. no. 3

Literature: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, exh. cat. no. VI. ed. Christian M. Nebehay, 1963 Vienna, cat. no. 4 (illus.) - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p. 286 - *Gustav Klimt - Egon Schiele. Zeichnungen und Aquarelle*, exh. cat. Graphische Sammlung Albertina, Vienna 1968, cat. no. 3 - Christian M. Nebehay, *Klimt Dokumentation*, Vienna 1969 cat. no. 98 (illus.) - Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 140





8
**TRACING FOR ORNAMENTAL BORDER
 OF THE PUBLIC EULOGY ADDRESSED
 TO KARL VON HASENAUER, 1888-89**

Pencil on tracing paper, 400 x 300 mm

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, cat. no. 1



Gustav Klimt, *Eulogy addressed to Karl von Hasenauer*, 1889
 Theatrumuseum, Vienna

Literature: *Gustav Klimt / Eine Nachlese / 70 bedeutende Zeichnungen*, exh. cat. no. VI. ed. Christian M. Nebehay, 1963 Vienna, cat. no. 1 (illus.) - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967 p. 381 - Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 228





CHAPTER 2

ART AND LIFE

Within this important group of drawings are to be found examples ranging from sheets that bear the first hints of the approaching "sacred spring" of the Viennese Secession to those that mark the end of the Utopia of an ideal merging of art and life. Like no other artist, Gustav Klimt infused Viennese Modernism with the strong sense of an ideal through his own allegorical compositions, as demonstrated by the figural studies seen here. Characteristic of Viennese Symbolism around 1896 is the mysterious radiance of the woman shown playing a hand-plucked stringed instrument (9): a study for an unrealised Allegory of *Sacred and Profane Music*. Deriving from the early period of the Secession – on its founding, in 1897, Gustav Klimt was elected its President – is the remarkable drawing of a nude shown floating in mid-air (10): a study for the figure who, in the large allegorical composition *Medicine* (a segment of the grand ceiling painted for Vienna University), embodies life at its most joyfully fruitful, in contrast to the great mass of "suffering" humanity. An equally positive air attends the small, naked, frontally posed figure found in Klimt's provocative painting *Pallas Athene*, a study for which is shown here (13). This figure was in turn to serve as the starting point for the red-haired nude in Klimt's painting of 1899, *Nuda Veritas*, his most programmatic affirmation of the truth of art. Similarly infused with an element of the programmatic are the blue crayon sketches for an unrealised depiction of Nike and, on the same sheet, two drawings of a frontally viewed female head (14). In contrast, the drawing of a young woman seated and bending slightly forward (11) is imbued with an air of tender intimacy: it is a study for the figure at the left of the allegorical composition *Music II*, commissioned by Nikolaus Dumba for the music salon of his house in Vienna.

Music was also one of the chief themes of Klimt's celebrated *Beethoven Frieze*: an allegory of Struggle and Triumph, of Desire and Redemption, created in 1901 as a monumental form of decoration integral to the Viennese Secession's Beethoven Exhibition of the following year. Klimt's studies for the numerous figures featured in this work are among the pinnacles of his mastery of line. While "Lust" (15) is characterised through the sensually flowing contours of her voluptuous body, the taut outlines, rigorous profile presentation and inclined head of "Poetry" (16) attest spiritual concentration. Klimt's systematic and subtly differentiating use of line is also to be found in his studies for the third of his paintings for Vienna University, *Jurisprudence*. Here, the figures of the Judge and of "Justice" (17, 18) evince a somewhat brittle linearity, while that of "Truth" (19) is thrown into relief through its buoyant contours.

The paintings *Hope I* and *Hope II* address in a pessimistic spirit the mystery attending the emergence of new life; but the related studies of pregnant women evince a positive and meditative mood. In that made in preparation for *Hope I* (20) Klimt employs a subtle linearity to emphasize the hands of the expectant mother, held protectively over her belly. The model for *Hope II* (21) retains a more plainly naturalistic character. In the embracing lovers intended for a frieze commissioned for the Palais Stoclet in Brussels (22) Klimt, for the last time, evokes the allegory of an "ideal realm" (earlier found in the *Beethoven Frieze*), in which man and woman are truly united in a radiant ambience. Here, at the highpoint of his "golden style", Klimt as a draughtsman knew better than ever how to re-animate the polarity of the sexes in a manner no less sensual than spiritual.



9
FEMALE FIGURE IN A LONG GOWN
PLAYING A STRINGED INSTRUMENT
1896
STUDY FOR SACRED AND
PROFANE MUSIC

Black crayon on paper, 446 x 318 mm

Verso: Study of a seated clothed figure

Inscribed on the verso: Nachlaß meines Bruders Gustav.
Hermine Klimt

Provenance: Serge Sabarsky Gallery, New York. -
Shepherd Gallery, New York. - Galerie Ariadne, Vienna. -
Private collection, Germany

Literature: *exh. cat. Galerie Arnoldi-Livie*, Munich 1972, cat. no.
11. - *Gustav Klimt. One hundred drawings with an introduction
by A. Werner*, New York 1972, no. 6 (illus.) - Alice Strobl, *Gustav
Klimt. Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz,
Salzburg 1980, cat.rais.no 285





10
FLOATING NUDE WITH ARMS STRETCHED OUT, 1897-98
STUDY FOR *MEDICINE*

Black chalk on paper, 454 x 320 mm

Inscribed at upper right: 1 1/2
Verso: studies of children

Provenance: Private collection, Austria

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: Nachtrag, 1878 - 1918*, Verlag Galerie Welz, Salzburg 1989, cat. rais. nos. 3366 and 3370. - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 3





11
SEATED GIRL WITH CHIN RESTING
IN HER RIGHT HAND, 1897-1898
STUDY FOR *MUSIC II*

Black chalk on cardboard, 440 x 335 mm

Verso: Estate stamp (Sammlung R. Zimpel)

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: Albertina, Vienna 1968, cat. no. 11 -
3. *Internationale der Zeichnung, Triumph des Genies*.
Gustav Klimt und Henri Matisse, Mathildenhöhe,
Darmstadt 1970, cat. no. 17

Literature: Christian M. Nebehay, *Gustav Klimt Dokumentation*,
Vienna 1969, p. 175, cat. no. 265 - 3. *Internationale der
Zeichnung: Triumph des Genies, Gustav Klimt und Henri Matisse*,
exh. cat. Mathildenhöhe, Darmstadt 1970, cat. no. 17 - Alice
Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag
Galerie Welz, Salzburg, 1980, cat. rais. no. 298





12
FEMALE NUDE OPENING A CURTAIN;
FURTHER STUDY OF THIS FIGURE IN
LEFT MARGIN, around 1898

Pencil on lined paper, 190 x 120 mm

Verso: Head of a man with a beard, and a stamp from
a paper merchant in Vienna VII, Siebensterngasse (the
name of the paper merchant is illegible)

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt / Eine Nachlese / 70 bedeutende
Zeichnungen*, Kunsthandlung & Antiquariat Christian M.
Nebehay, Vienna 1963, cat. no. 8

Literature: *Gustav Klimt / Eine Nachlese / 70 bedeutende
Zeichnungen*, exh. cat. no. VI. ed. Christian M. Nebehay, 1963
Vienna, cat. no. 8 (illus.) - Christian M. Nebehay, *Gustav Klimt
Dokumentation*, Vienna 1969, cat. no. 231 (illus.) - Alice Strobl,
Die Zeichnungen. I: 1878-1903, Verlag Galerie Welz, Salzburg
1980, cat. rais. nos. 357 and 343





13
STANDING FEMALE NUDE WITH RAISED
AND BENT ARM, around 1898
STUDY FOR *PALLAS ATHENE*

Pencil on paper, 458 x 305 mm

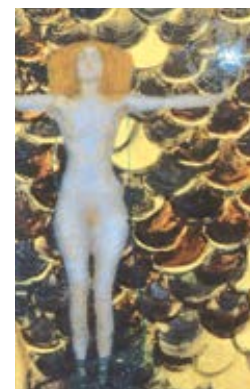
This work will be included in Marian Bisanz Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Estate of Fay Shwayder, Denver, Colorado

Exhibition: *Wildt. L'anima e le forme da Michelangelo a Klimt*, Musei San Domenico, Forlì 2012 - *Au Temps de Klimt. La Secession à Vienne*, Pinacothèque de Paris 2015

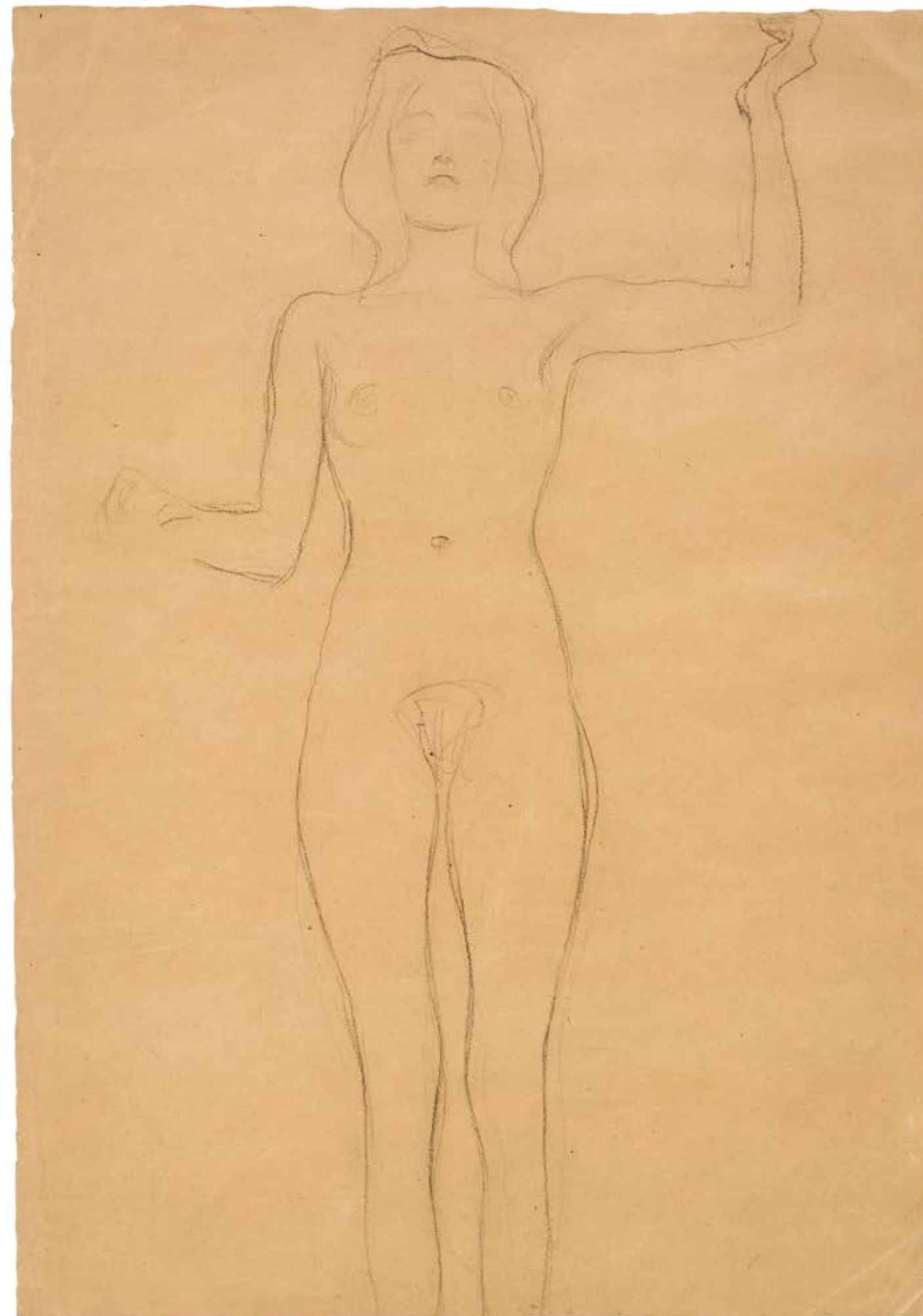


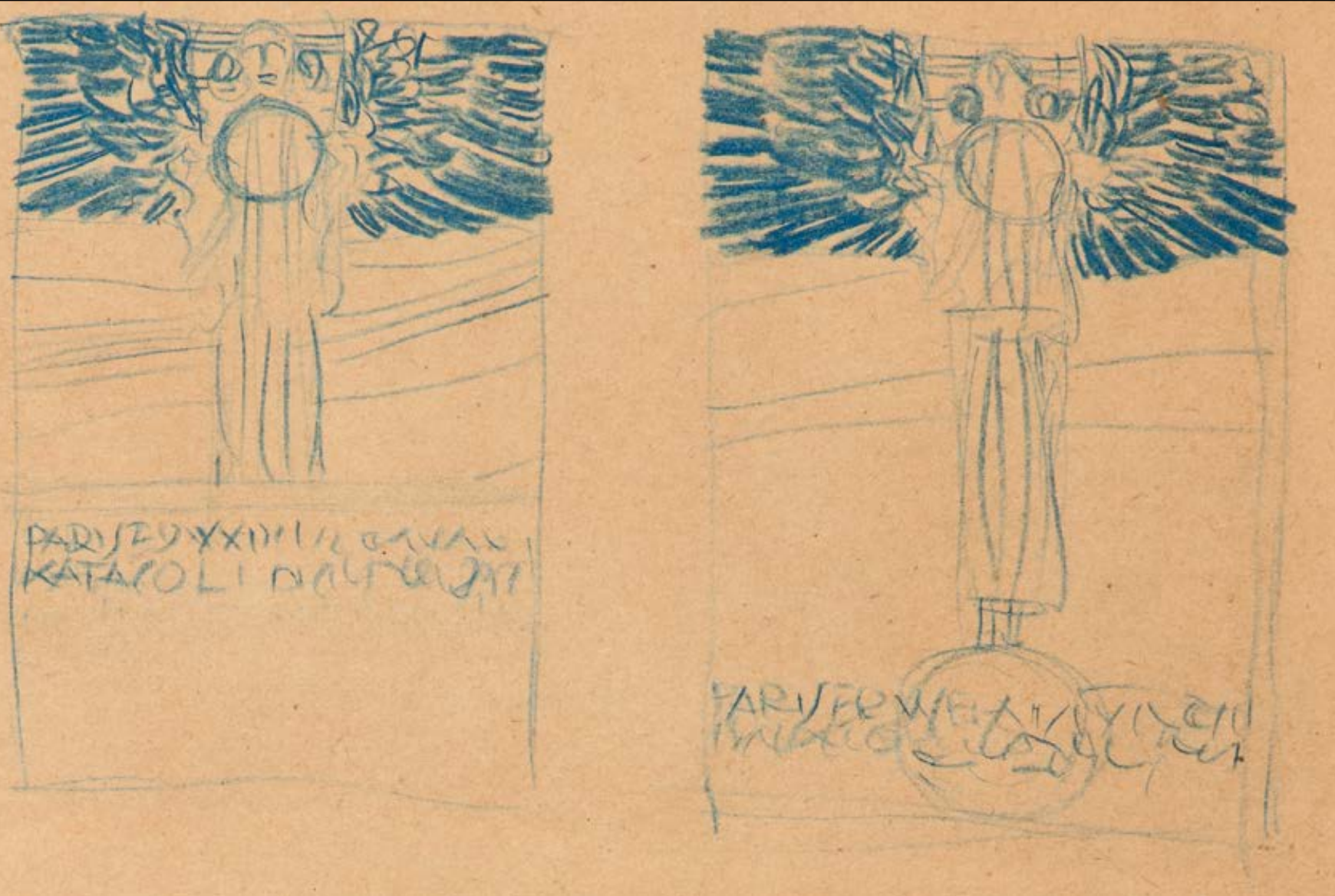
Gustav Klimt, Pallas Athene, 1898
Wien Museum, Vienna



Pallas Athene, 1898
(detail)

Literature: Marian Bisanz-Prakken, *Gustav Klimt – Egon Schiele*, vol. 13, eds. Wienerroither & Kohlbacher (Edt.), Vienna 2008, no. 1 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 2





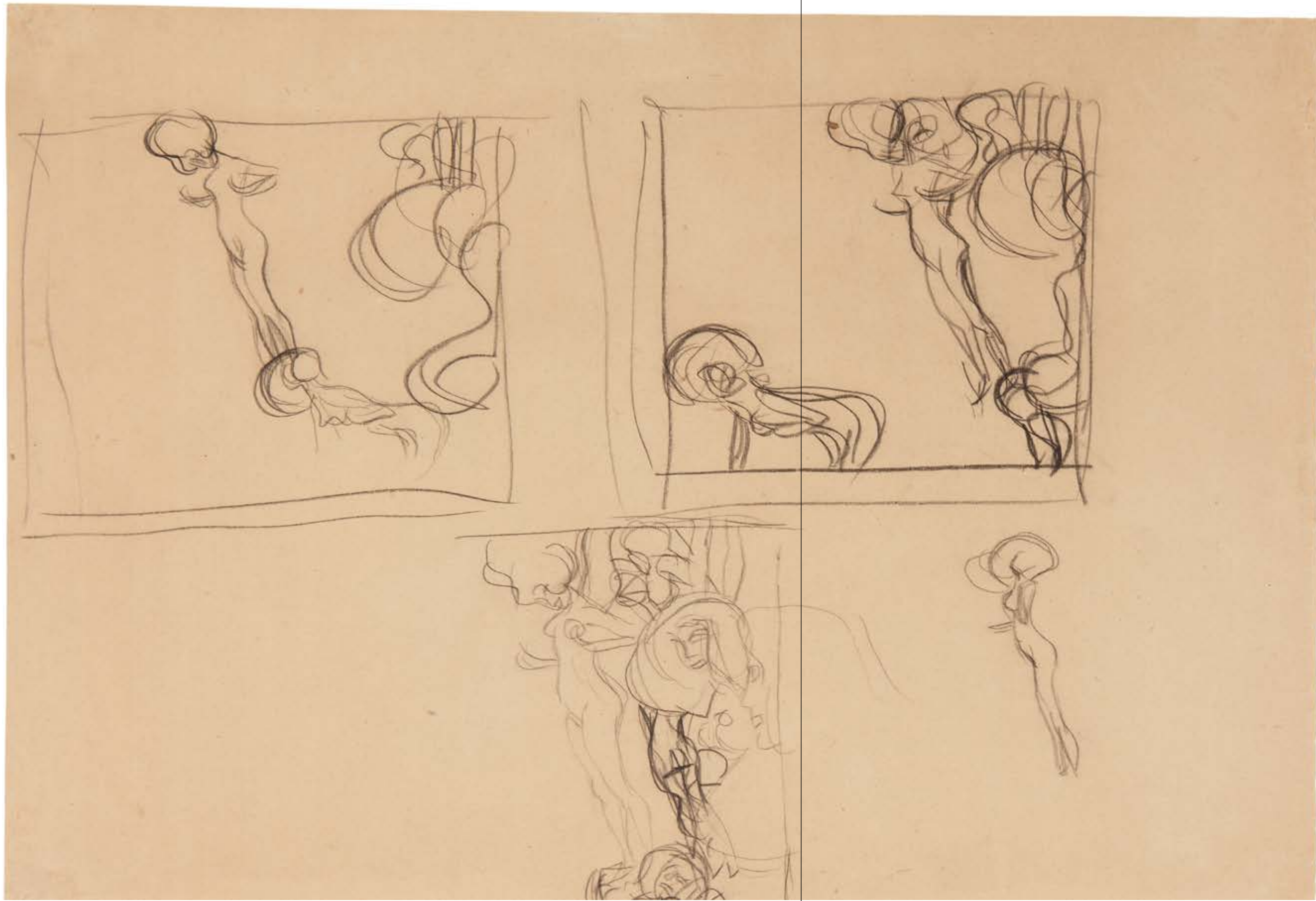
14
 TWO COMPOSITION SKETCHES WITH FIGURE OF NIKE;
 TWO SKETCHES WITH A FEMALE HEAD, 1899-1900

Pencil, blue and red crayon on paper, 455 x 315 mm

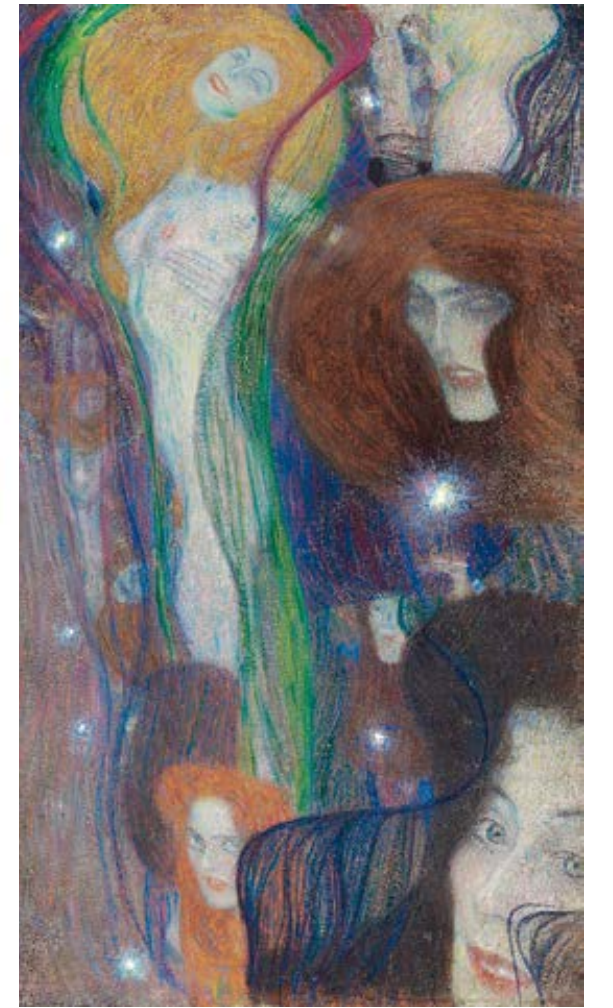
Verso: cat. rais. no. 685 (Sketches for *Irrlichter*)

Provenance: Christian M. Nebehay Collection, Vienna

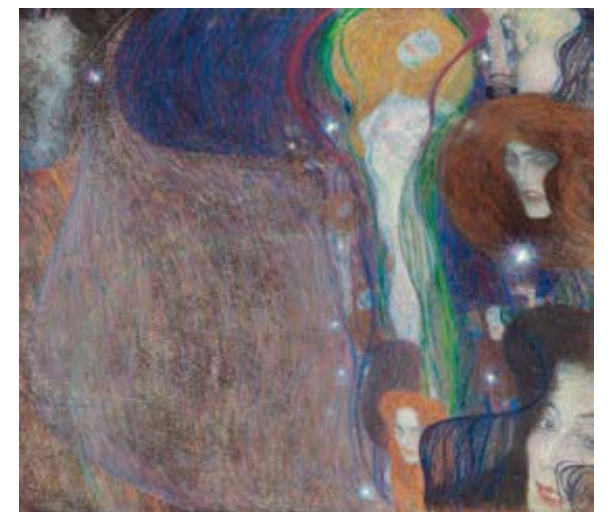
Literature: Christian M. Nebehay, *Klimt Dokumentation*, Vienna 1969, cat. nos. 241 and 242 (illus.) - Alice Strobl, *Klimts „Irrlichter“: Phantombild eines verschollenen Gemäldes*. In: *Klimt-Studien*, Mitteilungen der Österreichischen Galerie, Jahrgang 22/23 1978/79, no. 66/67, p. 124 illus. no. 34 (verso) - Alice Strobl, *Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 711 Et 685 - Christian M. Nebehay, *Gustav Klimt. Von der Zeichnung zum Bild*, Vienna 1992, p. 278 cat. no. 340 - Rainer Metzger, *Gustav Klimt. Das graphische Werk*, Vienna 2005, p. 109 (illus.)



Verso of no. 14: Sketches for *Irrlichter* cat. rais. no. 685



Gustav Klimt, *Irrlichter*, 1903 (detail)
private collection



Gustav Klimt, *Irrlichter*, 1903
private collection



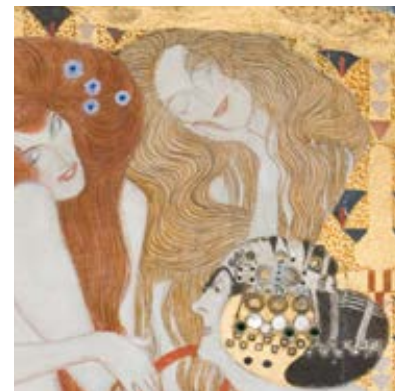
15
STUDY FOR "LUST" IN THE *BEETHOVEN FRIEZE*, 1901

Black chalk on paper, 312 x 447 mm

Inscribed at lower left: R

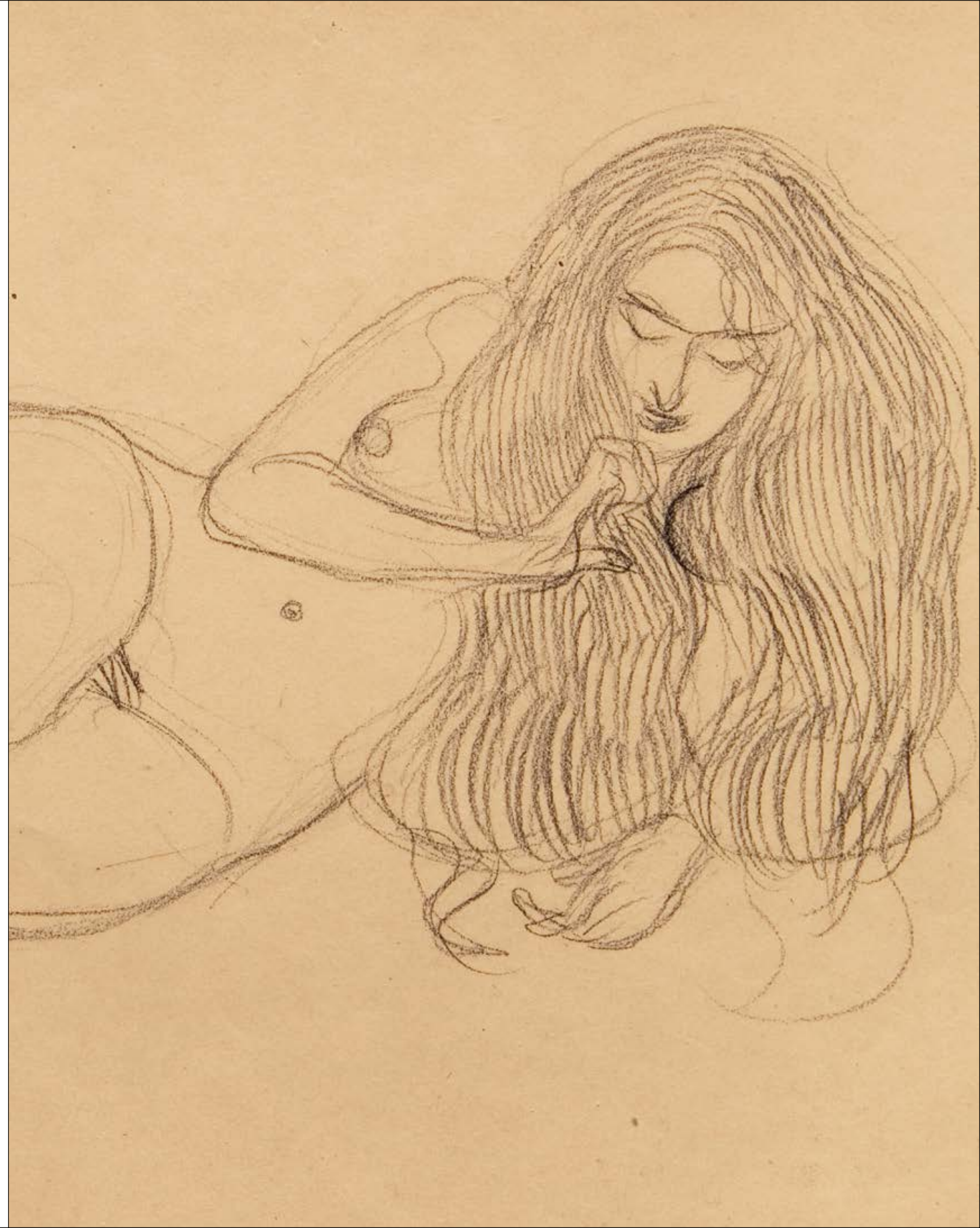
Provenance: Carl Reininghaus, Vienna. - Private collection, Austria

Exhibition: *Izazov Moderne. Zagreb - Beč oko 1900*, Galerija Klovicevi Dvori, Zagreb 2017- *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016



Gustav Klimt, *Beethoven Frieze*, 1901 (detail)
Österreichische Galerie Belvedere, Vienna

Literature: Marian Bisanz-Prakken, *Gustav Klimt. Der Beethovenfries. Geschichte, Funktion, Bedeutung*, Salzburg 1977, p. 141, plate no. 40 - Alice Strobl, *Gustav Klimt. Die Zeichnungen I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 815 - Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. W&K - Wienerroither Et Kohlbacher, Vienna 2015, p. 6. (Illus). - *Izazov Moderne. Zagreb - Beč oko 1900*, exh. cat. Galerija Klovicevi Dvori, Zagreb 2017, p. 183.(illus.)- Horncastl M./Schreiber D. J. *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, exh. cat. Buchheim Museum der Phantasie, Buchheim 2016, p.16/17. (Illus.)







16
STUDY FOR "POETRY" IN THE
BEETHOVEN FRIEZE, 1901

Black chalk on paper, 439 x 327 mm

Inscribed at lower left: R

Provenance: Reininghaus Collection, Vienna. -
Galerie Wolfgang Gurlitt, Munich

Exhibition: *Nuda Veritas: Gustav Klimt and the Beginnings of the Vienna Secession 1895-1905*, Szépművészeti Múzeum, Budapest 2010/2011 - *Gustav Klimt: The Magic of Line*, J. Paul Getty Museum, Los Angeles 2012 - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016 - *Izazov Moderne. Zagreb - Beč oko 1900*, Galerija Klovičevi Dvori, Zagreb 2017



Gustav Klimt, *Beethoven Frieze*, 1901 (detail)
Österreichische Galerie Belvedere, Vienna

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 830 - Marian Bisanz-Prakken, *Nuda Veritas. Gustav Klimt and the Origins of the Vienna Secession 1895-1905*, exh. cat., Szépművészeti Múzeum, Budapest 2010/11 no. 39, fig. p. 78 - Marian Bisanz-Prakken, *The Magic of Line*, exh. cat., John Paul Getty Museum, Los Angeles 2012 cat. no. 61, p. 122 (illus.) - Horncastl M./Schreiber D.J.(Edt.) exh. cat. *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Buchheim 2016, p. 40. (illus.) - *Izazov Moderne. Zagreb - Beč oko 1900*, exh. cat., Galerija Klovičevi Dvori, Zagreb 2017, p. 182





17
HALF-LENGTH PORTRAIT OF A MAN
DRESSED IN A TOGA TURNING TO
THE RIGHT, 1903
STUDY FOR THE JUDGE IN
JURISPRUDENCE

Black chalk on paper, 450 x 318 mm

Estate stamp at lower right

Provenance: Estate of the artist. -
Private collection, Vienna

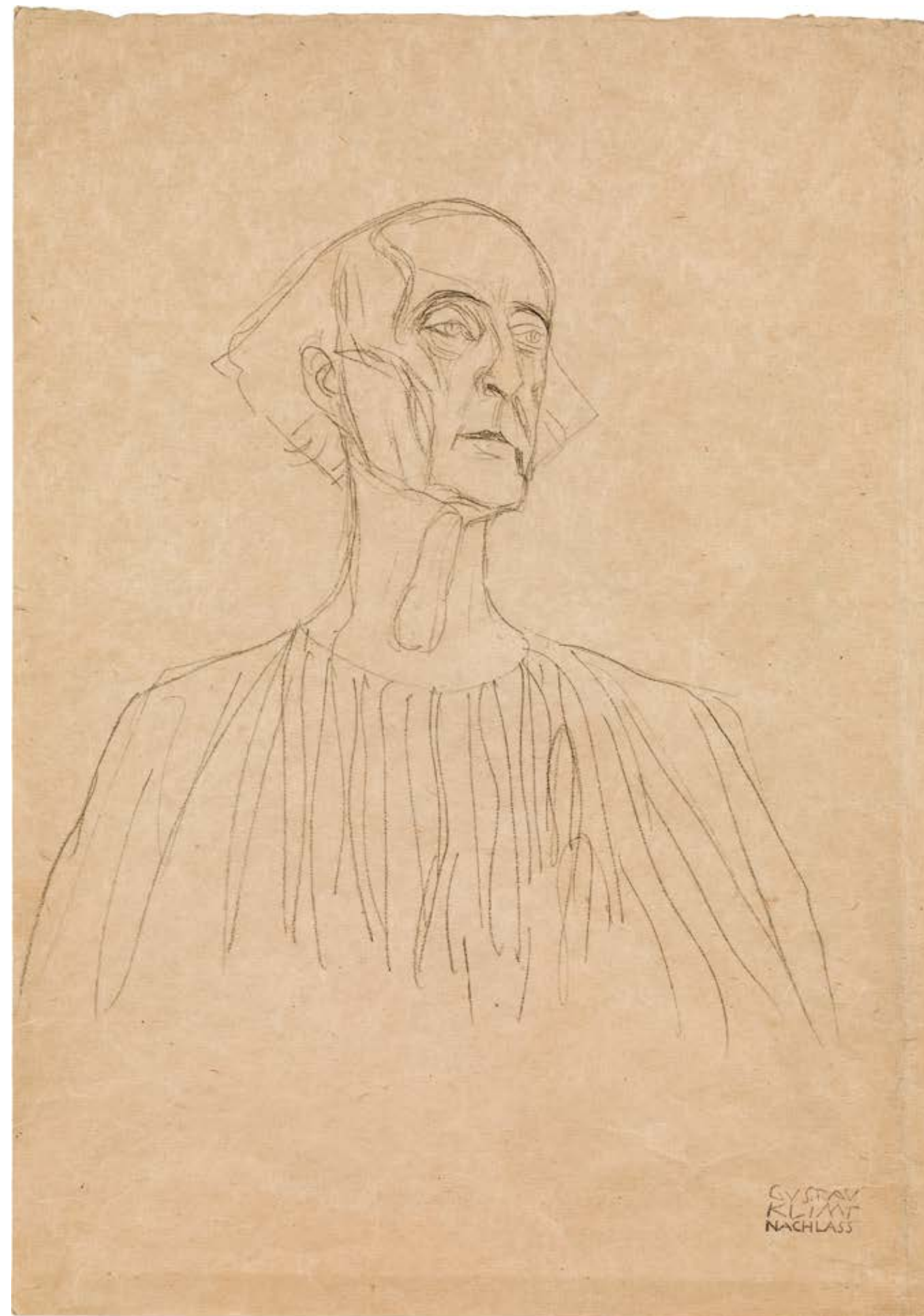


Gustav Klimt, *Faculty Painting Jurisprudence*,
final Version 1907
destroyed by fire at Schloss Immendorf 1945



Detail

Literature: Alice Strobl, *Die Zeichnungen. IV: 1878-1918*,
Nachtrag, Verlag Galerie Welz, Salzburg 1989, cat. rais. no.
3479a





18
STANDING FEMALE FIGURE DRESSED
IN A TOGA, WITH A SWORD IN HER
HAND (FURTHER DETAIL SKETCH),
around 1903
STUDIES FOR "JUSTICE"
IN *JURISPRUDENCE*

Black chalk on paper, 450 x 315 mm

Estate stamp at lower right

Inscribed at lower right: 303

Provenance: Fischer Fine Art, London. - Galerie St.
Etienne, New York. - Francis L. Pagani, Jr., USA



Gustav Klimt, *Faculty Painting Jurisprudence*,
final Version 1907
destroyed by fire at Schloss Immendorf 1945



Detail

Literature: Alice Strobl, *Die Zeichnungen. IV: 1878-1918,*
Nachtrag, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3484





19
STANDING FEMALE NUDE WITH RAISED
ARMS, around 1903
STUDY FOR "TRUTH" IN JURISPRUDENCE
Black chalk on paper, 446 x 311 mm

Verso: confirmation by Georg Klimt that the drawing is from
the estate of Gustav Klimt

Provenance: Estate of the artist. - Estate of Georg Klimt. -
Galerie Welz, Salzburg. - Serge Sabarsky Gallery, New York

Exhibition Galerie Negru, Paris 1977, cat. no. 3 - *Gustav Klimt
Zeichnungen*. Galerie Würthle, Vienna 1978, cat. no. 15 -
Gustav Klimt: 100 disegni, Pinacoteca Capitolina, Rome
1983; then touring (1983-84) to Milan and Bolzano, cat. no.
28 - *Gustav Klimt. The Ronald S. Lauder and Serge Sabarsky
Collections*, Neue Galerie, New York 2008 - *Klimt - Alle origini
del mito*, Palazzo Reale, Milano 2014 - *Izazov Moderne. Zagreb -
Beč oko 1900*, Galerija Klovičevi Dvori, Zagreb 2017



Gustav Klimt, *Faculty Painting Jurisprudence*, Detail
final Version 1907
destroyed by fire at Schloss Immendorf 1945

Literature: Galerie Negru, exh. cat. Paris 1977, cat. no. 3 - *Gustav
Klimt Zeichnungen*. exh. cat. Galerie Würthle, Vienna 1978, no. 15
- Alice Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag
Galerie Welz, Salzburg 1980, cat. rais. no. 924 - *Gustav Klimt:
100 disegni*. exh. cat. Pinacoteca Capitolina, Roma 1983, cat.
no. 28. - *Klimt: Mujeres. 1862-1918*, exh. cat. Fundación Mapfre.
Instituto de Cultura, Madrid 2006, p. 96, cat. no. 30 - Rene Price,
Gustav Klimt: The Ronald Lauder and Serge Sabarsky Collections.
exh. cat. Neue Galerie, New York 2007, fig. p. 302, cat. no. 44
- Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*,
eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 8 - *Izazov
Moderne. Zagreb - Beč oko 1900*, exh. cat., Galerija Klovičevi Dvori,
Zagreb 2017, p. 182.(illus)





20
STANDING PREGNANT WOMAN, 1903-04
STUDY FOR *HOPE I*

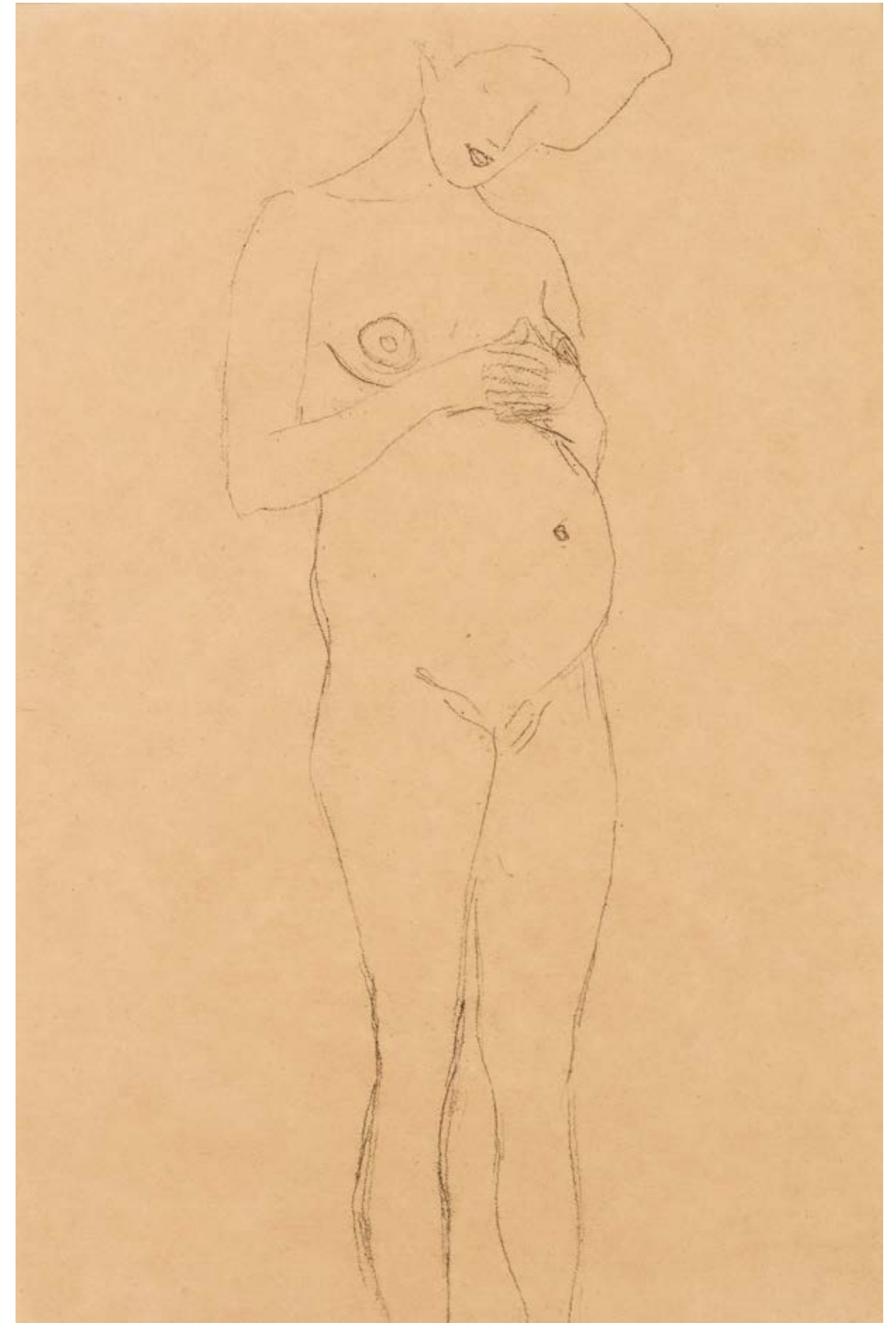
Black chalk on paper, 430 x 285 mm

Provenance: M. G. Collection, Salzburg. - Private collection, Vienna



Gustav Klimt, *Hope I*, 1903-04
Ottawa, National Gallery of Canada

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980, cat. rais. no. 988 - Rainer Metzger, *Gustav Klimt. Drawings & Watercolours*, Thames & Hudson Ltd, 2005 London, p. 149 (illus.)





21
STANDING PREGNANT WOMAN, 1907-08
STUDY IN CONNECTION WITH *HOPE II*
Red crayon on paper, 560 x 370 mm

Estate stamp at lower right: GUSTAV / KLIMT / NACHLASS

This work will be included in Marian Bisanz-Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Private collection, Austria



Gustav Klimt, *Hope II (Vision)*, 1907/08
The Metropolitan Museum of Art, New York

Literature: Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. Wienerroither & Kohlbacher, Vienna 2015, p. 20 (illus.)





22
TWO LOVERS STANDING LOCKED IN AN EMBRACE,
1907-08
STUDY FOR "FULFILLMENT" IN THE *STOCLET-FRIEZE*

Pencil on paper, 571 x 371 mm

Estate stamp on lower left: GUSTAV / KLIMT / NACHLASS

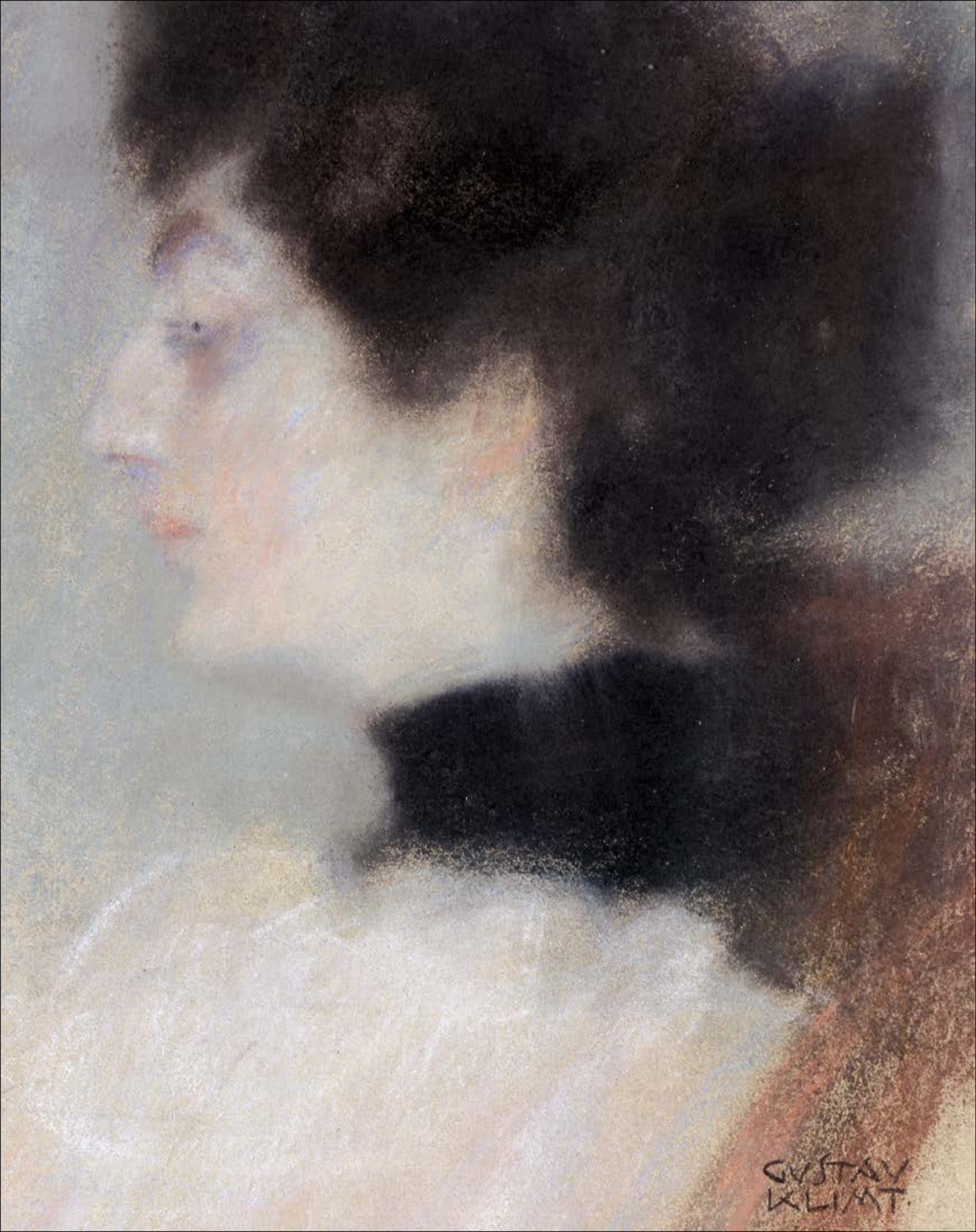
Provenance: Christie's New York, 1984. - Hauswedell & Nolte, Hamburg 1987.
- Serge Sabarsky Gallery, New York

Literature: Alice Strobl, *Die Zeichnungen. IV: 1878-1918, Nachtrag*, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3616 - Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. Wienerroither & Kohlbacher, Vienna 2015, p. 25. (illus.)



Gustav Klimt, "Fulfillment", (detail from cartoon for mosaic frieze for Palais Stoclet), 1910, MAK, Vienna





CHAPTER 3

THE MYSTERY OF WOMAN

Autonomous half-length portraits date from every period of Klimt's career as a draughtsman. From the point, in the mid-1890s, where he made a definitive stylistic shift from Historicism to Symbolism, Klimt was above all concerned, in such drawings of usually anonymous models, with exploring particular facial types, emotional values, and psychological states: his autonomous half-length portraits became, in effect, metaphors for the mystery of woman. The work in its original frame, designed by Klimt's brother Georg (23), is an outstanding and rare example of the sort of female portraits in black chalk and, as here, in pastel that Klimt was producing in 1897/98, the years of the founding of the Viennese Secession. Works of this sort are characterised by infinitely subtle chromatic shifts and chiaroscuro effects. The combination of profile presentation and a downturned gaze typify the "art of the soul" of the early years of the Secession.

In 1904 Klimt, as a draughtsman, made what appears to have been a rather sudden shift from the use of wrapping paper and black chalk to the very different combination of Japanese paper and pencil. This decisive change was to be immediately evident both in the number and in the quality of the autonomous half-length female portraits he produced over the following years. The

two half-figures of 1904/05 (24, 25) – characteristic products of the early phase of Klimt's "golden period" – are notable for an exquisitely refined treatment of line and a consequent air of exclusivity. The grey glint of the pencil stroke consorts especially pleasingly with the pale shimmer of the Japanese paper. The "mystery of woman" here enters into a subtle union with the exceptional decorative qualities of these drawings.

Klimt's portrait of a young woman made in 1915, by contrast (26), is striking for a profound sense of the figure's formal and psychological self-sufficiency. The powerful, vibrant line seems almost to contradict the intimation of melancholy in the self-absorbed gaze. Architectonic rigour is offset by an air of extreme lightness in the portrait of the almost imperceptibly smiling woman in a tall hat (27). This figure is so well anchored within the picture plane as to issue in an intriguing dialectic between tangible proximity and mysterious distance. A surprising contrast to this instance of a choreographically free and, in part, abstract use of line is to be found in the extreme linear concentration in the last of the drawings in this small group (28) – a striking demonstration of the technical and stylistic range of Klimt as a draughtsman.



23
PORTRAIT OF A LADY IN LEFT PROFILE,
around 1898

Pastel on paper, 655 x 420 mm, in original
frame, designed by Klimt's brother Georg

signed at centre right: GUSTAV KLIMT

Provenance: Private collection, Austria

Exhibition: *Gustav Klimt / Josef Hoffmann. Pioniere der
Moderne*, Österreichische Galerie Belvedere, Vienna
2011-12, subsequently touring to: Museo Correr, San
Marco, Venice 2012

Literature: Alice Strobl, *Österreichische Meister der Klassischen
Moderne II*, eds. Kunsthandel Wienerroither & Kohlbacher, vol.
3, 1999 Vienna, cat.no.21 (illus.) - Alice Strobl, *Gustav Klimt. Die
Zeichnungen. I: 1878-1903*, Verlag Galerie Welz, Salzburg 1980,
cat. rais. no. 404 - *Gustav Klimt / Josef Hoffmann. Pioniere der
Moderne*. exh. cat. eds. Agnes Husslein-Arco and Alfred Weidinger,
Belvedere, Vienna 2011-12, München 2012, p. 11 (illus.)





24
PORTRAIT OF A YOUNG WOMAN IN A FUR BOA, 1904-05

Pencil, black chalk and red crayon, with white chalk heightening on paper, 540 x 344 mm

Signed at lower right: Gustav Klimt (oval)

Provenance: August Lederer, Vienna. - Erich Lederer, Geneva. - Private collection, southern Germany

Exhibition: *Gustav Klimt – Egon Schiele. Zeichnungen und Aquarelle*, Albertina, Vienna 1968, cat. no. 79

Literature: *Gilhofer portfolio: Gustav Klimt: 25 Handzeichnungen*, Vienna 1919, no. 5 - Arthur Schnitzler, "Spiel im Morgengrauen" und andere Erzählungen, sel. & intr. Hans Weigel, with drawings by Gustav Klimt, Frankfurt am Main 1961, p. 25 (illus.) - Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967 p. 65 - Alfred Werner, *Gustav Klimt. One hundred drawings*, New York 1972, cat. no. 33 (illus.) - Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Salzburg 1982, cat. rais. no. 1208 - Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. Wienerroither & Kohlbacher, Vienna 2015, p. 12 (illus.)







25
WOMAN IN PROFILE FACING LEFT, 1904-05

Pencil and red crayon on paper, 552 x 346 mm

Estate stamp at lower right

Provenance: Christian M. Nebehay Collection, Vienna

Exhibition: *Gustav Klimt und Josef Hoffmann. Pioniere der Moderne*, Belvedere, Vienna 2011-12 –
150 Jahre Gustav Klimt, Belvedere, Vienna 2012-13 – *Secretly, Greatly*, Eul Gallery, Daegu, South Korea 2018

Literature: Christian M. Nebehay, *Gustav-Klimt-Dokumentation*, Vienna 1969, plate XIII. – Christian M. Nebehay, *Gustav Klimt. Sein Leben nach zeitgenössischen Berichten und Quellen*, Munich 1976, cat. no. 191 – Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg 1982, cat. rais. no. 1279 – *150 Jahre Gustav Klimt* exh.cat. eds. Agnes Husslein-Arco and Peter Weidender, Belvedere, Vienna 2012, p. 344. (illus.) – Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 10







26
PORTRAIT OF A YOUNG WOMAN, 1915

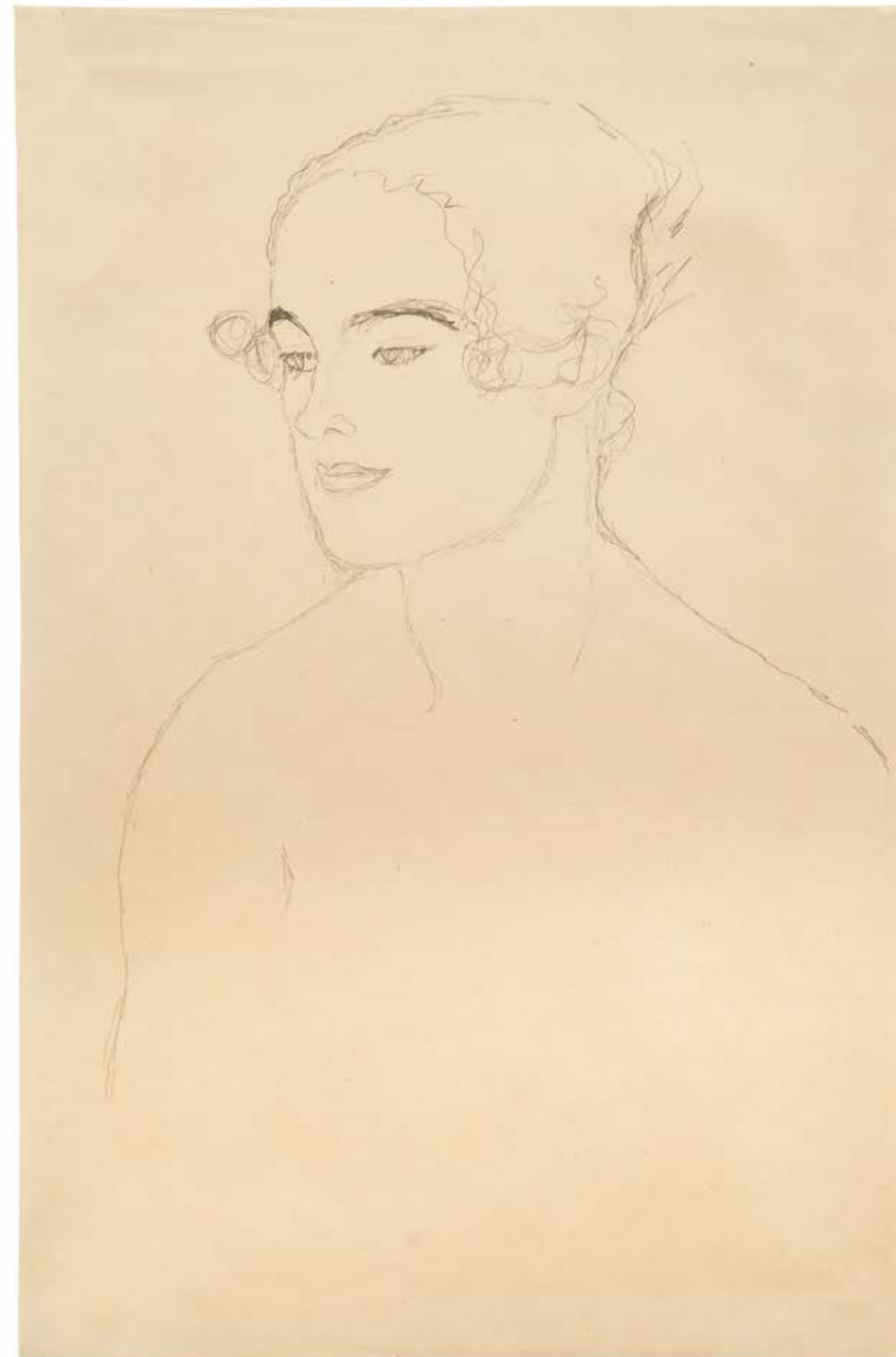
Pencil on paper, 568 x 375 mm

Estate stamp at lower right

Provenance: Private collection, Geneva. – Lederer Collection, Geneva. – Private collection, Germany. – Galerie Kornfeld, Bern. – Private collection, Vienna

Exhibition: *Gustav Klimt, Zeichnungen aus der Albertina und Privatbesitz*, Museum Folkwang, Essen 1976

Literature: E. Pirchan, *Gustav Klimt*, Vienna 1956, p.139. (illus) – *Gustav Klimt, Zeichnungen aus der Albertina und Privatbesitz*, exh. cat. Museum Folkwang, Essen 1976, no. 95 (illus.) – *Alice Strobl, Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2651





27
HALF-LENGTH PORTRAIT OF A YOUNG WOMAN IN A TALL HAT, around 1916

Pencil on paper, 560 x 373 mm

Provenance: Wally Wieselthier collection. - Dr. Paul Goldscheider collection, London. - Private collection, London

Exhibition: *Gustav Klimt*, Palais des Beaux-Arts, Bruxelles 1981, cat. no. 43 (illus.) - *Vienna Secession, Art Nouveau to 1970*, Royal Academy of Arts, London 1971, cat. no. 153

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2670





28
HEAD-AND-SHOULDERS PORTRAIT OF A LADY, 1916-17

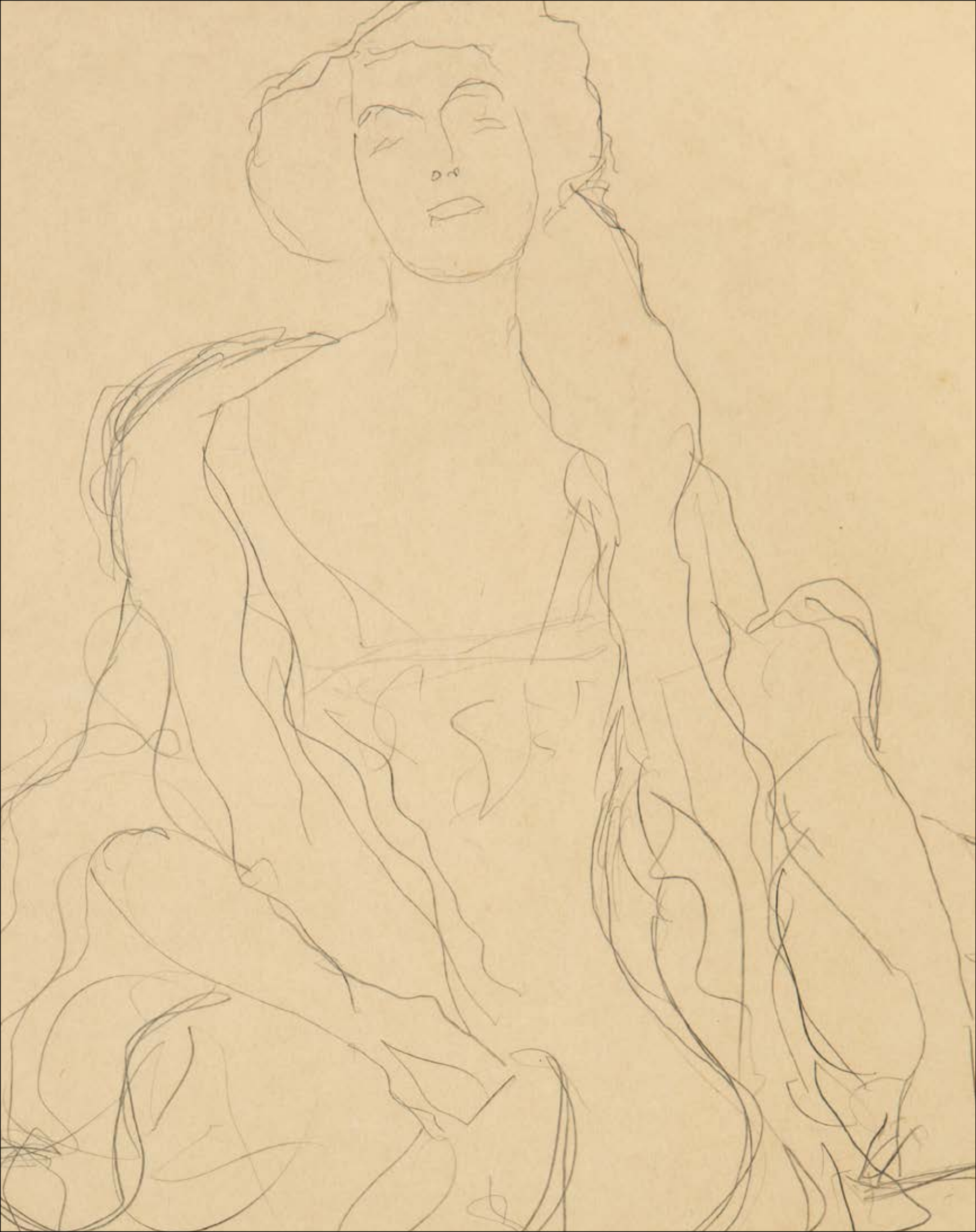
Pencil on paper, 569 x 373 mm

Provenance: Georg Klimt (the artist's brother), Vienna. - Leopold Collection, Vienna

Exhibition: *Vienna Secession, Art Nouveau to 1970*, Royal Academy of Arts, London 1971, cat. no. 153 – *Gustav Klimt*, Palais des Beaux-Arts, Bruxelles 1981, cat. no. 43 (illus.)

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: Nachtrag, 1878 – 1918*, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3707 – Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. Wienerroither Et Kohlbacher, Vienna 2015, p. 51 (illus.)





CHAPTER 4

THE CULT OF THE VIENNESE LADY

Klimt's studies for his celebrated portraits of the ladies of Viennese high society constitute a distinct and enduring category within his oeuvre as a draughtsman. On receiving a portrait commission he would invariably make a long series of drawn studies: of the pose, the characteristic gestures, the costume and jewellery of the sitter. And he was capable of capturing, in relatively few strokes, the essential character of a face. On account of the serial character of this preparatory material, it is often possible to trace in some detail the means through which Klimt arrived at his painted portrait. In the case of the study of the frontally viewed Marie Henneberg (29) he employs vigorous lines for the costume, while embedding the figure within an only cursorily indicated armchair. The numerous studies for the first, "golden" portrait of Adele Bloch-Bauer (30) bear witness to Klimt's tireless search for a balance between the freely flowing gown and its integration into the planar surface of the sheet, between linear verve and geometrical rigour. The presence of several passages of decorative detail lends this drawing a distinctive quality. The smoothly integrated structure of the studies for a portrait of Fritza Riedler (31, 32) epitomises the planar-geometrical approach so characteristic of the drawings of Klimt's so-called "Golden Style". In the study of 1904/05 for the portrait of Magda Mautner-Markhof, who was a personal friend (33), Klimt is to be found already using the pale-toned

Japanese paper to which he had only recently made a definitive shift. The shimmer of the drawing surface contrasts with the deep black of the chalk – a medium he was shortly to abandon in favour of pencil. This rare combination ensures additional prominence for both the decorative flourishes of the dress and the firmly accentuated tip of the shoe. From around 1910 Klimt began to receive a great many more portrait commissions. In the related studies of this period the values of space and volume are very much to the fore, the figural contours marked either with numerous short, nervous strokes or with fewer, darker, heavier intermittent lines. But effects peculiar to a specific case are also to be found. Klimt's study of the nine-year-old Mäda Primavesi, for example (35), has a relaxed air that is clearly suited to the young sitter's own lack of affectation. In the case of her mother, Eugenia, Klimt's endeavours to position the matronly figure within the projected picture plane are apparent in the sheet bearing several small, animated composition sketches (34). In the studies Klimt made of Amalie Zuckermandl in 1913/14 (36, 37) he seeks to integrate the seated figure into the massive form of the couch upon which she is posed. The study of Elisabeth Lederer, made in 1916 (38), conveys a tense interconnection between fluid line and a rigorous architectonic quality. Almost throughout his career as a draughtsman, Klimt sought to subordinate his subjects to a higher geometric order.



29
WOMAN SEATED IN AN ARMCHAIR,
VIEWED FROM THE FRONT, 1901-02
STUDY FOR *PORTRAIT OF
MARIE HENNEBERG*

Black chalk on paper, 443 x 321 mm

Provenance: Marlborough Fine Arts, London -
Private collection, Los Angeles - Collection A. Alfred
Taubman, Miami

Exhibition: *Gustav Klimt. Paintings and Drawings*,
Marlborough Fine Arts, Ltd., London 1964, cat. no. 49



Gustav Klimt, *Portrait of Marie Henneberg*, 1901-02,
Kunstmuseum Moritzburg Halle (Saale)

Literature: *Gustav Klimt. Paintings and Drawings*, exh. cat.
Marlborough Fine Arts, Ltd., London 1964, cat. no. 49 - Alice
Strobl, *Gustav Klimt. Die Zeichnungen. I: 1878-1903*, Verlag
Galerie Welz, Salzburg 1980, cat. rais. no 738





30
LADY SEATED IN AN ARMCHAIR,
VIEWED FROM THE FRONT, 1903
STUDY FOR THE FIRST (1907)
PORTRAIT OF ADELE BLOCH-BAUER

Pencil on paper, 445 x 308 mm

Provenance: Adele Bloch-Bauer, Vienna (presented by the artist). - Luisa Gattin, Vienna (A. Bloch-Bauer's niece). - Gallery C. Bednarczyk, Vienna



Gustav Klimt, *Adele Bloch-Bauer I*, 1907
Neue Galerie, New York

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: 1878 – 1918, Nachtrag*, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3531





31
LADY IN A RUCHED GOWN, FACING
LEFT, SEATED IN AN ARMCHAIR,
around 1904
STUDY FOR *PORTRAIT OF
FRITZA RIEDLER*

Black chalk on paper, 448 x 315 mm

This work will be included in Marian Bisanz Prakken's
Supplement to Alice Strobl's catalogue raisonné of
Gustav Klimt's drawings.

Provenance: Neumeister, Munich 25 May 1991 (lot 183)
- Private collection, Vienna



Gustav Klimt, *Portrait of Fritza Riedler*, 1906
Österreichische Galerie Belvedere, Vienna





32
LADY IN A FUR BOA, FACING LEFT,
SEATED IN AN ARMCHAIR,
around 1904
STUDY FOR *PORTRAIT OF
FRITZA RIEDLER*

Black chalk on paper, 450 x 320 mm

verso: Estate stamp

Provenance: R. Zimpel collection. - Felix Landau Gallery,
Los Angeles, c. 1950-55. - Felix Landau Collection. -
Private collection, Vienna

Exhibition: *Gustav Klimt / Eine Nachlese / 70 bedeutende
Zeichnungen*, Kunsthandlung Et Antiquariat Christian M.
Nebehay, Vienna 1963, cat. no. 41



Gustav Klimt, *Portrait of Fritza Riedler*, 1906
Österreichische Galerie Belvedere, Vienna

Literature: *Gustav Klimt / Eine Nachlese / 70 bedeutende
Zeichnungen*, exh. cat. no. VI. ed. Christian M. Nebehay, 1963
Vienna, cat. no. 41 (illus.) - Fritz Novotny Et Johannes Dobai,
Gustav Klimt, Salzburg 1967, p. 336 - Alice Strobl, *Gustav Klimt.
Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg
1982, cat. rais. no. 1236





33
SEATED, FRONTALLY VIEWED LADY IN
A RUCHED GOWN, 1904-05
STUDY FOR AN UNREALISED
*PORTRAIT OF MAGDA
MAUTNER-MARKHOF*

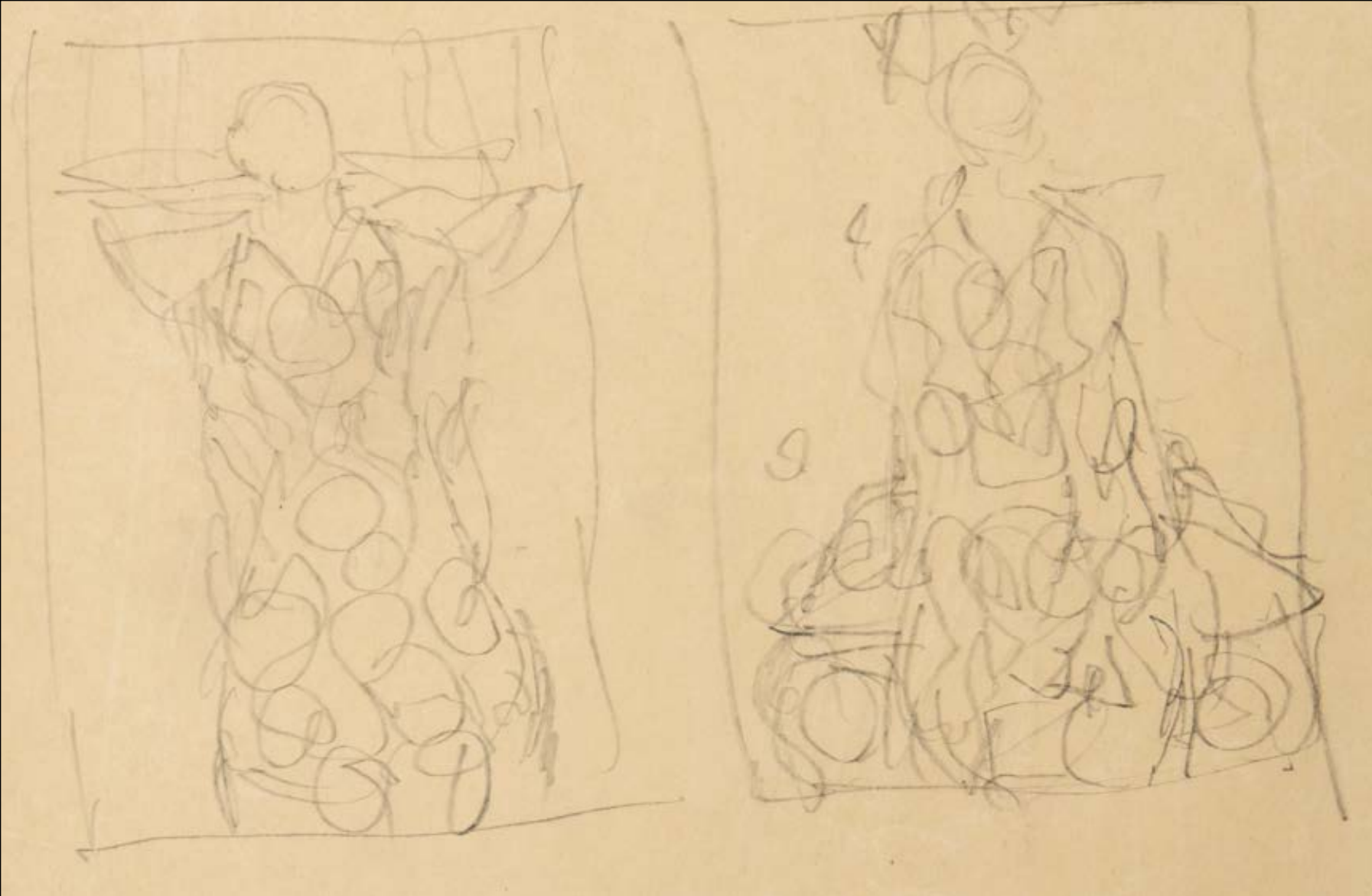
Black chalk on paper, 550 x 350 mm

estate stamp at lower right

Provenance: Private collection, Austria

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg 1982, cat. rais. no. 1220





34
THREE COMPOSITION SKETCHES FOR *PORTRAIT
OF EUGENIA PRIMAVESI*, 1912-13

Pencil on paper, 560 x 375 mm

Provenance: Christian M. Nebehay Collection, Vienna

Literature: Fritz Novotny and Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p. 359 - Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg 1982, cat. rais. no. 2157 - Christian M. Nebehay, *Gustav Klimt. Von der Zeichnung zum Bild*, 1992, p.148. (illus.) - Rainer Metzger, *Gustav Klimt. Das graphische Werk*, Vienna 2005, p.307 (illus.)



Gustav Klimt, *Portrait of Eugenia Primavesi*, 1913, private collection



35
SEATED GIRL, 1912-13
STUDY FOR *PORTRAIT OF*
MÄDA PRIMAVESI

Pencil on paper, 559 x 367 mm

Provenance: Felix Landau Gallery, Los Angeles. - Private collection, Los Angeles

Exhibition: 3. *Internationale der Zeichnung, Triumph des Genies: Gustav Klimt und Henri Matisse*, Mathildenhöhe, Darmstadt 1970, cat. no. 137



Gustav Klimt, *Mäda Primavesi*, 1913
The Metropolitan Museum of Art, New York

Literature: 3. *Internationale der Zeichnung, Triumph des Genies: Gustav Klimt und Henri Matisse*, exh. cat., Mathildenhöhe, Darmstadt 1970, cat. no. 137 (illus.) - Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg 1982, cat. rais. no. 2117a





36
SEATED LADY, TURNED SLIGHTLY TO
THE LEFT, 1913-14
STUDY FOR *PORTRAIT OF
AMALIE ZUCKERKANDL*

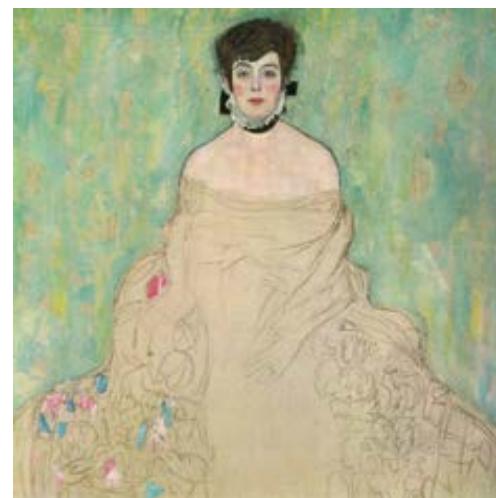
Pencil on paper, 569 x 375 mm

inscribed at lower right: Aus dem Nachlaß meines
Bruders Gustav Klimt – Johanna Klimt Zimpel

Verso: Stempel: JOHANNA ZIMPEL

Provenance: Prince Sadruddin Khan, Paris. – Spencer
Samuels & Co., Ltd., New York. – Private collection, Austria

Exhibition: *Gustav Klimt*, Albertina, Vienna 1962,
cat. no. 180 – *Facing the Modern: Portrait in Vienna 1900*,
The National Gallery, London 2014



Gustav Klimt, *Portrait of Amalie Zuckerkandl*, 1917
Österreichische Galerie Belvedere, Vienna

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912
– 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2486
– Marian Bisanz-Prakken, *Gustav Klimt – Egon Schiele*, eds.
Wienerroither & Kohlbacher, vol. 13., Vienna 2008, cat. no. 15 –
Doris H. Lehmann, *Facing the Modern. The Portrait in Vienna 1900*,
exh. cat., National Gallery London, London 2013, p. 104. (illus.)





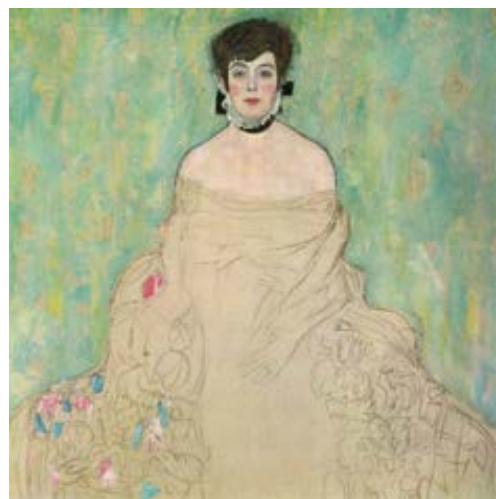
37
SEATED LADY, VIEWED FROM THE
FRONT, 1913-14
STUDY FOR *PORTRAIT OF
AMALIE ZUCKERKANDL*

Pencil on paper, 500 x 375 mm

marked at lower right: Estate of my brother Gustav Klimt

Verso: Stempel: JOHANNA ZIMPEL

Provenance: Johanna Staude, Vienna. -
Auction W. Ketterer, Munich. - Private collection,
England. - Private collection, Vienna



Gustav Klimt, *Portrait of Amalie Zuckerkandl*, 1917
Österreichische Galerie Belvedere, Vienna

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 -
1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2476





38
STANDING WOMAN IN A PATTERNED
SHAWL, TURNED SLIGHTLY TO THE
LEFT, around 1916
STUDY FOR *PORTRAIT OF
ELISABETH LEDERER*

Pencil on paper, 570 x 370 mm

estate stamp at lower left

Verso: Stempel: JOHANNA ZIMPEL

Provenance: Private collection, Austria -
Private collection, Vienna

Exhibition: *40 auserwählte Zeichnungen*, Kunsthandel
Christian M. Nebehay, Vienna 1960, cat. no. 37



Gustav Klimt, *Portrait of Elisabeth Lederer*, 1914-16
Neue Galerie, New York

Literature: *40 auserwählte Zeichnungen*, exh. cat., ed. Christian
M. Nebehay, Vienna 1960, cat. no. 37, (illus.) - Fritz Novotny and
Johannes Dobai, *Gustav Klimt*, Salzburg 1967, p. 360 - Alice
Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag
Galerie Welz, Salzburg 1984, cat. rais. no. 2516





CHAPTER 5

THE RESTRAINT OF SENSUALITY

This chapter attends to a little remarked, yet fascinating, aspect of Klimt's creativity as a draughtsman. His tendency to submit his figures to a geometrical arrangement is first clearly apparent, in 1901, in studies for the *Beethoven Frieze*. After this crucial experience Klimt, as a draughtsman, was repeatedly engaged in autonomous experimentation: diversely exploring the relationship between space and plane, between sensuality and abstraction. In 1903, in the drawing of a frontally viewed seated woman (39), he plays a thrilling game with perspective, projecting the emphatically outlined forms of the nonchalantly posed figure on to a single plane. In 1904 he evinced a particular liking for especially slim models, allowing their bodies, as registered in his drawings, to assume an architectural character: a kneeling nude, resting on her elbows (40), resembles a broad, angular portal. A further, and particularly refined, instance of such a "figure as open door" is found in the profile view of a standing model who bends forward and from whose neck and shoulders there hangs a flimsy, ruffled scarf of the sort known in Vienna as a *Bal-Entree* (41). The drawing of a pair of lovers, shown reclining parallel to the picture plane (42), also assumes an architectonic aspect, here on account of an artfully devised formal dialogue between the distinct male and female bodily contours.

After this geometrically oriented phase, in 1908/09 there emerged in Klimt's drawings of the nude a more complex interrelationship of depth and plane. The arms and shoulders of a reclining figure propped up on her elbows (43) become

an inwardly slanting parallelogram; the diagonals in the pose of a woman shown bending down to pull on a stocking (44) issue in a sensual rhythm of cross-cutting limbs and body shapes. In 1910 exaggerated poses are combined with an erotic impulse: at the intersection of the splayed leg of a frontally observed seated nude the gaze is snared by the pudenda (46). In the drawing of a seated woman with outstretched legs (47) a rigorously architectonic quality is offset by a tenderly unaffected naturalism.

Klimt's late drawings of the nude evince an entirely new feeling for space. After completing his painting *The Virgin* (1913), Klimt made a great many autonomous drawn studies, for which he had his models adopt diagonal and serpentine poses or lie interlocked in zig-zag fashion. In projecting the model viewed from above on to his drawing surface, Klimt now transformed reclining poses into a metaphysically imbued hovering (48, 49). He now further developed the fruits of the numerous figure drawings he had made in 1904–07 in connection with the painted composition *Water Serpents II*: the nudes of 1914–15 seen reclining one behind the other (50) are suggestive of a detail extracted from a horizontal continuum. As in the past, Klimt's principal formal preoccupation remained the relation between positive and negative, between bodies and space, and the tension between sensual linear fluidity and a rigorous figural cohesion. Polarities of this sort epitomise the sublimating power of Klimt's use of line.



39
**WOMAN IN AN ARMCHAIR, VIEWED
FROM THE FRONT, around 1903**

Black chalk on paper, 442 x 316 mm

This work will be included in Marian Bisanz Praken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Private collection, Vienna

Literature: Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna, 2012, cat. no. 6





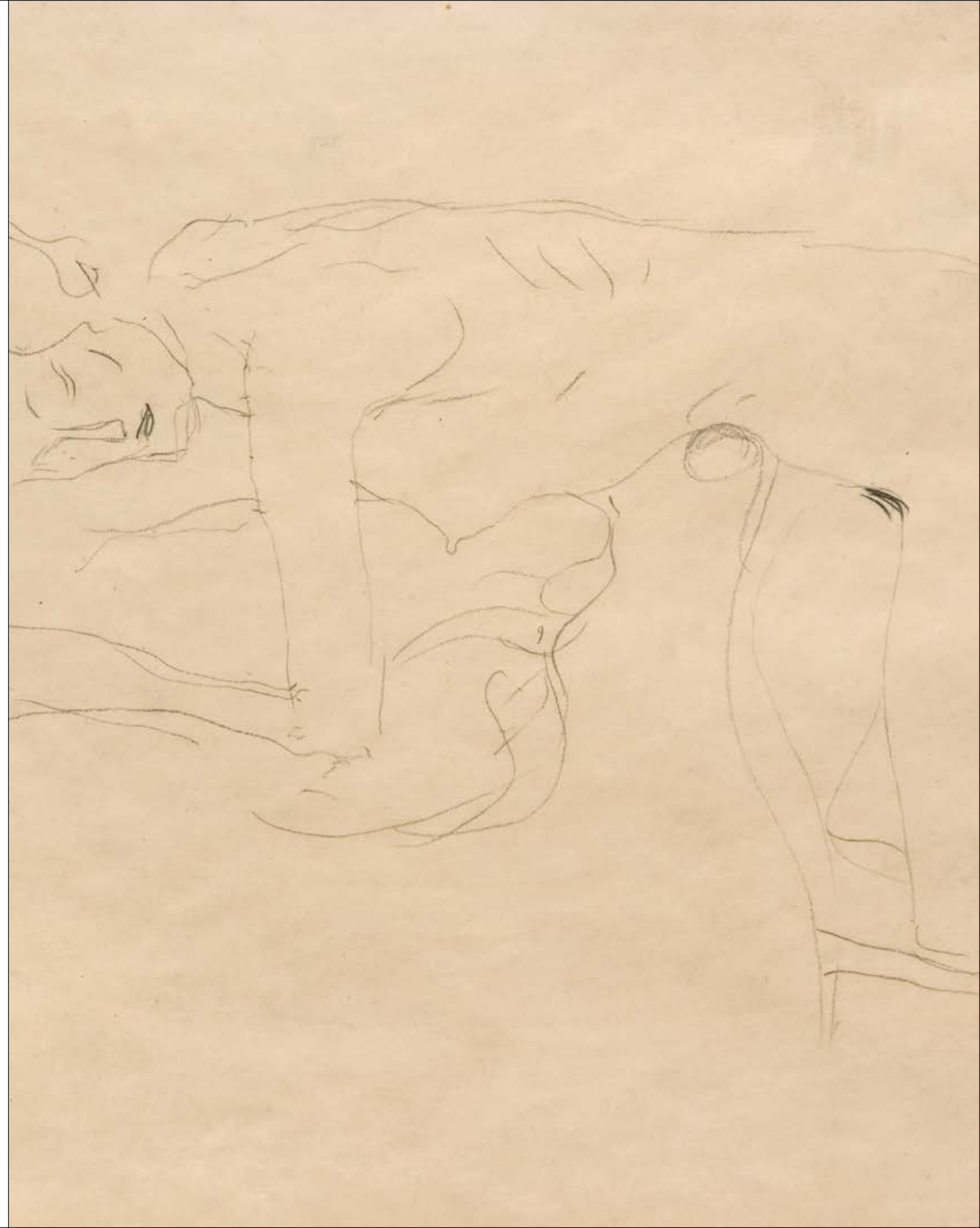
40
KNEELING NUDE FACING LEFT, 1904

Black crayon on paper, 346 x 547 mm

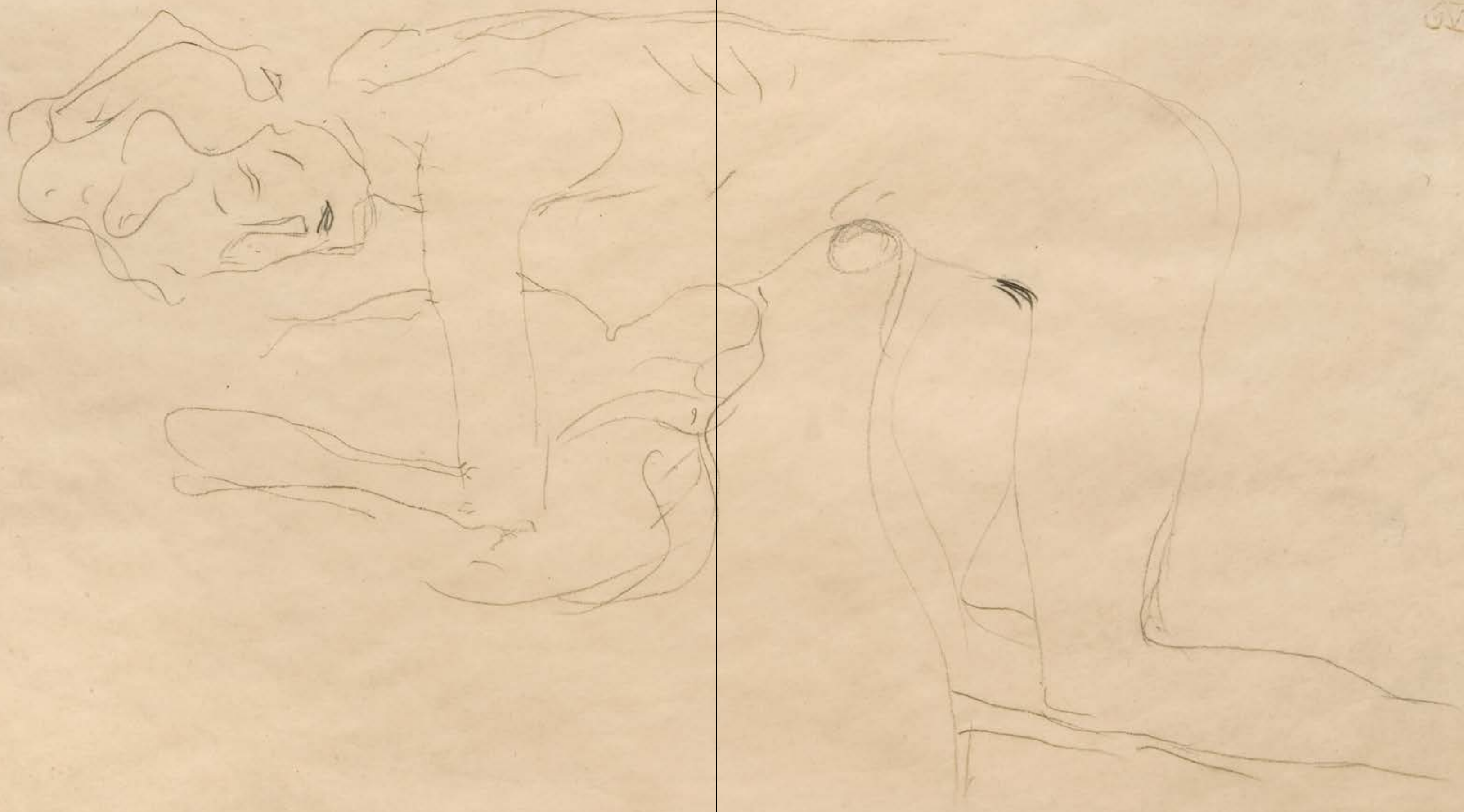
Estate stamp at upper right

Provenance: Galerie Ariadne, Vienna - Heinz Stangl, Vienna

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904-1912*, Verlag Galerie Welz, Salzburg 1982, cat. rais. no. 1417



1871
K. 111
N. 111





41
**STANDING NUDE LEANING
FORWARDS, 1904**

Pencil on paper, 550 x 350 mm

Inscribed at lower left: 4214 | Privatbesitz 25

This work will be included in the supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings by Marian Bisanz-Prakken.

Provenance: Private collection, Vienna

Exhibition: *Klimt und die Antike. Erotische Begegnungen*, Belvedere, Vienna, 23 June - 8. October 2017 - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, 19 March - 19 June 2016 - *Die Geschichte des Körpers*, Galerie im Lanserhaus, Eppan, Italy, 23 September - 6 November 2011.

Literature: Horncastl M./Schreiber D.J., *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, exh. cat. Buchheim Museum der Phantasie (Edt.), p.42. (ill.) - Rollig/Natter (Edt.), *Klimt und die Antike. Erotische Begegnungen*, exh. cat., Belvedere, 2017, Vienna, p. 230. (ill.)





42
RECLINING LOVERS, 1904

Pencil on paper, 368 x 562 mm

This work will be included in Marian Bisanz Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Werner Collection, Vienna

Exhibition: *Kirchner, Heckel, Nolde - Die Sammlung Werner*, Albertina, Vienna 2012 - *Klimt und die Antike. Erotische Begegnungen*, Österreichische Galerie Belvedere, Vienna 2017

Literature: *Kirchner, Heckel, Nolde - Die Sammlung Werner*, exh. cat., eds. Klaus Albrecht Schröder, Marietta Mautner Markhof, Albertina, Vienna 2012, p. 7. (illus.) - *Klimt und die Antike. Erotische Begegnungen*, exh. cat., eds. Stella Rollig and Tobias G. Natter, Belvedere, Vienna 2017, p. 231 (illus.)







43
RECLINING FEMALE FIGURE PROPPED UP ON HER ELBOWS, around 1908
STUDY MADE IN CONNECTION WITH *JUDITH II (SALOME)*

Pencil on paper, 373 x 559 mm

Estate stamp at lower right

Verso: inscribed in pencil: 66

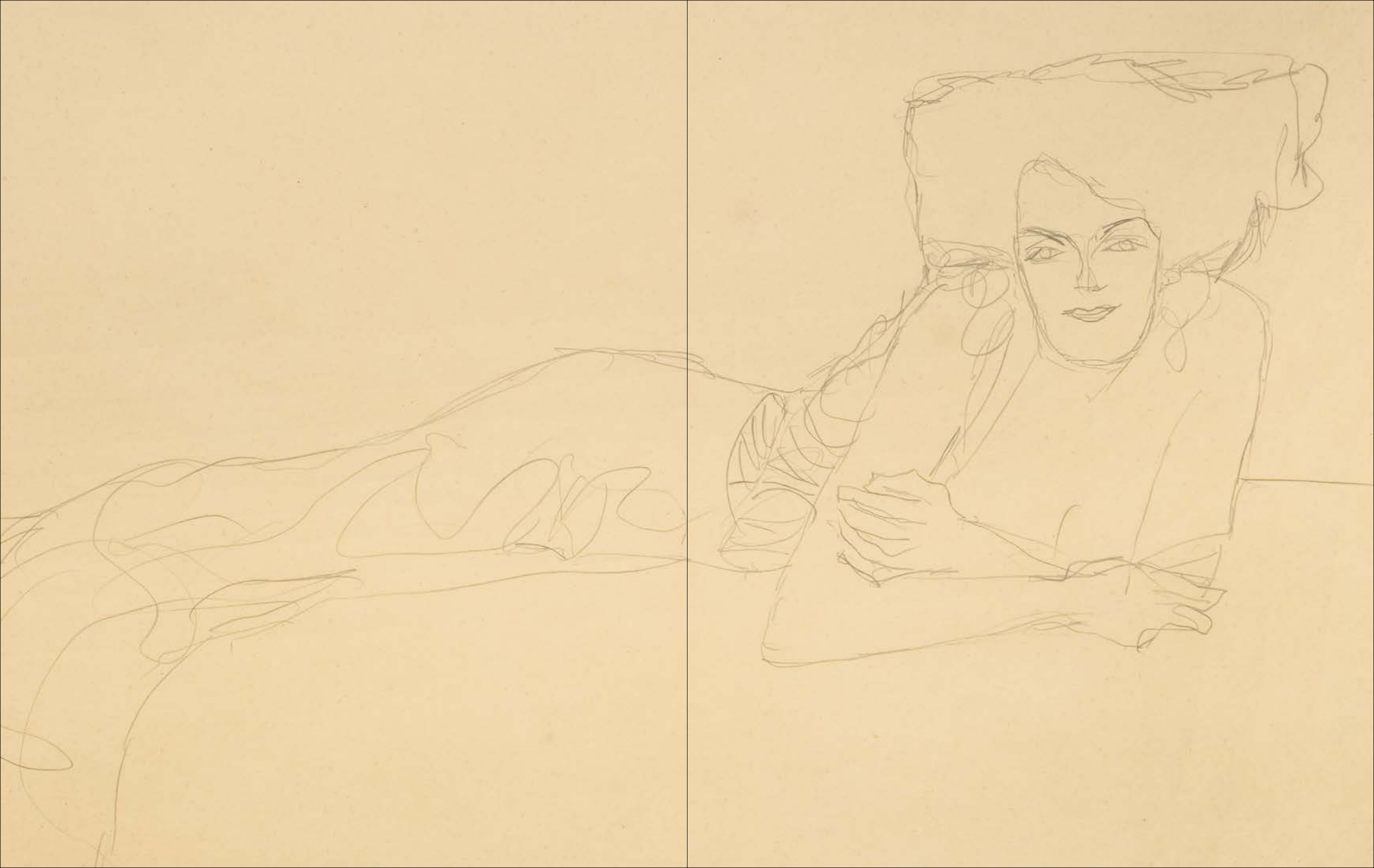
Provenance: Private collection, Salzburg

Exhibition: *Izazov Moderne. Zagreb – Beč oko 1900*, Galerija Klovičevi Dvori, Zagreb 2017

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: Nachtrag, 1878 – 1918*, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3604 - Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*, eds. W&K – Wienerroither & Kohlbacher, Vienna 2015, p. 29 - *Izazov Moderne. Zagreb – Beč oko 1900*, exh. cat. Galerija Klovičevi Dvori, Zagreb 2017, p. 183. (illus.)

Gustav Klimt, *Judith II (Salome)*, 1909,
Ca' Pesaro, Galleria Internazionale d'Arte
Moderna, Musei Civici, Venice







44
STANDING FEMALE NUDE LEANING
FORWARD TO PULL ON STOCKING,
1908-09

Pencil on paper, 545 x 350 mm

Estate stamp on the verso: GUSTAV | KLIMT | NACHLASS

This work will be included in Marian Bisanz Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Private collection, Vienna

Exhibition: *Au Temps de Klimt. La Secession a Vienne*,
Pinacothèque de Paris, Paris 2015





45
RECLINING WOMAN WITH RAISED DRESS, 1908-09

Blue crayon on paper, 368 x 557 mm

Verso: Standing Woman with raised left arm, 1906/07
Red crayon on paper, 368 x 557 mm

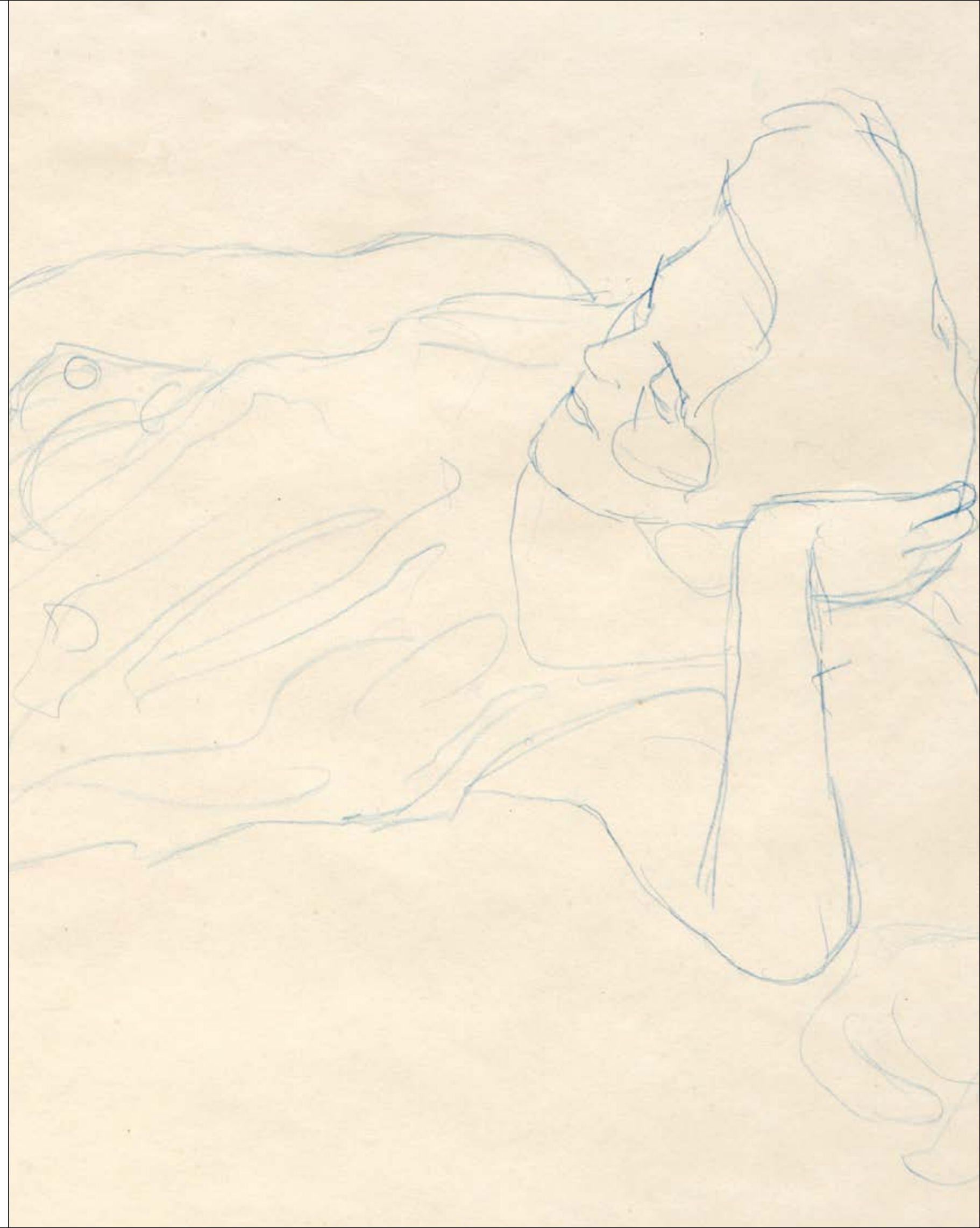
Verso: Estate stamp

This work will be included in Marian Bisanz Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

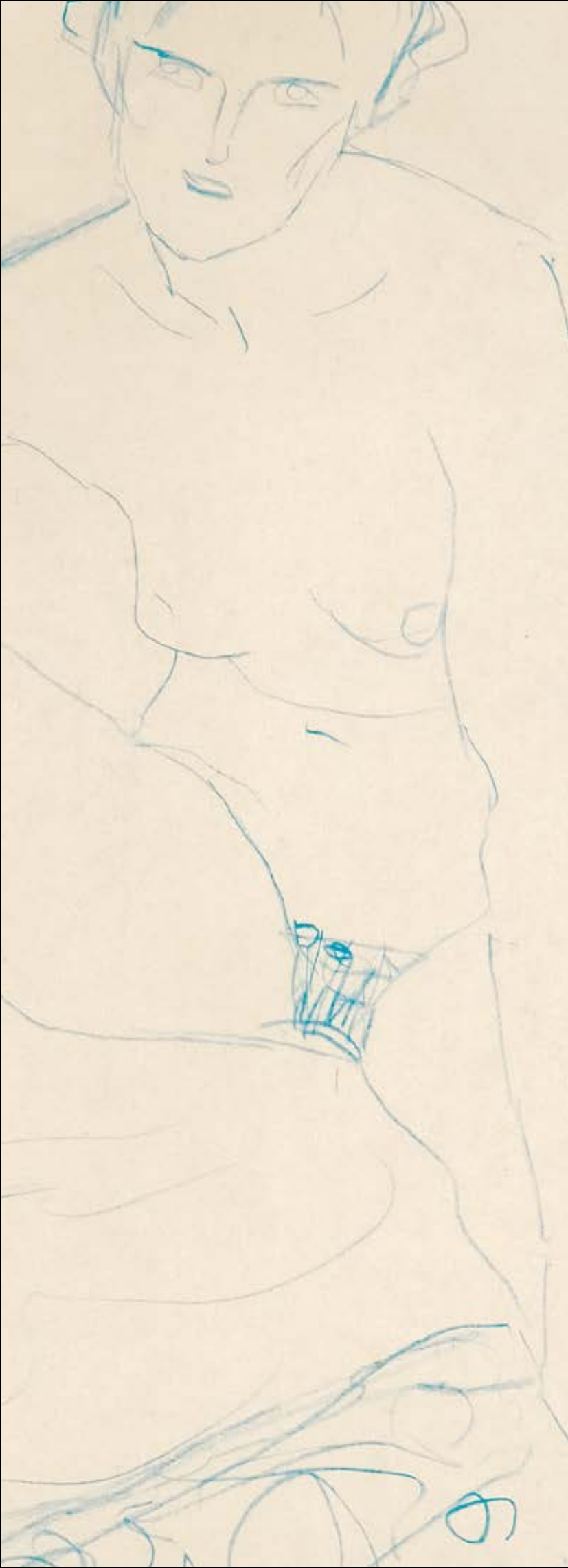
Provenance: Private collection, Vienna

Exhibition: *Au Temps de Klimt. La Secession a Vienne*, Pinacothèque de Paris, Paris 2015 - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016

Literature: Marian Bisanz Prakken, *Moderne Kunst – Modern Art. vol 13*, ed. Kunsthandel Wienerroither & Kohlbacher, Vienna 2008, cat. no. 11 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat.no. 17 (illus.) - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Horncastl M./Schreiber D.J. eds., exh. cat. Buchheim Museum der Phantasie, Buchheim Verlag 2016, p.68/69. (illus.)







46
SEATED NUDE, VIEWED FROM THE
FRONT, around 1910

Blue crayon on paper, 560 x 370 mm

Verso inscribed: von Gustav Klimt gezeichnet
Georg Klimt

Provenance: Private collection, Vienna

Exhibition: *TEFAF Childhood*, Sao Paolo, Brasil 2012
- *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016 - *Secretly, Greatly*, Eul Gallery, Daegu, South Korea 2018

Literature: Alice Strobl, Gustav Klimt. *Die Zeichnungen. IV: Nachtrag, 1878 – 1918*, Verlag Galerie Welz, Salzburg 1989, cat. rais. no. 3623 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither Et Kohlbacher, Vienna 2012, cat. no. 21. - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, exh. cat. Horncastl M./Schreiber D.J. eds., Buchheim Museum der Phantasie, Buchheim Verlag, 2016, p. 53. (illus.)





47
SEATED SEMI-NUDE WITH LEGS FACING LEFT, 1910

Red crayon on paper, 370 x 551 mm

Estate stamp at upper left

Provenance: Rudolf Staechlin Collection, Basel. - Galerie Würthle, Vienna

Exhibition: Galerie Würthle, Vienna 1978, cat. no. 81

Literature: Galerie Würthle, exh. Cat. Vienna 1978, cat. no. 81 - Alice Strobl, *Gustav Klimt. Die Zeichnungen. II: 1904 - 1912*, Verlag Galerie Welz, 1982 Salzburg, cat. rais. no. 1964 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 20 (illus.)





48
SEMI-NUDE WITH ARMS CROSSED
OVER THE HEAD, 1914-15

Pencil on paper, 545 x 360 mm

Estate stamp at lower right

Provenance: Johann Georg, Prince de Saxe. -
Private collection, Switzerland

Exhibition: *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016 - *Secretly, Greatly, Eul Gallery*, Daegu, South Korea 2018 - *Klimt und die Antike. Erotische Begegnungen*, Österreichische Galerie Belvedere, Vienna 2017

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2392 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, p. 41 (illus.) - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, exh. cat. Horncastl M./Schreiber D.J. eds., Buchheim Museum der Phantasie, Buchheim Verlag, 2016, p.63. (illus.) - *Klimt und die Antike. Erotische Begegnungen*, exh. cat. Stella Rolling and Tobia G. Natter, eds., Belvedere, Vienna 2017, p. 82 (illus.)







49
RECLINING FEMALE SEMI-NUDE WITH
LEGS DRAWN UP TO THE LEFT,
1914-15

Pencil on paper, 567 x 373 mm

Estate stamp at lower left

Provenance: Private collection, Vienna

Exhibition: *TEFAF Childhood*, Sao Paulo, Brasil 2012 -
Secretly, Greatly, Eul Gallery, Daegu, South Korea 2018

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2372
- Marian Bisanz-Prakken, *Gustav Klimt. Drawings/Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat.no. 27







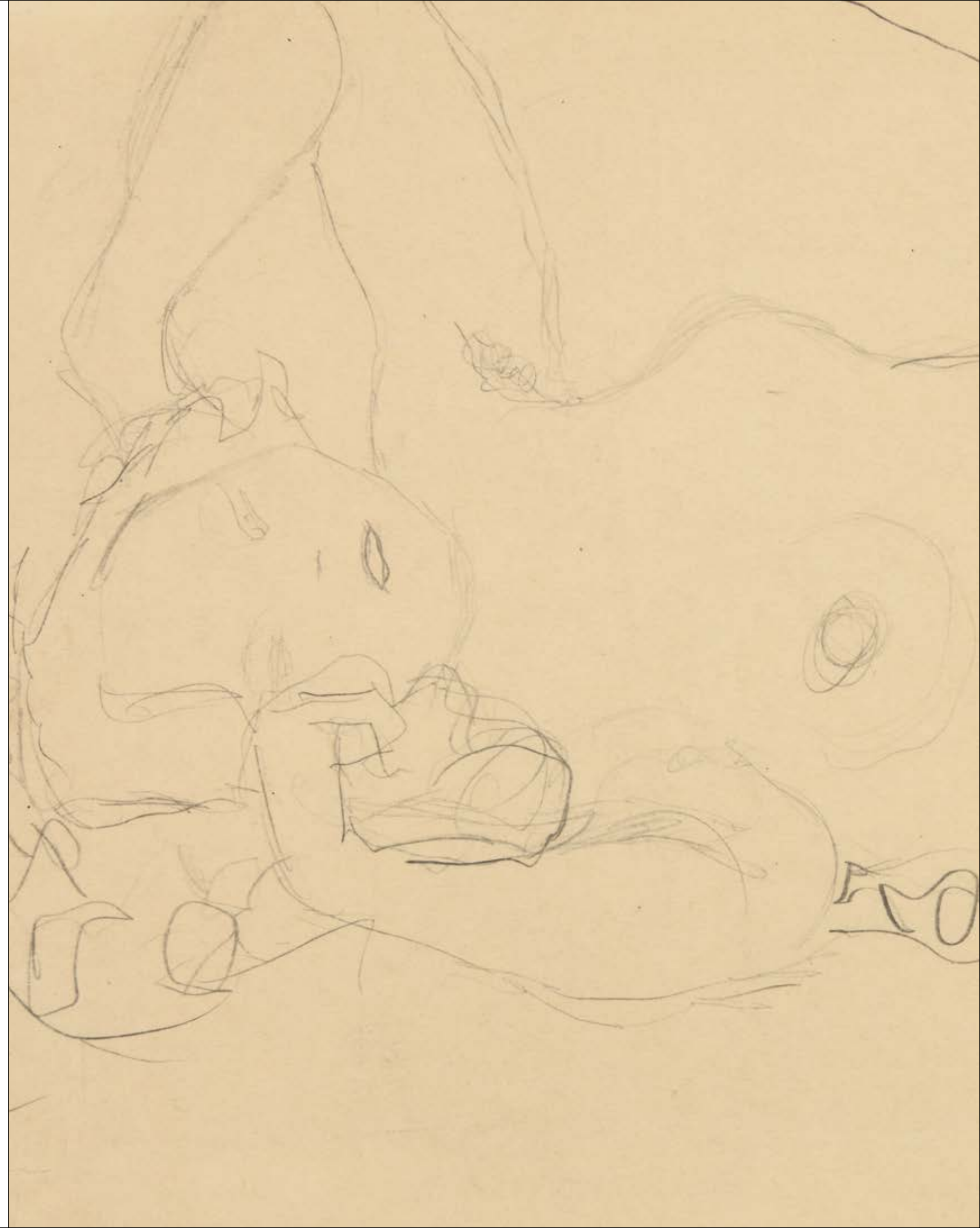
50
TWO FEMALE NUDES RECLINING, ONE BEHIND THE OTHER, 1914-15

Pencil on cream wove paper, 363 x 562 cm

Estate stamp at lower right

This work will be included in Marian Bisanz Praken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.

Provenance: Estate of the artist. - Probably sold by Gustav Nebehay, Vienna, c. 1918. - Dr. Walter Schiller (1887-1960, Vienna and Chicago). - By descent within the same family.





GYSTAV
KLIMT
NACHLASS



CHAPTER 6

THE SPECTRUM OF FEMININITY

As a draughtsman, Klimt was a creative law unto himself. In the context of this most intimate, secluded activity, from the time of his turn to Symbolism shortly before 1900, there was always one principal thematic focus: the individual, naked human figure implicitly imbued with the great themes of life, not least among these the mysterious power of Eros. After 1910 Klimt attended ever more obsessively to the diverse stages of erotic awareness, seeing female existence as permeated and defined by these. In his cosmically conceived allegory *The Virgin* (1913) the female figures that circle the eponymous protagonist conspire to evince a well-balanced typology of womanhood, from girlish bashfulness to the concupiscence of maturity. These painted figures are the outcome of Klimt's assiduous search, as a draughtsman, for precisely those poses, gestures and emotional values most appropriate in each instance, in correlation with a broad range of body types and associated temperaments. As is evident in the studies seen here (51, 52), the rounded bodies of the models themselves convey a certain lethargy and an air of melancholy self-absorption. The drawings for the reclining model posed as the titular allegorical figure, who appears as if engaged in an aerial dance (53, 54), are imbued with erotic tension and an inner rapture. The splayed thighs and the always openly displayed pudenda are, however, far removed from the idealised, mysterious figure encountered in the final composition. Klimt had

an enduring fascination with the powerful, rounded form of the female buttocks, which he very effectively makes the focus of the drawing of a semi-reclining model seen partially leaning forward to support her weight on her elbows (55). He made these sensual curves the chief narrative, as well as formal, theme of his studies for the painting *Leda* (1915) – albeit ensuring the exposed vulva would primarily draw the eye (56).

The painting *The Bride*, which Klimt left unfinished, may be understood as his final, multi-layered engagement with the themes always most crucial in his work: love, life and death. The voluptuous female bodies that occupy the left half of the composition serve there as allegories of every sort of erotic temptation. It was for one of these figures that Klimt made the study of a reclining nude, her sensually rounded forms set off succinctly (57). By contrast, the drawing of a youthful model, shown as if ecstatically smiling to herself – one of several preliminary versions of the virginal dream-figure seen to the right of the composition – has a transcendental lightness (59). The study of a seated female figure of heavy build and with long, loosened hair (60) attests to Klimt's intensive search, in the context of his unfinished painting *Adam and Eve*, for a sort of primordial female form. The harmonious repose of this model throws a further light on the broad spectrum of female body types, temperaments and emotional values that engaged Klimt during the last years of his career.

51

TWO SEATED NUDES, VIEWED FROM THE BACK, 1911–12
STUDY FOR *THE VIRGIN*

Pencil on cream wove paper, 572 x 375 mm

Provenance: Private collection, Vienna

Exhibition: *Gustav Klimt*, Isetan Museum of Art, Tokyo 1981, cat. no. 69 - *Gustav Klimt: 100 disegni*, Pinacoteca Capitolina, Rome 1983, cat. no. 64 - *Gustav Klimt: 100 disegni*, Palazzo della Permanente, Mailand 1984; then touring (1984) to Castel Mareccio, Bolzano, cat. no. 64 - *Gustav Klimt: Zeichnungen aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky und aus Beständen des Historischen Museums der Stadt Wien*, Historisches Museum der Stadt Wien, Vienna 1984; then touring (1984–85) to Kestner Gesellschaft, Hannover, Museum Villa Stuck, Munich, Neue Galerie der Stadt Linz / Wolfgang-Gurlitt-Museum, Linz, cat. no. 78 - *Gustav Klimt: 100 Zeichnungen*, Josef Albers Museum / Quadrat Bottrop, Bottrop 1985 - *Gustav Klimt: 100 disegni*, Palazzo Medici-Riccardi, Florenz 1986; then touring (1986) to Accademia di Belle Arti, Neapel, Castello Ivano, Trient, cat. no. 64 - *Gustav Klimt and Egon Schiele*, Fondation Pierre Gianadda, Martigny 1986/87; then touring (1986–1989) to Tiroler Landesmuseum Ferdinandeum, Innsbruck, Schloß Plankenwarth, Graz, Schloß Halbturn, Halbturn, Städtische Galerie Rosenheim, Rosenheim, cat. no. 64 - *Gustav Klimt: 1862–1918*, Nassau County Museum of Art, Roslyn NY 1989 - *Gustav Klimt: 100 Zeichnungen*, Jahrhunderthalle Hoechst, Hoechst/Frankfurt, 1990; then touring (1991) to Leopold-Hoesch-Museum, Düren, cat. no. 53 - *Gustav Klimt*, Palazzo Strozzi, Florenz 1992 - *Gustav Klimt: 100 Drawings*, Tel Aviv Museum of Art, Tel Aviv 1992 - *Gustav Klimt*, Palac Sztuki, Krakau 1992 - *Gustav Klimt: 100 Zeichnungen*, Städtische Galerie Lovis-Kabinett, Villingen-Schwenningen 1992, cat. no. 53 - *Gustav Klimt: 100 Drawings*, Gibbes Museum of Art, Charleston SC 1993 - *Gustav Klimt: 100 Zeichnungen*, Museum moderner Kunst, Passau 1994, then touring (1994–1997) to Musée-Galerie de la Seita, Paris, Cisa ská konirna, Prag, Mittelrhein Museum Koblenz, Koblenz, Städtische Galerie Klagenfurt, Klagenfurt, cat. no. 53 - *Hommage à Serge Sabarsky. Klimt. Kokoschka. Schiele: Aquarelle und Zeichnungen*, Jahrhunderthalle Hoechst, Frankfurt 1997, cat. no. 20

Literature: Alfred Werner, *Gustav Klimt, One Hundred Drawings*, New York 1972, cat. no. 81 - Serge Sabarsky, *Gustav Klimt Drawings*, Mount Kisco, New York 1983, Mailand 1983, London 1984, Berlin und Wien 1984, cat. no. 64 - Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912–1918*, Verlag Galerie Welz, Salzburg 1984, cat. no. 2220 - Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: 1878 – 1918, Nachtrag*, Verlag Galerie Welz, Salzburg 1989, p. 230 (juxtaposed to a forgery) - *Hommage à Serge Sabarsky, Klimt. Kokoschka. Schiele. Aquarelle und Zeichnungen*, exh. cat., Jahrhunderthalle Hoechst, Frankfurt 1997, cat. no. 20 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither Et Kohlbacher, Vienna 2012, cat. no. 24





Gustav Klimt, *The Virgin*, 1913, oil on canvas,
Národní Galerie, Prague





52
SEATED FEMALE NUDE BENDING
FORWARDS WITH FACE IN HANDS,
VIEWED FROM THE BACK, 1911-12
STUDY FOR *THE VIRGIN*

Pencil on paper, 566 x 372 mm

Inscribed by Hermine Klimt

This work will be included in Marian Bisanz Praken's
Supplement to Alice Strobl's catalogue raisonné of
Gustav Klimt's drawings.

Provenance: Private collection, Vienna



Gustav Klimt, *The Virgin*, 1913, oil on canvas,
Národní Galerie, Prague





53
RECLINING SEMI-NUDE, 1911-12
STUDY FOR *THE VIRGIN*

Blue crayon on paper, 560 x 370 mm

Provenance: Private collection, Vienna

This work will be included in Marian Bisanz Prakken's Supplement to Alice Strobl's catalogue raisonné of Gustav Klimt's drawings.



Gustav Klimt, *The Virgin*, 1913, oil on canvas,
Národní Galerie, Prague

Literature: Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 23 (illus.) - Caroline Messensee, Werner Hofmann, Jean Clair, *Gustav Klimt. Papiers Érotiques*, ed. Fondation Dina Vierny-Musée Maillol, Paris 2005, p. 113 (illus.)





54
SEMI-NUDE WITH ARMS CROSSED
ABOVE THE HEAD, 1911-12
STUDY FOR *THE VIRGIN*

Blue crayon on paper, 560 x 370 mm

Estate Stamp at lower right

Provenance: R. Zimpel. Collection. - Galerie Felix Landau,
c. 1949. - Felix Landau Collection. - by descent within
the Landau family

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. IV: 1878-1918, Nachtrag*, Verlag Galerie Welz, Salzburg 1989, no. 3734 (as a study for *The Bride*; newly identified, by Marian Bisanz-Prakken, as a study for *The Virgin*)





Gustav Klimt, *The Virgin*, 1913, oil on canvas, Národní Galerie, Prague





55
**SEMI-RECLINING FEMALE NUDE IN
BACK VIEW, around 1912**

Pencil on paper, 560 x 366 mm

Estate Stamp at lower right

Provenance: The artist's estate. - 235. Neumeister
Auction, Munich, 17.9.1986, Lot no. 854. -
Private collection, Vienna. - Private collection, Italy

Exhibition: *Klimt und Shunga. Explizit Erotisches aus
Wien und Japan*, Buchheim Museum der Phantasie,
Bernried am Starnberger See 2016

Literature: 'Rückblick 1986' in Beilage zur Weltkunst, vol. 57,
no. 2, 15 January 1987 (illus.) - Alice Strobl, *Gustav Klimt. Die
Zeichnungen. IV: 1878 - 1918, Nachtrag*, Verlag Galerie Welz,
Salzburg 1989, cat. rais. no. 3656 - Marian Bisanz-Prakken, *Gustav
Klimt. 14 Drawings*, eds. Wienerroither & Kohlbacher, Vienna
2015, p. 37 (illus.) - *Klimt und Shunga. Explizit Erotisches aus Wien
und Japan*, exh. cat., eds. Mona Horncastle / Daniel J. Schreiber,
Buchheim Museum der Phantasie, Bernried am Starnberger See
2016, Buchheim Verlag, Feldafing 2016, p.2





56
FEMALE NUDE RECLINING ON HER STOMACH, LEGS
SPLAYED, 1913-14, STUDY FOR *LEDA*

Pencil on cream wove paper, 375 x 571 mm

Estate stamp at lower left

Provenance: Serge Sabarsky Gallery, New York.

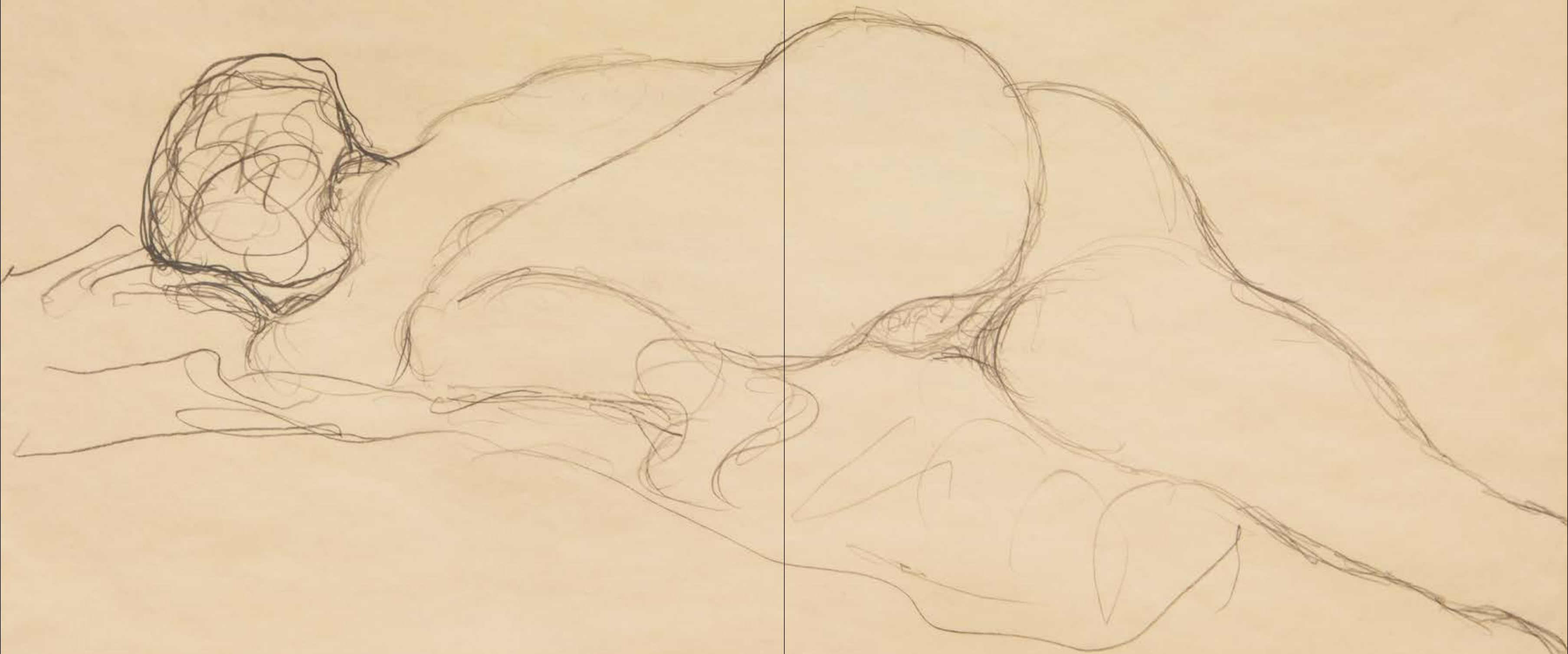
Exhibition: *Gustav Klimt, Oskar Kokoschka, Egon Schiele: Dessins et Aquarelles*, Salle Saint-Jean, Hôtel de Ville de Paris 1984, then touring (1984) to Pfalzgalerie, Kaiserslautern, Museo Civico, Bolzano 1984 - Palazzo Reale, Torino 1985, cat. no. 22 - Europalia 87 Österreich: *Gustav Klimt*, Musées Royaux des Beaux-Arts de Belgique, Brussels 1987, cat. no. 95 - *Klimt/Kokoschka/Schiele*, Musée des Beaux-Arts de Rouen, Rouen 1995, cat. no. 78 - *Klimt/Kokoschka/Schiele*, Mezinárodní kulturní centrum Egona Schieleho, esk Krumlov 1997, cat. no. 9 - *Gustav Klimt, Papiers Érotiques*, Fondation Dina Vierny-Musée Maillol, Paris 2005 - *Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie New York 2008

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912-1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 2348 - *Gustav Klimt, Papiers Érotiques*, exh. cat., Fondation Dina Vierny-Musée Maillol, p. 131 (illus.), Paris 2005 - *Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections*, exh. cat., Neue Galerie New York, New York 2008, p. 338 (illus.)



Gustav Klimt, *Leda*, 1917
destroyed by fire at Schloss Immendorf 1945





1915



57
RECLINING SEMI-NUDE TO THE RIGHT, around 1917
STUDY FOR *THE BRIDE*

Pencil on paper, 368 x 561 mm

Signed at lower right: Gustav Klimt

Provenance: Galerie Kornfeld, Bern 1984. - Fischer Fine Art, London. -
Private collection, New York

Exhibition: *Secretly, Greatly*, Eul Gallery, Daegu, South Korea 2018



Gustav Klimt, *The Bride*, 1917/18
Private collection

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag
Galerie Welz, Salzburg 1984, cat. rais. no. 3006



GUSTAV
KLIMT



58
NUDE VIEWED FROM THE BACK WITH
BENT LEFT LEG, around 1917
STUDY FOR *THE BRIDE*

Pencil on paper, 565 x 372 mm

Inscribed at lower right in black ink: "Nachlass meines
Bruders Gustav Klimt / Hermine Klimt"

This work will be included in Marian Bisanz Prakken's
Supplement to Alice Strobl's catalogue raisonné of
Gustav Klimt's drawings.

Provenance: Private collection, Vienna

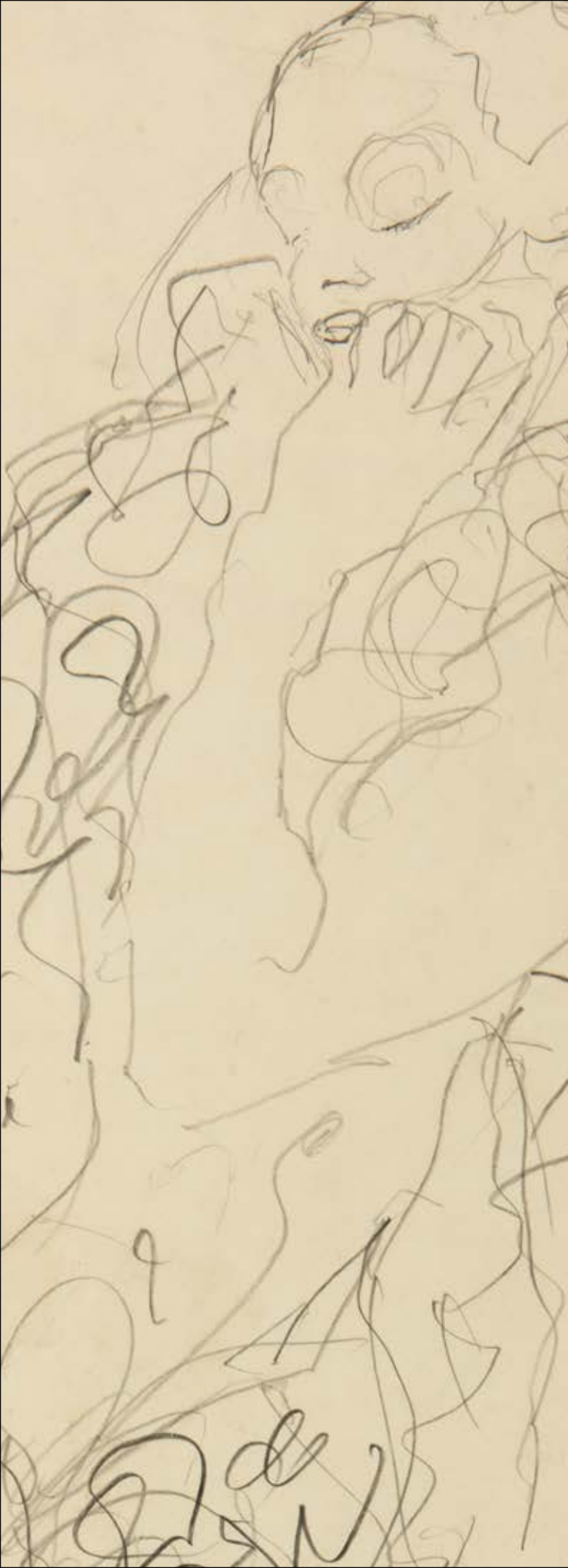
Exhibition: *Klimt und Shunga. Explizit Erotisches aus Wien
und Japan*, Buchheim Museum der Phantasie, Bernried am
Starnberger See 2016



Gustav Klimt, *The Bride*, 1917/18
Private collection

Literature: Marian Bisanz-Prakken, *Gustav Klimt. 14 Drawings*,
eds. Wienerroither & Kohlbacher, Vienna 2015, p. 47, cat.
no. 13 - Alfred Weidinger, in: *Klimt und Shunga. Explizit
Erotisches aus Wien und Japan*, exh. cat., eds. Mona Horncastle
/ Daniel J. Schreiber, Buchheim Museum der Phantasie, Bernried
am Starnberger See 2016, Buchheim Verlag, Feldafing 2016,
p. 65. (illus.)





59
KNEELING SEMI-NUDE, around 1917
STUDY FOR *THE BRIDE*

Pencil on paper, 500 x 324 mm

Estate stamp at lower right

Provenance: Helene Popper Collection, Montreux. - Dr.
W. G. Fischer Collection, London

Exhibition: *Vienna Secession, Art Nouveau to 1970*, Royal
Academy of Arts, London 1971, cat. no. 155 - *Gustav
Klimt, Palais des Beaux- Arts, Brussels 1981*, cat. no. 41
(illus.)



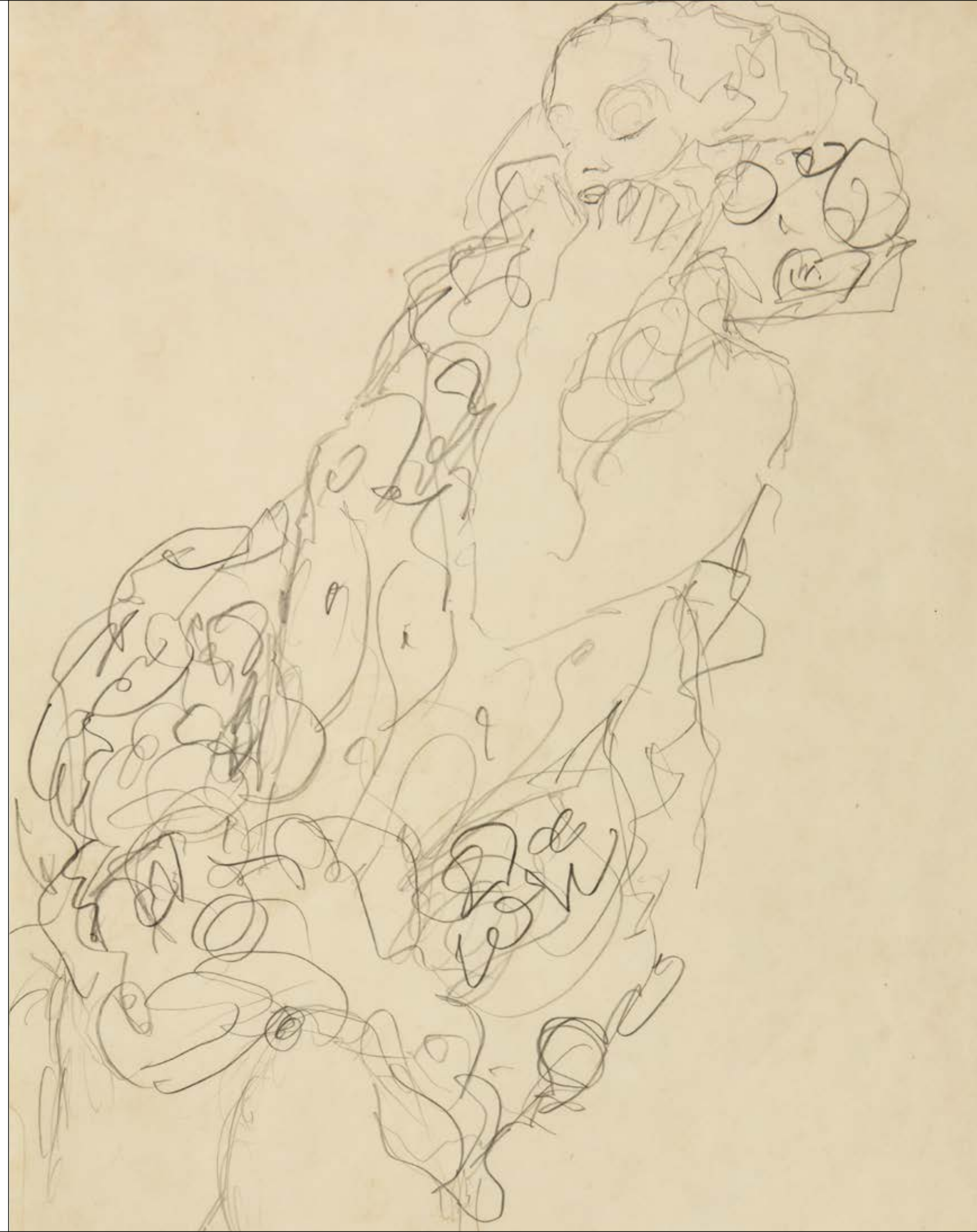
Gustav Klimt, *The Bride*, 1917/18
Private collection

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 -
1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais. no. 3075





Gustav Klimt, *The Bride*, 1917/18
Private collection





60
SEATED, LONG-HAIRED NUDE
around 1917
STUDY FOR ADAM AND EVE

Pencil on paper, 560 x 375 mm

Estate stamp at lower right

Provenance: Estate of Fay Shwader, Denver, Colorado

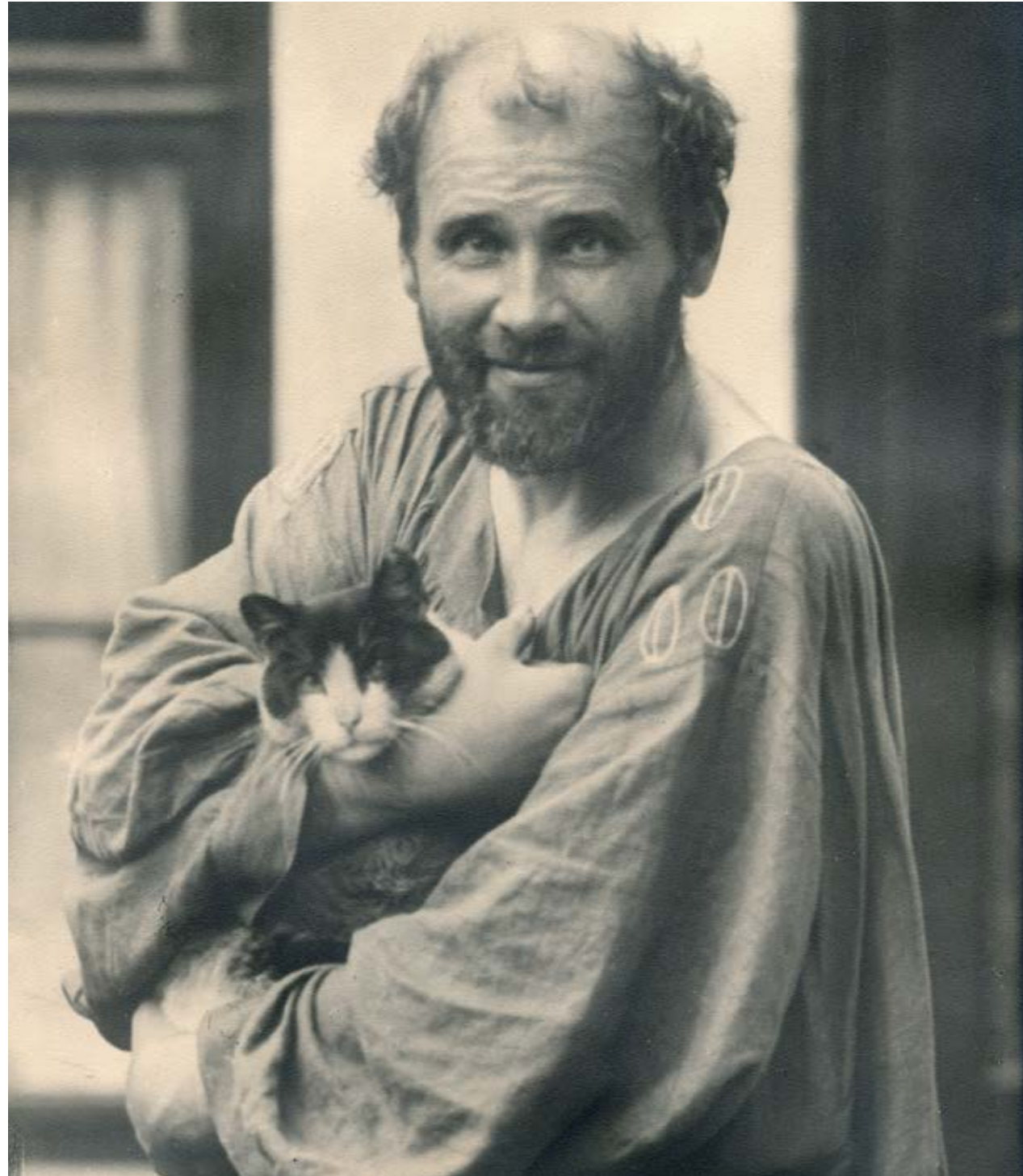
Exhibitions: Kunsthandlung und Antiquariat Christian M. Nebehay, Vienna 1967, cat. no. 45 - *Wildt. L'anima e le forme da Michelangelo a Klimt*, Musei San Domenico, Forlì 2012 - *Au temps du Klimt. La Secession a Vienne*, Pinacothèque de Paris, Paris 2015 - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016



Gustav Klimt, *Adam and Eve*, 1917
Österreichische Galerie Belvedere,
Vienna

Literature: Alice Strobl, *Gustav Klimt. Die Zeichnungen. III: 1912 - 1918*, Verlag Galerie Welz, Salzburg 1984, cat. rais .no. 2915 - Marian Bisanz-Prakken, *Gustav Klimt - Egon Schiele*, eds. Kunsthandel Wienerroither & Kohlbacher, vol 13. Vienna 2008, cat. no. 21 - Marian Bisanz-Prakken, *Gustav Klimt. Drawings/ Zeichnungen*, eds. Wienerroither & Kohlbacher, Vienna 2012, cat. no. 30 - *Klimt und Shunga. Explizit Erotisches aus Wien und Japan*, exh. cat., eds. Mona Horncastle / Daniel J. Schreiber, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016, Buchheim Verlag, Feldafing 2016, p.55 (illus.)





MORIZ NÄHR (Austrian, 1859-1945), Gustav Klimt, Vienna 1912
Vintage silver print, 22,6 x 16,8 cm, Copyright: Courtesy Galerie Johannes Faber

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Gustav Klimt, *Beethoven Frieze – Poetry*, 1901 (detail)
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