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DRAWINGS







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Essay translated, Revised Catalogue entries
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Preface

As we mark the 30th anniversary of the foundation of our gallery – years during which we have been able to place over 200 drawings by Gustav Klimt in private collections and in those of museums such as the Neue Galerie New York, the Klimt Foundation in Vienna, the Fundación Mapfre and the Fundación Juan March in Madrid, the Kunstmuseum Moritzburg in Halle (Saale), or the Chimei Museum in Taiwan – we recognise, with deep joy, that admiration for the work of this artist has continued to grow in its intensity.

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 Zuckerandl'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.

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

Egon Schiele about Gustav Klimt

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 reemerge 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 Abramovic, 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”.

Of the 4,500 or so drawings by Klimt that are known to have survived, only a small proportion could be termed fully “finished” of these drawings, which may be seen as 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 essay. This internationally acclaimed Klimt specialist has now devoted over 40 years to research into and appraisal of the artist’s drawings, initially in collaboration with the late Alice Strobl and, since 1990, in her own right, as part of her work as a curator at the Albertina Museum and, since her retirement in 2013, as an associate scholar there. 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 essay is here excellently translated from the German by Elizabeth Clegg, to whom we also express our gratitude.

We are especially pleased to be able to offer drawings representing diverse periods of his career. We hope that this accompanying publication will bring its readers no less insight than pleasure.

Ebi Kohlbacher and Lui Wienerroither

Gustav Klimt

as a draughtsman: the magic of line

Introduction

Gustav Klimt, a pioneer of Early Modernism in Vienna in the years around 1900, owes his unique place in the history of art not only to the chromatic luxuriance of his paintings and their celebrated shimmer of gold, but also to the exceptional character and quality of his drawings. Moreover, while 250 or so paintings by Klimt are now recorded, around 4,500 works on paper are known to have survived out of a total that was doubtless once much larger. At the heart of Klimt's activity as a draughtsman was the human – above all, the female – figure, and to this he brought an unequalled mastery of the drawn line. And these two factors, one thematic and the other formal, remained constant throughout his oeuvre, notwithstanding the often dramatic shifts in his style: from the precision of his early work in the late 1870s and 1880s, by way of the flowing linearity that prevailed around 1900 and the geometrical incisiveness of his subsequent, so-called Golden Period (1903/04–1908), to the nervous, expressive strokes of the final years.

For those who delve into Klimt's mastery of line at any period of his career, it is hard to resist the magical attraction exerted by his work. For the figures drawn by Klimt appear no less sensual than transcendent. Yet he certainly had a sharp eye for corporeal, and above all erotic, detail, which he was able to capture (as the art historian Hans Tietze observed in 1918) "with incredible graphic delicacy". The following survey of Klimt as a draughtsman is keyed to the selection presented in this publication. As will soon become apparent, it is true of drawings from every phase of his career that each sheet is a world unto itself, each line an adventure.

Klimt's early drawings in the tradition of Historicism; the transition to Symbolism

Klimt's intense engagement, as a draughtsman, with the human figure originated with the work he produced as a student in Vienna. Klimt was trained at the Viennese School of Applied Arts (Kunstgewerbeschule), which he attended from 1876 to 1883, with the intention of becoming a painter of historical, allegorical and

mythological subjects such as were, at this time, incorporated within the decorative schemes of grandiose public buildings erected both in Vienna and in many other cities throughout the Austro-Hungarian Dual Monarchy. As an element within such schemes, the human figure was invariably subservient to architectural imperatives. Central to Klimt's training was the practice of drawing from the live model – in his school period this was almost exclusively a male model – in which the intended function of the figure was, and remained, implicit. In Klimt's early work this interconnection is just as evident in his nude studies as in his highly finished composition drawings for a series of allegories (Cats. 1–4). Just how original was Klimt's approach to this sort of commission is revealed by his preparatory drawing for an allegory of *Opera* (Cat. 1), intended for inclusion in a deluxe Viennese publication. The vivacity and agility of the putti here seen clambering over the emphatically architectonic frame attest to Klimt's great talent for observing and recording children.

During Klimt's time as a student and his first years as a professional artist working to commission, it was already evident that, as a draughtsman, he was possessed of exceptional talent. In his study of 1885/86 of a seated male nude (Cat. 2), made in preparation for the figure of the (clothed) violinist in the painting *Dance* for the ceiling of the theatre in Karlsbad (now Karlovy Vary), he attends in particular to the diagonality of the figure's position, to the placing of the hands on the instrument, and to the facial expression evocative of a state of melancholic self-absorption. While this study is by no means drily academic, it nonetheless reveals a very sure grasp of human anatomy. With confident ease, Klimt here exploits the interplay between subtle and forceful contours, between sketchy intimation and uncompromising precision, between delicate modelling and firm and vigorous hatching. The omission of the figure's feet creates an impression of weightlessness; and there is only the slightest hint at the chair on which Klimt's model would have been seated. While manifestly a drawing made in preparation for the aforementioned work, the figure is so well positioned within the sheet as to assume an air of self-contained autonomy.

A further exemplary instance of the great flexibility in Klimt's use of line is the three-quarter back view of a female head, intended for that of the lutenist seen in the Karlsbad ceiling painting (Cat. 3). Evident here is Klimt's virtuosic ability in playing off the forceful hatching strokes used for the dark, piled-up hair and the

Fig. 1
Gustav Klimt
Floating Nude with Arms Stretched Out,
Study for *Medicine*, 1897/98
Strobl 3366



thinner, lighter lines recording the folds and gathers of the pale drapery. The pendant earring serves here as a delicate counterweight to the incisively traced profile, which itself conveys an impression of earnest concentration. Klimt's drawing gives one the impression of standing very close to his subject, indeed of looking over the left shoulder of the lutenist as she plays.

To a degree not matched by any of his artist contemporaries, Klimt set out to use his skill as a draughtsman to explore the essence of each of his allegorical subjects. He was soon recognised, indeed celebrated, by a broader Viennese public as a painter associated with the great decorative schemes of the buildings that lined the city's Ringstrasse. Behind this glittering façade, however, his innate sensitivity to psychological and emotional nuances and to how these might be rendered made him increasingly receptive to the emergence, around 1890, in Vienna as elsewhere, of Early Modernist trends, above all Symbolism. Just how far his response to these had advanced by the middle of the following decade is vividly demonstrated by his study of a woman dressed *all'antica* who is shown playing a large stringed instrument (Cat. 5r). Characteristic here of Klimt's early work in the tradition of Symbolism is the mysterious manner in which the draped figure gleams out against the darkly hatched background.

The Cycle of Life and the Modernist image of Humanity

During the early years of the Viennese Secession – the artists' association founded in 1897 – Klimt worked with particular intensity on three of the four large paintings commissioned for the ceiling of the Audience Hall of Vienna University's new building on the Ringstrasse. These, the so-called Faculty Paintings, were startlingly innovative allegories of scholarly disciplines: *Philosophy* (1900–1907), *Medicine* (1901–1907) and *Jurisprudence* (first exhibited in 1903). When the first two of these were included in exhibitions staged by the Secession, respectively in 1900 and in 1901, their highly unusual character gave rise to vehement protests. Both compositions featured a throng of naked figures drifting past as if entranced, a symbol (in *Philosophy*) of the Cycle of

Life and (in *Medicine*) of the Sufferings of Humanity. In Klimt's vision of the cosmos, a far from idealised nakedness became, for the first time, the primordial state of the isolation and vulnerability intrinsic to the human condition. So dramatic a break with the traditional values of the University authorities from whom the commission derived brought Klimt's involvement to an end. With financial assistance from his friends, he re-acquired his Faculty Paintings. But these monumental compositions were soon to be recognised as a milestone in the emergence of a distinctively Modernist approach to the theme of Life.

In his extensive drawn preparations for each of the Faculty Paintings, Klimt had evolved a radically new approach to the naked human figure. Like a man possessed, he made studies from every sort of model: individual men, women, children, infants, the young, the old, the beautiful, the ugly, the healthy, the sick (Fig. 1). In sheet after sheet, he studied every type of pose and gesture, with the aim of capturing the essence of a given stage of life or a particular emotional state. In these drawings the succinctly characterising outlines might be said to serve as a psychological boundary between the inner life of the depicted individual and the cosmic void of the surrounding, unmarked sheet.

Through his innovative approach to the existential themes of Eros, Love, Birth, Illness, Life and Death, Klimt set the course of his own future as an artist. Moreover, his new approach to such themes, in combination with the expressive potential in his mastery of line, was to clear the way for the artists of a younger generation – above all Egon Schiele and Oskar Kokoschka.



Fig. 2
Gustav Klimt
Study for Poetry in the Beethoven Frieze, 1901
Strobl 830

Klimt achieved an expressive heightening of his new presentation of Humanity, as seen in *Philosophy and Medicine*, in his third Faculty Painting, *Jurisprudence*. Here, a single figure – a man, emaciated and advanced in years – embodied all the Sufferings of Humanity. In his study for the painted figure (Cat. 6), Klimt used thin, angularly stylised outlines in an endeavour to convey the extreme frailty of his aged model, to whom he gave, as the critic Ludwig Hevesi observed in 1903, “the most extreme of lost profiles”. The flexibility of Klimt’s use of line in the drawings for *Jurisprudence* is attested by the contemporaneous study of a female nude for the figure of Truth (Cat. 7). Adapted from his painted female allegory of 1899, *The Naked Truth*, this figure is to be found in the upper portion of the composition. In this drawing Klimt captures her own, voluptuous corporeal forms in firm, fluent contours of black chalk.

The Beethoven Frieze, the cartoons for the Stoclet Frieze and their echoes in Klimt’s subsequent work

The great leap forward in Klimt’s development between the studies made for *Philosophy and Medicine* and those made for *Jurisprudence* can, without doubt, be traced back to his intense involvement in the so-called Beethoven exhibition, staged by the Viennese Secession in 1902. Placed at the centre of the principal

exhibiting space, here conceived as both temple and total work of art, was Max Klinger’s new, enthroned figure of the composer, who in his dual identity as Genius and Martyr – an idea popular around 1900 – struggles and suffers for all Humanity. Taking this notion as his cue, Klimt in his own contribution to the installation, his spectacular *Beethoven Frieze* (painted directly on the upper portion of three walls of a long side room) presented the human drama of Struggle and Triumph, of Desire and Redemption. His separate groups of figures relate, in a symbolic fashion, to Richard Wagner’s thematic interpretation of Beethoven’s Ninth Symphony. The sequence culminates in an embracing couple, embodying the ideal fusion of Art and Love.

For Klimt, both as painter and as draughtsman, his work on the *Beethoven Frieze* was of crucial importance. In the preparatory drawings for this allegory, primarily studies from the male and female nude, he evidently tried to anticipate the adherence of his murals to Josef Hoffmann’s purist installation design through firmly anchoring each drawn figure within the plane. Emphatically stylised outlines – sensually flowing, ethereal or markedly angular – allude to qualities such as Desire, Courage, Devotion, Empathy, Asceticism, Eroticism, Anguish or Ecstasy (Cats. 6, 8, Fig. 2). Abbildung einfügen

The Utopia of an ideal harmony between Love, Art and Life was again to find its artistic realisation in the mosaic frieze (1908–11), created for the dining room of the Palais Stoclet in Brussels by members of the Viennese Workshop (Wiener Werkstätte), after cartoons supplied by Klimt. Here, however, the multi-layered narrative of Desire and Redemption displayed in the *Beethoven Frieze* was concentrated into the rendering of just three allegorical figures: the lone *Dancer* (*Expectation*) and the two embracing *Lovers* (*Fulfillment*).

The years 1907/08 – now primarily associated with the outstanding work of the Golden Period, the painting *The Kiss* – were a time when Klimt was at the peak of his abilities as a draughtsman. In around 1904 he had largely abandoned the use of black chalk in favour of pencil; and this (together with his continuing use of red, blue and white crayon) was to remain his preferred medium. His studies for the

Fig. 3
Gustav Klimt
Standing Lovers, Study for *Fulfillment*
in the *Stoclet-Frieze*, 1907/08
Strobl 3616



figure of the *Dancer (Expectation)* (Cats. 11, 12) evince a timeless elegance and a high degree of spirituality on account of the fragile gestures of the markedly slim arms and hands, which had found their inspiration in the art of Ancient Egypt. Characteristically, the notion of “forward striving” is not expressed through the explicit rendering of movement but is suggested by poses, gestures and distant facial expressions, while the related female figures shown singing or reading (Cat. 10) allude to the spiritual elevation to be found in the Arts. In the drawings for the embracing *Lovers (Fulfillment)*, both draped in long cloaks, monumental firmness consorts in a thrilling fashion with linear subtlety (Fig. 3). With exceptional refinement, Klimt here plays off the taut vigour of the man against the yielding tenderness of the woman.

Klimt’s studies for the *Beethoven Frieze* mark a decisive turning point in his work as a draughtsman on account of the monumental isolation of the figures and the succinctness of their outlines. In the wake of the multitudes appearing in the first two Faculty Paintings and the broad figural range of the *Beethoven Frieze*, Klimt reduced the allegorical compositions of his Golden Period to single themes embodied in just a few principal figures. The best known example of this development is *The Kiss*.

For Klimt, in this context, drawing increasingly became a most authentic means of engaging with human – and, above all, with female – existence. While he continued to work from a single model, he would now occasionally draw combinations of two or three together. Every sheet would attest to his endeavour to characterise as aptly as possible the model posing for him, and yet also to sublimate the actual appearance of the woman or man and to fix each body to the paper surface – regardless of whether the drawing in question was preparatory or an autonomous experiment. Line remained, to the end, the medium through which Klimt subordinated his figures to certain formal principles while, at the same time, animating them in a fashion no less spiritual than sensual. Throughout, the size and shape of the sheet determined the way the drawing surface might be used; and Klimt remained ever alert to the dialogue between “full” and “empty” passages, between the interior and the unknown, cosmic exterior.

Studies for the portraits of named individuals

Many of the drawings included in this publication were made after the transformation in Klimt’s style incurred through the *Beethoven Frieze*. They offer a number of striking insights into the thematic richness of his work. A good many of these drawings are studies for portraits of female sitters; two of them show children, in one case a girl and in the other a very young boy. Klimt’s approach to the preparation of his painted portraits reveals a remarkable continuity over the years.

At every phase of his career Klimt made numerous studies of each of his sitters, in order to determine precisely which pose and which fashionable garment would best correspond to the essence of their character. These seemingly fleeting notations of the observed thus bear within them an element of the definitive. In sheet after sheet Klimt fixes the sitter’s changing poses within the picture plane, frequently allowing part of her figure to be cropped by the edge of the sheet. The outcome of this exercise is a subtle balance between mysterious distance and an almost palpable proximity, where the fluent lines of the drapery often seem to articulate more than do the summarily intimated facial features.

The drawings included here start with three of the long series made in 1903 in preparation for Klimt’s world-famous “golden” portrait of *Adele Bloch-Bauer I* (1907)

(Cats. 13, 14, 15). These intoxicating works oscillate between the lyrical sweep of the delicately pleated, freely flowing gown – Klimt’s dazzling farewell to turn-of-the-century linearity – and the rigorous formal vocabulary of interlocking geometric forms. Features that recur in all three drawings are the emphatically stylised triangle of the mouth and the complex clasping of the hands. The study of around 1904 made for the portrait of *Fritza Riedler* (1906) already attests to the geometrical preoccupations of the work of Klimt’s Golden Period (Cat. 17). In the drawings of this majestically enthroned lady, whose facial expression Klimt captures in just a few lines, the overlapping planes that are so prominent a feature of the final painting are already dominant. In the studies, also of 1904, for the portrait of *Margaret Stonborough-Wittgenstein* (1905), yet another major work of Klimt’s Golden Period (Cats. 18, 19, 20), he was initially concerned to achieve a calmly composed record of this proudly erect figure; but the drawings soon reveal his penchant for delicately patterned, translucent fabrics, which would have its brilliant culmination in the final painting. The studies made in 1904/05 for a planned, albeit unrealised, portrait of Magda Mautner von Markhof, who was a personal friend, are more intimate in character. But, as in the example included here (Cat. 21), Klimt’s particular passion for decorative flourishes is again evident in the case of the bell-shaped gown, from under the hem of which the black point of a shoe surprisingly protrudes.

Among the drawings made in preparation for the portraits painted during Klimt’s later years are the studies of 1912/13 of the nine-year-old Mäda Primavesi (Cat. 22) and those of her mother, Eugenia, made at about the same time (Cat. 23). With rapid, confident pencil strokes, Klimt captures the appealingly unaffected character of the young girl, whom he here shows seated – in marked contrast to the nearly symmetrical, defiant standing pose in the painting. In the three summarily drawn composition sketches for the portrait of *Eugenia Primavesi*, Klimt tries out the varying effects to be achieved through evoking the pattern of the fabric of the gown and explores the formal relationship between the frontally viewed figure and its background. In the studies of 1913/14 for the portrait of *Amalie Zuckerkandel* (Cat. 24), another personal friend, Klimt had already settled on the emphatic frontality of the seated pose that he was to adopt in the final composition. A focal point above

the expansively rendered drapery is the sitter’s face, in which, as in the painting, the emphasis is on the luminous eyes and their powerfully accentuated brows. Friederike Maria Beer, who had numerous close connections with the Viennese avant-garde, asked Egon Schiele (in 1914) as well as Gustav Klimt (in 1916) to paint her portrait. In contrast with most of his other female subjects, Klimt both drew and painted this manifestly self-confident young woman so as to include her feet. This particular drawing (Cat. 25) is already close, above all as regards the pose, to the solution adopted in the painting. Klimt swiftly and surely records the outline of the figure in addition to the rhythmic pattern of her fashionable gown. This last feature does not, however, correspond to what we see in the final work.

Klimt’s painted half-length portrait of Johanna Staude, a work of 1917/18 that he left unfinished, has a more immediately appealing character than do most of his other records of female subjects. This sitter, like Friederike Maria Beer, was well connected among the Viennese avant-garde. Klimt’s image of her is striking not only for the colourful top part in a Wiener Werkstätte fabric, but also for the subtle rendering of her facial features. And it is to these that he pays particular attention in his preparatory drawings. In the study illustrated here (Cat. 26) he initially employed delicate pencil lines to capture the essential aspects of the face, which is turned slightly to the right, and he followed these with firmer pencil markings where emphasis was required. The oscillation between paler and darker lines is used to particularly good effect in the nuanced treatment of the smiling, slightly open mouth.

An altogether different mood is evoked by the drawn study for the portrait of the two-year-old George von Halban-Kurz (Cat. 27), who sat to Klimt in the autumn of 1917. Klimt’s death, only a few months later, meant that the commissioned painting remained unexecuted. In this drawing the outlines of the rounded face, the curly hair and the somewhat stiffly posed upper torso have an ethereal air, with nothing of the sense of spontaneity to be found in Klimt’s earlier depictions of children. The incisively rendered dark eyes are especially striking. They stare at the viewer, and yet appear not to see him. They are the window on to a world that, for adults, remains a mystery.

Autonomous half-length and head-and-shoulders portraits of unidentified subjects

Among the most original testaments to Klimt's mastery of the drawn line are the numerous half-length and head-and-shoulders portraits of largely unidentified sitters, examples of which are to be found throughout his career. These remarkable portraits appear to exceed the reality that Klimt may have observed. He both idealises and sublimates the image of these sitters, subordinating this to his own formal and organisational principles, and infusing it, through his subtle use of line, with a new, secret life. The charm of these drawings, which also reflect Klimt's ever varying preference for particular ideal types, can be attributed to the sensitivity with which he is able to evoke the most diverse nuances of mood.

In his final years Klimt produced a large number of drawn portraits of unidentified female subjects. The head-and-shoulders portrait of 1915, showing a young woman with face turned partially to her right (Cat. 28), both appeals and intrigues through the dreaminess of her glance. Employing short, overlapping pencil strokes, Klimt plots the outline of her shoulders, which is cropped, on one side, by the edge of the sheet. The contemplative gaze and the incipient smile are suggestive of a state of withdrawal. The contrast between physical proximity and psychological distance is here most harmoniously resolved.

A head-and-shoulders portrait made in 1916/17, by contrast, records the frontal view of a sitter who clearly represents a worldly type (Cat. 30). The focal point of the mask-like face is the fixed gaze of the pale eyes – reminiscent of those of the Symbolist female figures that dominated Klimt's own allegorical work produced around 1900. This almost unsettling portrait is distinguished by qualities such as the peculiar stylisation of both face and shoulders, the oscillation between overlapping paler and deeper grey lines, and the very dark accents of the choker. The dialectic between sensual immediacy and an air of mystery here finds a most distinctive formulation.

A focus on pose in its own right

What links the works of this small yet heterogeneous group is the fact that – as in so many other drawings – they came about as autonomous experiments in parallel with Klimt's studies from the female nude in preparation for the monumental allegories of his Golden Period. In the presence of a model, Klimt explored the elemental positions of the human body, be it in the simple acts of sitting, reclining or standing. The depicted figures are entirely at rest within themselves, the disposition of their limbs being in accordance with the chief horizontal and vertical axes of the sheet. And yet Klimt, as a draughtsman of genius, infuses each of these deliberately posed figures with life. Even within these autonomous experiments he maintains the balance between formal discipline and sensuality, between adherence to a higher principle and a spirit of empathy.

A highly remarkable experiment, for instance, is the here presented drawing of around 1903 showing a frontally viewed woman seated in an armchair with her head resting in the crook of her bent right arm (Cat. 31). Especially striking is the artful compression of complex spatial layers into a foregrounded planarity. Still resonant here are the lessons Klimt had learnt through his path-breaking work on the *Beethoven Frieze*. The dialogue between the angularity of the arms and the freely flowing lines of the gown recall Klimt's contemporaneous studies for the portrait of *Adele Bloch-Bauer I*.

The study of around 1907 showing a model sitting bolt upright and unshakably anchored in the plane (Cat. 32) is of a distinct architectonic rigour. And yet Klimt here makes such subtle use of his blue crayon as to create no end of linear nuance, varieties of luminosity or chromatic mood. Especially effective is the way he plays off the brightness of the naked, tenderly outlined upper torso against the implicit colour of the busily structured drapery. Picked out for particular attention are the model's facial features and her projecting hair ornament.

Especially appealing for its air of animation is the blue crayon drawing of a naked model shown reclining parallel to the picture plane and propped up of her left elbow

as she gazes at the infant who lies beside her (Cat. 33r). Positioned at a point just slightly above the middle of the horizontal sheet, this female body extends across its entire breadth, thereby holding in perfect balance the unmarked passages above and below. For all the evidence of formal discipline it is equally clear that Klimt here also responds with great sensitivity to both the large, curved forms and the telling details of the naked female body, and is able to capture, in just a few strokes, the essence of a mother's tenderness towards her child.

On the verso of this sheet, which Klimt used vertically (Cat. 33v), the perspectival foreshortening in the almost frontal view of a standing model, who is shown bending forward, has prompted him to compress, almost into a single plane, parts of the body that in fact occupy quite distinct spaces. The head and shoulders and the sharply bent arms thus appear compactly stacked, while an undulating outline characterises the breasts, and soft contours define the stomach and the hips. In the illusory proximity of nipple and navel and the visually intriguing triangle below the pubic hair, this play with perspective attains a peak of refinement.

Erotic drawings

Erotic themes were central to Klimt's work as a draughtsman, even though his celebrated preoccupation with femininity, both in paintings and in drawings, all too often obscures the true depth of his engagement with elemental situations in human life. It is no wonder that Klimt first delved into the erotic – as both the mysterious essence and the source of human life – in connection with his extensive preparatory drawings for his great allegorical compositions *Philosophy* and *Medicine*. Within the context of the former, he even sought to represent the very act of procreation, asking a male and a female model to engage in sexual intercourse, so that he might closely record their coupling. These are the first instances of Klimt's erotic approach to the love between man and woman, a subject to which he would very frequently return, for example in the intimate studies drawn

between 1914 and 1916 in which he twice depicted the reclining and embracing forms of a man and his pregnant partner (Cat. 35).

Exceptionally erotic are Klimt's preparatory drawings for the dreamily hovering figure of the young woman seen in the upper left of *Medicine*, her sensually arched torso giving birth to a baby, and thereby symbolically ensuring a future for Humanity (Fig. 1). No less alluring are the hovering female figures devised for the playfully fantastical allegory *Will-o'-the-wisps (Irrlichter)*, which – in contrast to the aforesaid figure in *Medicine* – gaze out provocatively at the viewer. The several composition sketches that Klimt made in around 1900 for this painting (Cat. 34v) are remarkable for the buoyant rhythm of the sensually outlined female bodies.

For Klimt as a draughtsman, the female body had, almost from the start, been a crucial source of inspiration. And he was never to tire of exploring the phenomenon of woman in every aspect of her being – whether physical or psychological – and without any taboos: he would as eagerly record a nude female model in auto-erotic reverie or two such individuals in an amorous embrace, as he would depict a heterosexual pairing or the resulting state of pregnancy. As a draughtsman, Klimt repeatedly committed himself to mediating between direct observation of the physical and sensual reality before him and an endeavour to subordinate the poses and movements of his models – even in moments of extreme ecstasy – to a higher, formal imperative.

Many of Klimt's erotic drawings were made during the last years of his life and were executed in preparation for two large paintings: *The Virgin*, completed in 1913, and *The Bride*, on which he worked in 1917/18 but left uncompleted. For all their differences, both allegorical compositions may be understood as attempts to render a cosmic vision of woman in terms of her diverse states of erotic being and awareness. Klimt's numerous preparatory drawings reflect his intense engagement with a broad range of female figure types, temperaments and emotions. A study of the back of the hunched figure of a standing female nude, made in connection with *The Virgin* (Cat. 36), can be associated with the young woman who

looks down bashfully at the extreme right of the canvas. This drawn figure seems to embody a mood of shameful introspection; in the forceful, reiterated outlines, very effectively suggesting space and volume, Klimt emphasises the jutting forms of this corpulent body.

Klimt's intensive engagement, as a draughtsman, with the female body in its erotic aspect was by no means limited to studies from the model made in connection with the aforementioned paintings. It also gave rise to a great many autonomous drawings. Among these is the study of a model lying on her back with slightly parted legs and raised knees (Cat. 37), more or less contemporary with his work on *The Virgin*, and yet with no direct link to that composition. The viewer's attention is irresistibly drawn to the figure's exposed pudenda, framed by the powerful curves of her buttocks and upper thighs. This wilful act of self-exposure is here played off against the figure's inscrutable facial expression, as she fully abandons herself to her dreams. The erotic charge to be found in such drawings is explained not least by Klimt's predilection for spatially complex poses and sophisticated perspectival effects. Among the most breath-taking products of his activity as a draughtsman are his evocations of states of rapture achieved through masturbation, as in the autonomous study of a model made in 1916/17 (Cat. 38). In this late work Klimt carries to an extreme the tension between overt display and the expression of absolute oblivion.

The last two drawings in the present selection were both made in connection with *The Bride*. The study of a naked model viewed from the back and with her left leg raised (Cat. 39) has a direct connection with the buttocks and back of the voluptuous nude at the lower left of the painted composition, who is the most prominent among a throng of rounded, seductive bodies intended as allegories of female temptations. The model here depicted, who would have posed lying on her stomach, but whom Klimt evidently recorded with an upright hovering presentation in mind, offers herself, without restraint, to the viewer's gaze. And it is with an alternation of harmoniously flowing lines and fleeting, repeated, nervous strokes – a combination characteristic of the style of the later years – that Klimt renders the outlines of her body. The pulsating advance and retreat of powerfully

and delicately accentuated passages allows this expanse of female flesh both to "breathe" and to gleam with sensuality.

Quite another sort of female figure is to be found in the right half of the painting: a partially naked young woman with legs both splayed and bent in an almost dance-like fashion. Through the decorated but translucent fabric of her skirt her pudenda are clearly visible. While the precise role of this mysterious figure remains uncertain, it is nonetheless clear that Klimt made for it a great number of preparatory drawings, many of them in a sketchbook. In all of these, including the example illustrated here (Cat. 40), he emphasises the duality of body and spirit. Notwithstanding the reclining model's exposed vulva, her body appears to hover, while the slight turn of her head and her dreamy facial expression are suggestive of a mind inhabiting another sphere. As in the painting, a scarf twined around the neck and shoulders appears to mark a dividing line between two worlds. Here, we seem to witness a condensing of the dialectic of sensuality and metaphysics that defines the entirety of Klimt's work as an allegorist and invests his drawn figures with their unique character. Even in the most daring of his erotic drawings, his deep reverence for the mystery of life accompanied him to the end.

1

Sketch for a Composition Drawing of the *Allegory of Opera* in *Allegorien und Embleme* (1883)

1883, Pencil on paper, 530 x 380 mm, Strobl 69

Signed at the upper left edge: G KLIMT

Verso: ten diverse studies in black chalk, among which are four sketches for an over-door panel, a woman's head in profile, and the head-and-shoulders portrait of a woman in profile; in addition, several inscriptions in pencil: a note (perhaps in Klimt's own hand) at the lower edge: Mirzl und Dreher 1884 / 1884 / ehe [?] Gustav Klimt / Karoline Holdefreund [?] Lieber Hans, and a word and numerals at the centre: ich and 333333 3489 33

Estate stamp: NACHLASS / GUSTAV / KLIMT / SAMMLUNG / R. ZIMPEL

Provenance:

Collection of Christian M. Nebehay, Vienna

Exhibitions:

- Gustav Klimt. Eine Nachlese. 70 bedeutende Zeichnungen, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, no. 6.
- 3. Internationale der Zeichnung. Triumph des Genies. Gustav Klimt und Henri Matisse, Mathildenhöhe, Darmstadt, 1970, no. 12.
- Experiment Weltuntergang. Wien um 1900, Hamburger Kunsthalle, 1981, no. 11 (as "Heilige Cäcilie – Allegorie der Oper")

Literature:

- Gustav Klimt. Eine Nachlese. 70 bedeutende Zeichnungen, exh. cat., ed. Christian M. Nebehay, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, cat. no. 6.
- Fritz Novotny & Johannes Dobai, Gustav Klimt, Salzburg 1967, p. 380 (biography, re. 1883).
- Christian M. Nebehay, Klimt. Dokumentation, Vienna 1969, p. 79, fig. 102.
- 3. Internationale der Zeichnung. Triumph des Genies. Gustav Klimt und Henri Matisse, exh. cat., Mathildenhöhe, Darmstadt 1970, cat. no. 12 (illus.).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 28, 34–35, no. 69 (illus.).
- Experiment Weltuntergang. Wien um 1900, exh. cat., ed. Werner Hofmann, Hamburger Kunsthalle 1981, p. 29, cat. no. 11 ("Heilige Cäcilie – Allegorie der Opera"). – Christian M. Nebehay, Gustav Klimt. Von der Zeichnung zum Bild, Vienna 1982, p. 23, fig. 17 (illus.).
- Barbara Sternthal, Gustav Klimt 1862–1918: Mythos und Wahrheit, Vienna 2006, p. 8 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 4 (illus.)



Gustav Klimt,
Plate no. 64:
Opera (Oper) in:
Martin Gerlach:
*Allegorien und
Embleme*. Vol. I,
(eds. Gerlach &
Schenk) 1883



OPERA



H. Kuper & Co.



2
Seated Nude Playing a Stringed
Instrument;
Study for the Violinist in the Painting
*Dance for the Ceiling of the Theatre
at Karlsbad (now Karlovy Vary)*
(1886)

1885/86, Black chalk on paper, 447 x 313 mm

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

Provenance:
Private collection, Vienna



Gustav Klimt,
Painting *Dance for the Ceiling
of the Theatre at Karlsbad
(now Karlovy Vary)* (1886)
City Theatre, Karlovy Vary







3

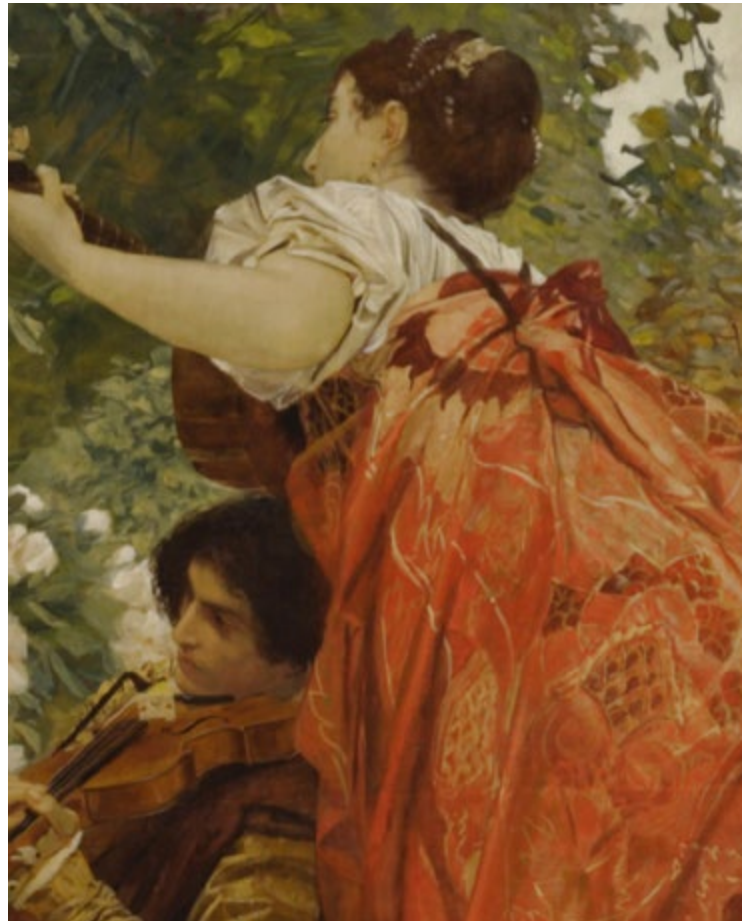
Head and Left Shoulder of a Woman;
Study for the Lutenist in the Painting
Dance for the Ceiling of the Theatre
at Karlsbad (now Karlovy Vary)
(1886)

1885/86, Pencil, black chalk with white chalk heightening on paper,
450 x 315 mm, Strobl 3286a

Signed (at the right): Gustav Klimt

Provenance:

- Gisella Dübel (acquired from the artist in 1918)
- Through descent to her nephew Wilhelm Gehrke
- Through descent to his daughter
- Private collection, Vienna



Gustav Klimt,
Painting *Dance for the Ceiling*
of the Theatre at Karlsbad
(now Karlovy Vary) (1886)
City Theatre, Karlovy Vary



4

Two Studies of the Right Arm and
One of the Left Hand of a Figure
Playing a Stringed Instrument;
Studies for the Violinist in the
Painting *Dance* for the Ceiling of the
Theatre at Karlsbad (now Karlovy
Vary) (1886)

1885/86, Black chalk with white chalk heightening on paper, 450 x 310 mm,
Strobl 138

Verso: collection stamp: NACHLASS / GUSTAV / KLIMT / SAMMLUNG / R. ZIMPEL

Provenance:

- Private collection
- Felix Landau Gallery, Los Angeles (c. 1950–55)
- Private collection

Exhibitions:

- Gustav Klimt. 150 bedeutende Zeichnungen, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna, 1962, no. 1

Literature:

- Gustav Klimt. 150 bedeutende Zeichnungen, exh. cat., ed. Christian M. Nebehay; Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1962, cat. no. 1.
- Fritz Novotny & Johannes Dobai, Gustav Klimt, Vienna 1967, p. 286 (re. sketch for hand of violinist).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 52–53, no. 138 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 5





5

Female Figure in a Long Gown Playing a Stringed Instrument; Study for an Unrealised Allegory of *Profane and Sacred Music*

1896, Black chalk on paper, 446 x 318 mm, Strobl 285

Verso: study for a seated, draped figure, inscribed: Nachlass meines Bruders Gustav Klimt. Hermine Klimt

Provenance:

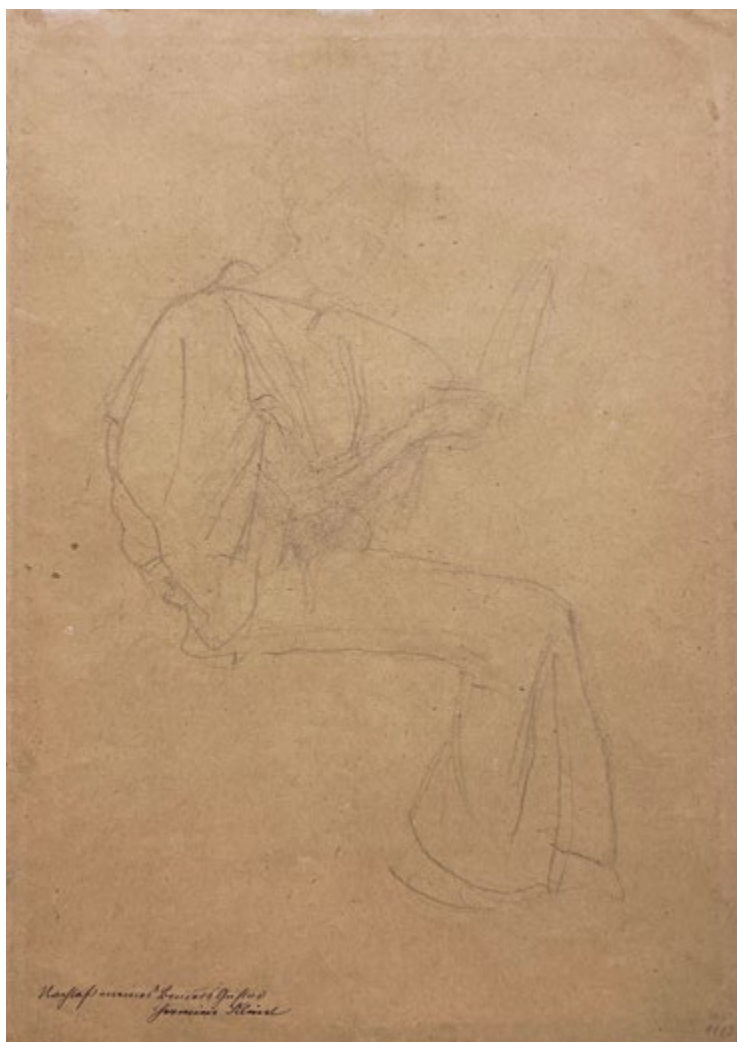
- Serge Sabarsky Gallery, New York
- Shepherd Gallery, New York
- Galerie Ariadne, Vienna
- Private collection, northern Germany

Exhibitions:

Gustav Klimt, Galerie Arnoldi-Livie, Munich 1972, no. 11

Literature:

- Gustav Klimt, exh. cat., Galerie Arnoldi-Livie, Munich 1972, cat. no. 11.
- Alfred Werner, intr., Gustav Klimt: 100 Drawings, New York 1972, no. 6 (illus.).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 92, 98–99, no. 285 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 9



Study for a seated,
draped figure



6

Standing Figure of an Aged, Naked Man Viewed from his Right, Bent Forward and with Hands Behind his Back; Study for the Criminal in the Faculty Painting *Jurisprudence* (1903-07)

1903, Black chalk on paper, 449 x 322 mm, Strobl 877

Provenance:
Collection of Rudolf Zimpel

Literature:
· Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, p. 254, 260–261, no. 877 (illus.)



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



7

Standing Female Nude with Raised Right Forearm; Study For The Figure of Veritas in the Faculty Painting *Jurisprudence* (1903-07)

1903, Black chalk on paper, 455 x 314 mm, Strobl 926

Verso: estate stamp

Provenance:

- Private collection, Belgium
- Villa Klimt, Vienna

Exhibitions:

- Gustav Klimt, Gedächtnisausstellung, Graphische Sammlung Albertina, Vienna 1962, no. 20.
- Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung, Oberösterreichische Landesmuseen, Schlossmuseum Linz, Linz 2004; Bröhan-Museum, Berlin 2004/05, p. 45 (illus.)

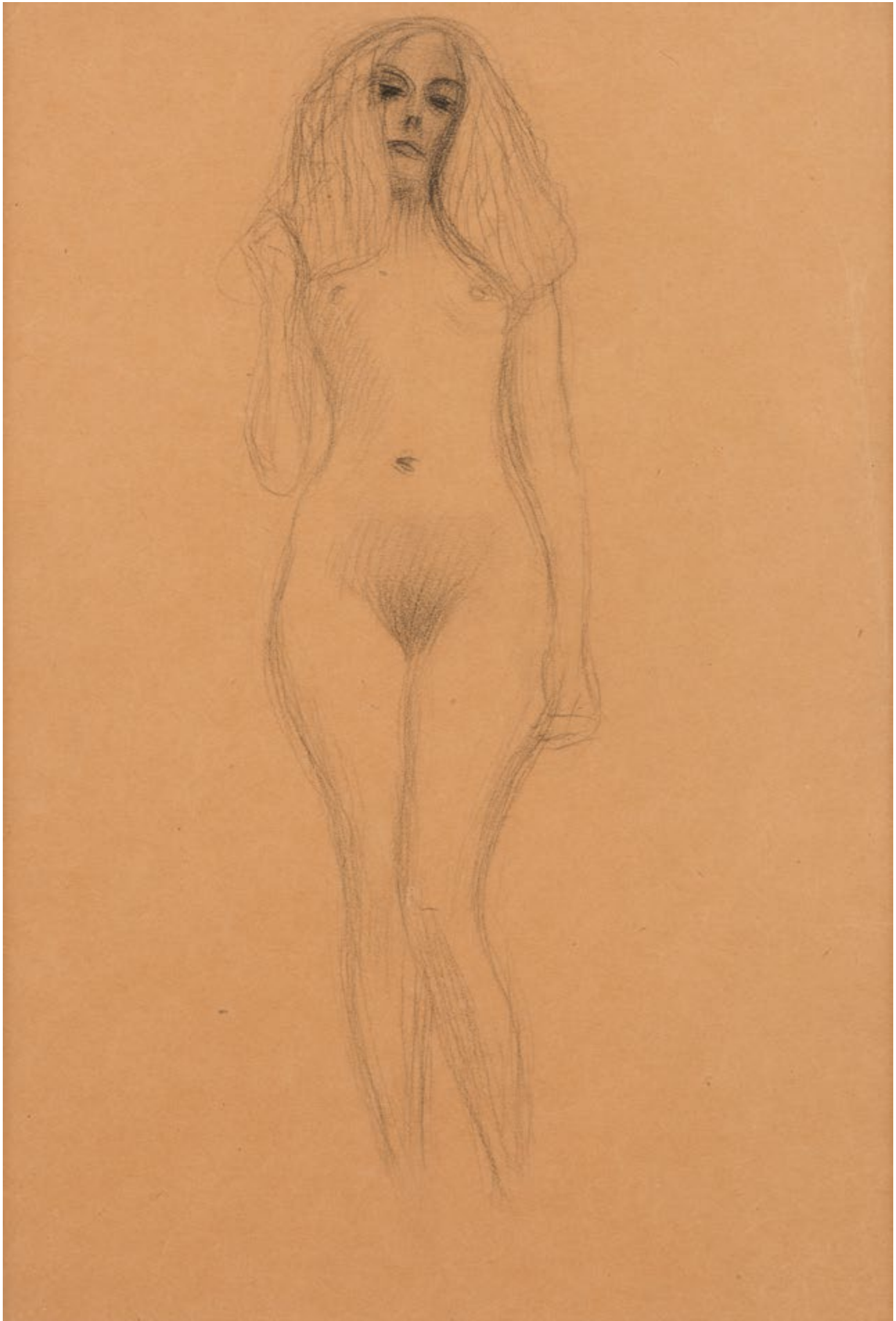
Literature:

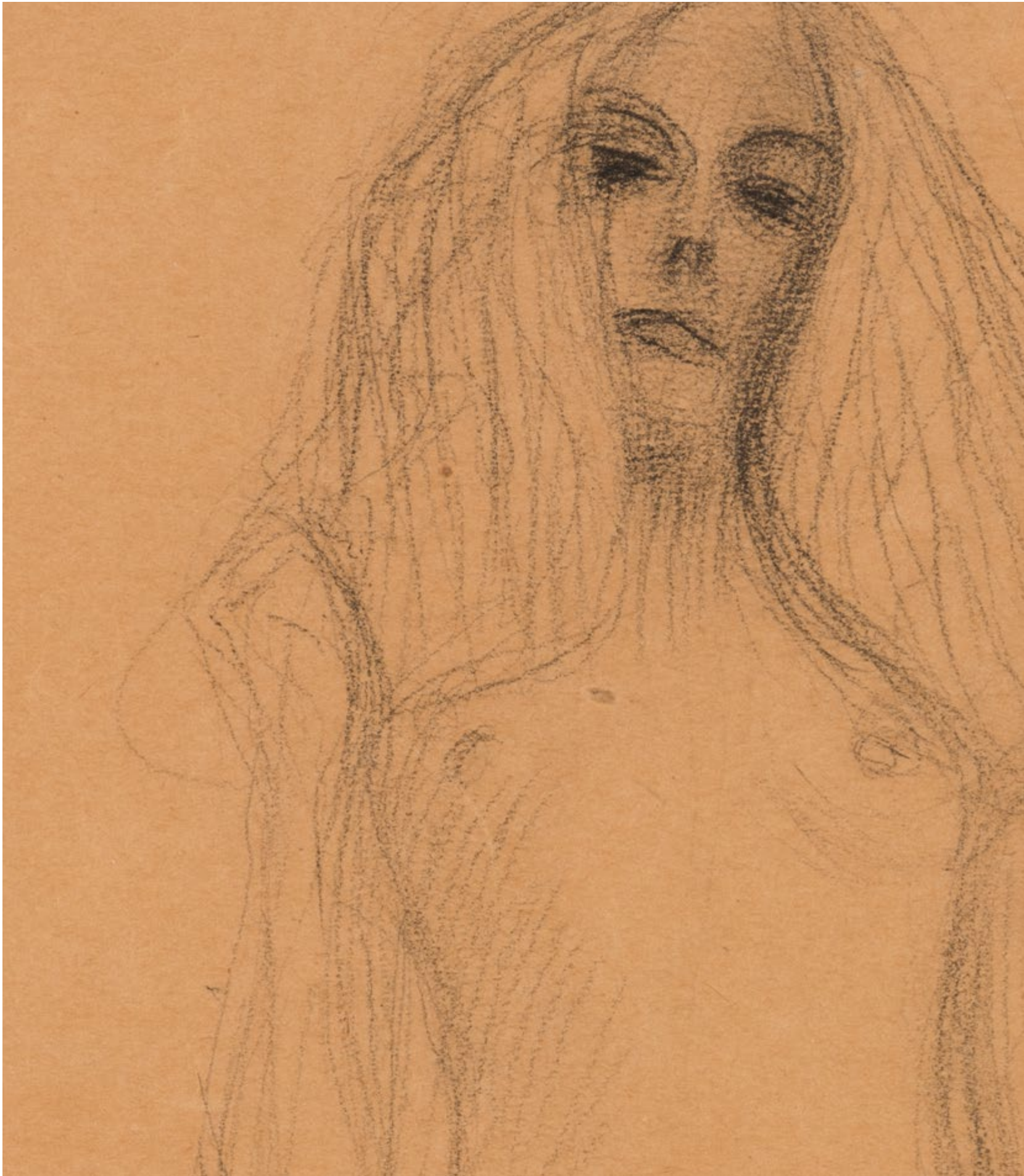
- Gustav Klimt. Gedächtnisausstellung, exh. cat., Graphische Sammlung Albertina, Vienna, 1962, cat. no. 20.
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 256, 268–69, no. 926 (illus.)
- Peter Assmann, ed. & intr., Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung, Oberösterreichische Landesmuseen, Schlossmuseum Linz, Linz 2004; Bröhan-Museum, Berlin 2004/05, p. 45 (illus.)



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









Standing Nude Girl, Facing Left, Study for the Left-hand Gorgon in the *Beethoven Frieze* (1901/02)

1901, Black chalk on paper, 451 x 324 mm, Strobl 783

Vertical crease along upper left edge; left and upper edges unevenly cut

Verso: two paper hinges; remnants of two paper hinges

Estate stamp at lower left: NACHLASS / GUSTAV / KLIMT

Inscribed at lower right: R / 9

Verso: inscribed along lower edge: E L 76 06.1628 3

Provenance:

- Estate of Gustav Klimt
- Erich Lederer, Geneva (until July 1976)
- Serge Sabarsky (from July 1976)

Exhibitions:

- Gustav Klimt. Zeichnungen, Galerie Pabst, Munich, August–November 1976.
- Gustav Klimt: 100 disegni, Pinacoteca Capitolina, Rome, 26 July–3 October 1983, no. 23.
- Gustav Klimt: 100 disegni, Palazzo della Permanente, Milan, 10 January–28 February 1984, no. 23.
- Gustav Klimt: 100 disegni, Castel Mareccio / Schloss Maretsch, Bolzano / Bozen, March–May 1984, no. 23.
- 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, 7 July–16 September 1984, no. 38.
- Gustav Klimt: Zeichnungen aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky und aus Beständen des Historischen Museums der Stadt Wien, Kestner Gesellschaft, Hanover, 25 September–10 November 1984, no. 38.
- Gustav Klimt: Zeichnungen aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky und aus den Beständen des Historischen Museum Wien, Villa Stuck, Munich, 29 November 1984–28 January 1985, no. 38.
- Gustav Klimt: Zeichnungen aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky und aus Beständen des Historischen Museums der Stadt Wien, Neue Galerie der Stadt Linz / Wolfgang-Gurlitt-Museum, Linz, 5 February–8 April 1985, no. 38.
- Gustav Klimt: 100 Zeichnungen, Josef Albers Museum / Quadrat Bottrop, Bottrop, 9 June–4 August 1985.
- Gustav Klimt: 100 disegni, Palazzo Medici-Riccardi, Florence, 11 January–3 April 1986, no. 23.
- Gustav Klimt: 100 disegni, Accademia di Belle Arti, Naples, 18 April–1 June 1984, no. 23.
- Gustav Klimt: 100 disegni, Castello Ivano, Trento, June–July 1986, no. 23.
- Gustav Klimt, Fondation Pierre Gianadda, Martigny, 28 November 1986–25 January 1987, no. 23.

- Gustav Klimt: 100 Zeichnungen, Tiroler Landesmuseum Ferdinandeum, Innsbruck, 6 February–15 March 1987.
- Gustav Klimt: 100 Zeichnungen, Schloss Plankenwarth, Graz, July–August 1987, no. 23.
- Gustav Klimt: 100 Zeichnungen, Schloss Halbturn, 3 May–October 1988.
- Gustav Klimt: 100 Zeichnungen“, Städtische Galerie Rosenheim, 16 February–2 April 1989.
- Gustav Klimt 1862–1918, Nassau County Museum of Art, Roslyn, NY, 2 June–14 October 1989.
- Gustav Klimt: 100 Zeichnungen, Jahrhunderthalle, Hoechst / Frankfurt, 1 October–25 November 1990, no. 25.
- Gustav Klimt: 100 Zeichnungen, Leopold-Hoesch-Museum, Düren, 27 January–10 March 1991, no. 25.
- Gustav Klimt, Palazzo Strozzi, Florence, 1 December 1991–16 March 1992.
- Gustav Klimt: 100 Drawings, Tel Aviv Museum of Art, 14 April–27 May 1992
- Gustav Klimt, Pałac Sztuki, Kraków, 9 June–12 July 1992, no.
- Gustav Klimt: 100 Zeichnungen, Städtische Galerie Lovis-Kabinett, Villingen-Schwenningen, 25 July–27 September 1992, no. 25.
- Gustav Klimt: 100 Zeichnungen, Gibbes Museum of Art, Charleston, SC, 28 May–13 June 1993, no.
- Gustav Klimt: 100 Zeichnungen, Museum moderner Kunst, Passau, 12 June–28 August 1994, no. 25.
- Gustav Klimt: Dessins, Musée-Galerie de la Seita, 5 October–30 November 1994, no. 25.
- Gustav Klimt: 100 kreseb, Císařská konírna, Prague, 24 May–23 July 1995, no. 25.
- Gustav Klimt: 100 Zeichnungen, Mittelrheiner Museum Koblenz, 12 June–31 August 1996, no. 25.
- Gustav Klimt: 100 Zeichnungen, Städtische Galerie Klagenfurt, 22 May–21 September 1997, no. 25.

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 222, 234–235, no. 783 (illus.).
- Serge Sabarsky, Gustav Klimt: Drawings, Mount Kisco, NY, 1983, cat. no. 83.
- Serge Sabarsky, Gustav Klimt: Cento disegni, Milan 1983, cat. no. 23.
- Serge Sabarsky, Gustav Klimt: Drawings, London 1984, cat. no. 23.
- Serge Sabarsky, Gustav Klimt: 100 Zeichnungen, West Berlin & Vienna 1984, cat. no. 23

5



GUSTAV
KLIMT
NACHLASS

12

9

Standing Female Nude Viewed from Her Left, Hands Cupping her Breasts and with Face Covered by Her Hair; Study for the Left-hand Gorgon in the *Beethoven Frieze* (1901/02)

1901, Black chalk on paper, 445 x 313 mm, Strobl 3407

Signed, at lower left, with monogram: G. K; inscribed, at lower right: R

Provenance:

- Reininghaus Collection
- Galerie Kornfeld, Bern (sale 1998)
- Private collection, Germany

Literature:

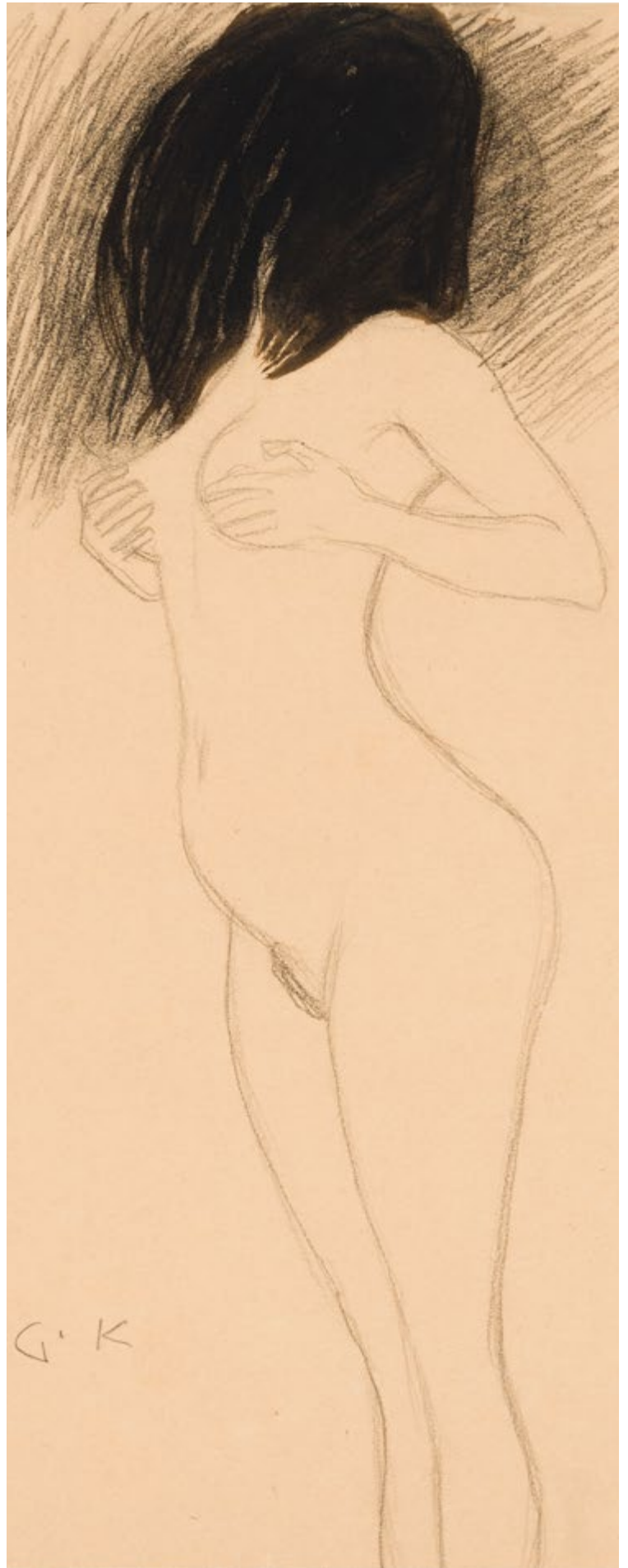
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. IV: Nachtrag 1878–1903, Salzburg: Verlag Galerie Welz, 1989, pp. 96–97, no. 3407 (illus.)

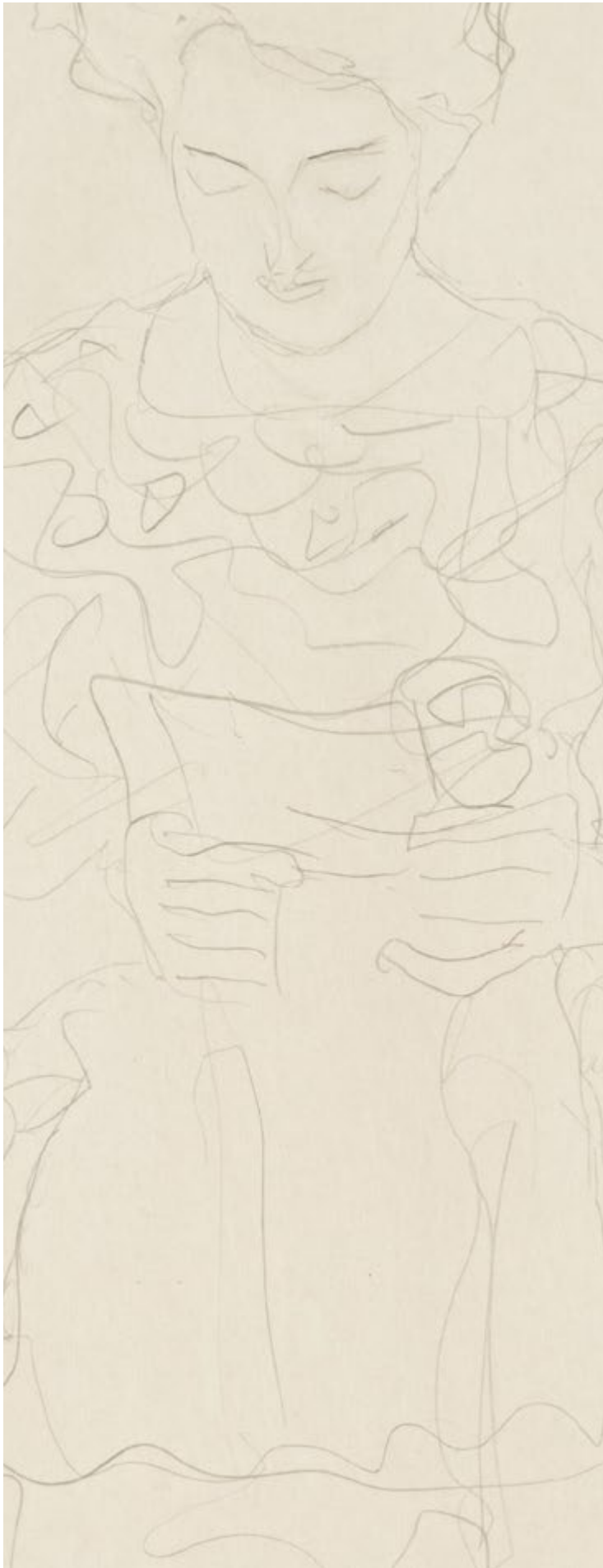


Gustav Klimt,
Beethoven Frieze, 1901/02,
left part of the central wall,
showing *Three Gorgons*
at the left side, Belvedere
(Secession), Vienna









10 Frontally Viewed Female Figure Shown Singing or Reading

c. 1907, Pencil on paper, 540 x 365 mm, Strobl 1637

Estate stamp at lower right: NACHLASS / GUSTAV / KLIMT

Provenance:

Private collection, Japan

Exhibitions:

- Universe of Art, V: Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics", Fischer, London 1976, no. 22.
- Egon Schiele, The Seibu Museum of Art, Tokyo 1979, no. 5

Literature:

- Universe of Art, V: Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics, exh. cat., Fischer, London 1976, cat. no. 22.
- Apollo, LVI / 172 (June 1976), advertisements for forthcoming sales, p. 27.
- Nineteenth Century Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture, pre-sale exh. cat., Christie's, London 1976 (sale on 25 June 1976).
- Egon Schiele, exh. cat., The Seibu Museum of Art, Tokyo 1979, cat. no. 5.
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, no. 1637 (illus.)





11
Profile View of a Female Figure
With Forearms Raised;
Study for *The Dancer (Expectation)*
for the *Stoclet Frieze* (1908-11)

1907/8, Pencil and blue and red crayon on paper, Strobl 1666

Estate stamp at lower right: GUSTAV / KLIMT / NACHLASS

Provenance:

- Collection of Zimpel family
- The Piccadilly Gallery, London (stamp on verso)
- Collection of James & Edythe Cloonan, Chicago

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 143, 144–145, no. 1666 (illus.)

Gustav Klimt,
Preparatory sketch for
the *Stoclet Frieze*, 1910
MAK, Vienna





12

Standing Female Figure with Raised Forearms, Viewed in Right Profile; Study for *The Dancer (Expectation)* for the *Stoclet Frieze* (1908-11)

1907/08, Pencil on paper, 554 x 360 mm, Strobl 1674

Provenance:

- Private collection, Vienna
- Private collection

Exhibitions:

- Gustav Klimt: Ten Drawings, Shepherd & Derom Galleries, New York, May–June 2007, cat. no. 8
- Gustav Klimt. Inspired by van Gogh, Rodin, Matisse . . . , Belvedere in cooperation with Van Gogh Museum, exh.cat. ed. Stella Rollig, Markus Fellinger, Emilie Gordenker, Edwin Becker, Renske Suijver, Hirmer Verlag, München 2022

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 143, 146–147, no. 1574 (illus.)
- Gustav Klimt: Ten Drawings, exh. cat., Shepherd & Derom Galleries, New York, May–July 2007, pp. 20–21, cat. no. 8 (illus.)
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, p. 101 (illus.)

Gustav Klimt,
Preparatory sketch for
the *Stoclet Frieze*, 1910
MAK, Vienna



13

Seated Lady Viewed from the Front, Study for *Portrait of Adele Bloch- Bauer I* (1907)

1903, Black chalk on paper, 460 x 315 mm, Strobl 1080

Provenance:

- Galerie Welz, Salzburg
- Gramiller Collection, Salzburg
- Private collection, Paris

Exhibitions:

150 Jahre Gustav Klimt, Österreichische Galerie Belvedere, Vienna, 2012, p. 343.

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 301, 308–309, no. 1080 (illus.).
- Gustav Klimt und die Frauen, exh. cat., eds. Tobias G. Natter & Gerbert Frodl, Österreichische Galerie Belvedere, Vienna 2000–01; Cologne 2000, p. 115, note 1; p. 201, note 10.
- Österreichische Meister der Klassischen Moderne, Vienna: Wienerroither & Kohlbacher Edition, 2002, no. 12.
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, p. 216 (illus.).
- Gustav Klimt – Egon Schiele, Vienna: Wienerroither & Kohlbacher Edition, 2008, no. 3.
- 150 Jahre Gustav Klimt, exh. cat., eds. Agnes Husslein Arco & Alfred Weidinger, Österreichische Galerie Belvedere, Vienna; Vienna 2012, p. 343 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt, Adele Bloch-Bauer, Three drawings: Vienna, Wienerroither & Kohlbacher Edition, 2003, fig. 3

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



Klimt was eventually to produce two remarkable portraits of **Adele Bloch-Bauer** (1881–1925), daughter of the banker Moritz Bauer and wife, from 1899, of the industrialist Ferdinand Bloch, to whom is owed the commission for the first (and probably also the second) painting. The now world-famous 1907 portrait – the enthroned “golden Adele” – more obviously derives from the seated figure seen in most of the preparatory drawings of 1903/04. But that painted in 1912 – its formidably erect pose the epitome of both chic and hauteur – was also presaged, despite a new series of drawn studies, in some of the standing figures within the original sequence.



14

Standing Female Figure in a Cape;
Study for *Portrait of
Adele Bloch-Bauer I* (1907)

1903, Black chalk on paper, 445 x 330 mm, Strobl 3528

Provenance:

- Nina Nielsen Gallery, Boston, Mass.
- Private collection, Belgium
- Klimt Villa, Vienna

Exhibitions:

Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung, Oberösterreichische Landesmuseen, Schlossmuseum Linz, Linz 2004; Bröhan-Museum, Berlin 2004/05, p. 51 (illus.)

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. IV: 1878–1918, Salzburg: Verlag Galerie Welz, 1989, pp. 134–135, no. 3528 (illus.).
- Peter Assmann, ed. & intr., Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung, Weitra: Bibliothek der Provinz, 2004, p. 51 (illus.)





15
Lady Seated in an Armchair, Viewed
from the Front, Study for *Portrait of
Adele Bloch-Bauer I* (1907)

1903, Black chalk on paper, 445 x 308 mm, Strobl 3531

Provenance:

- Adele Bloch-Bauer, Vienna (gift of the artist)
- Luisa Gattin (niece of Adele Bloch-Bauer), Vienna
- Galerie C. Bednarczyk, Vienna

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. IV: 1878–1918, Salzburg: Verlag Galerie Welz, 1989, p. 134 no. 3531.
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 30

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





16 Frontal View of a Standing Female Figure in a Coat and Hat, with Head Turned Towards her Left

c. 1903, Black chalk on paper, 454 x 313 mm, Strobl 1161

Inscribed at lower left: Nachlass meines Bruders Gustav / Hermine Klimt

Provenance:

- Artist's estate
- Private collection, Vienna
- Private collection

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 321, 322–323, no. 1161 (illus.)



No. 1200
J. J. J. J.

3

17

Seated Lady in a Fur Boa; Study for *Portrait of Fritza Riedler* (1906)

c. 1904, Black chalk on paper, 450 x 320 mm, Strobl 1236

Verso: estate stamp: NACHLASS / GUSTAV / KLIMT

Provenance:

- Collection of Rudolf Zimpel
- Felix Landau Gallery, Los Angeles (c. 1950–55)
- Collection of Felix Landau
- Through descent to a private collection
- Im Kinsky, Vienna (sale of December 2020, lot 1312)
- Private collection, Vienna

Exhibitions:

Gustav Klimt. Eine Nachlese. 70 bedeutende Zeichnungen, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, no. 41

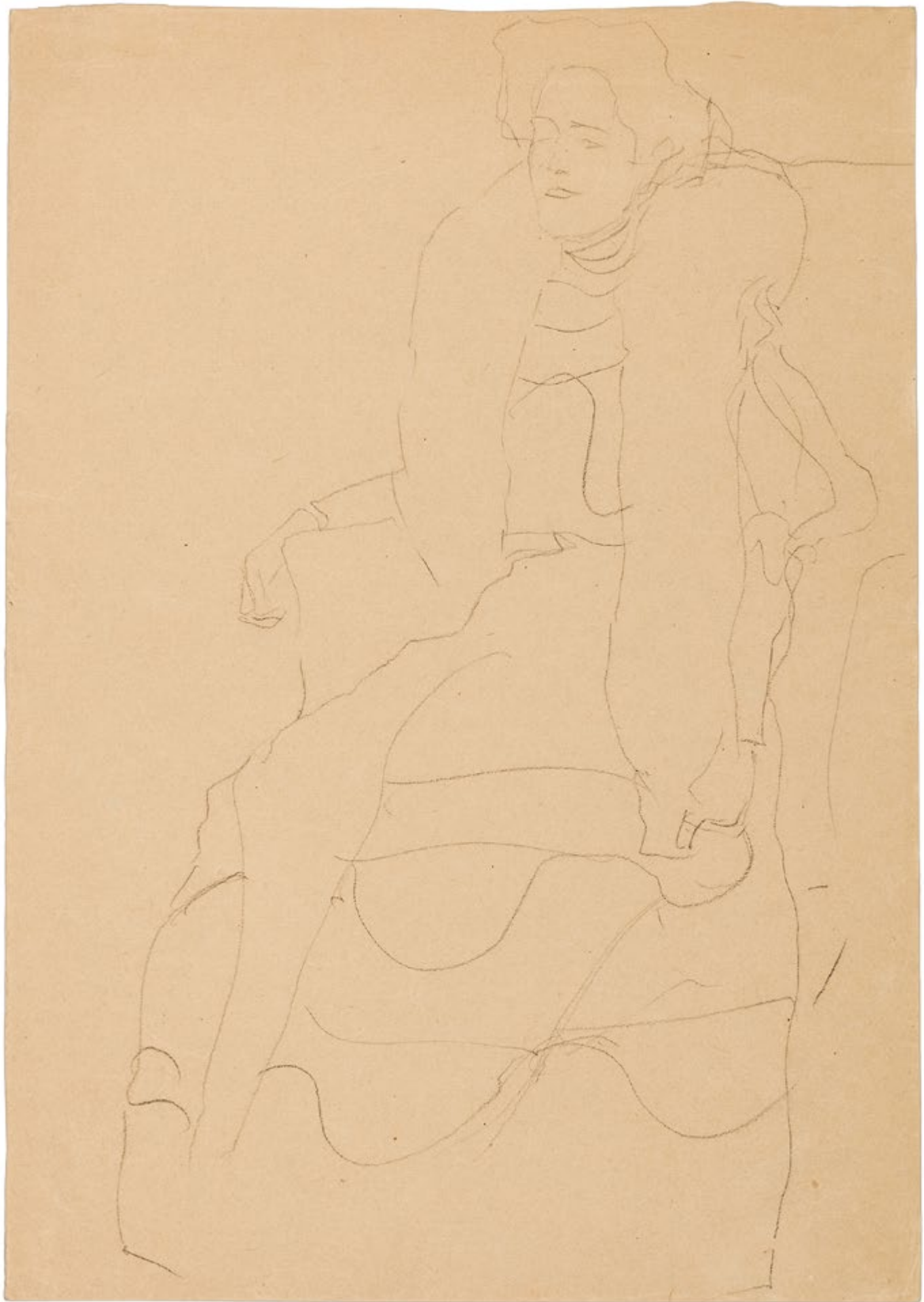
Literature:

- Gustav Klimt. Eine Nachlese. 70 bedeutende Zeichnungen, exh. cat., Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1963, cat. no. 41.
- Fritz Novotny & Johannes Dobai, Gustav Klimt, Salzburg 1967, p. 336.
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 27, 30–32, no. 1236 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 32

Klimt's 1906 portrait of **Fritza Riedler** (1860–1927), so striking a combination of proto-abstraction and geometric ornament, has been closely associated with Vienna since its inclusion in the Klimt Room at the 1908 Kunstschau. Yet this sitter had in fact been born, as Friederike Langer, in Berlin. By ironic contrast, her husband, Prof. Alois Riedler, an authority on the history and theory of mechanical engineering and a native of the Austrian city of Graz, was never to enjoy in Austria the eminence he achieved in Germany. While the portrait commission was doubtless owed to Prof. Riedler, it has never been established how far his own championing of innovation in both scholarship and industry may itself have encouraged Klimt's approach to this work.



Gustav Klimt,
Fritza Riedler, 1906
Österreichische Galerie
Belvedere, Vienna



18

Standing Female Figure; Study for *Portrait of Margaret Stonborough- Wittgenstein* (1905)

1904, Black chalk on paper, 551 x 353 mm, Strobl 1248

Verso: blue stamp: Sammlung Viktor Fogarassy; black stamp: JOHANNA ZIMPEL

Exhibitions:

- Gustav Klimt, Egon Schiele. Zeichnungen und Aquarelle, Galerie im Taxispalais, Innsbruck & Kulturhaus, Graz 1973, no. 2.
- Gustav Klimt. Zeichnungen, Galerie Würthle, Vienna, 1978, no. 33; subsequently touring (uncatalogued) to Galerie im Stadthaus, Klagenfurt; Kulturhaus der Stadt Graz; Museumspavillon im Mirabellgarten, Salzburg; and Neue Galerie, Linz

Literature:

- Gustav Klimt, Egon Schiele. Zeichnungen und Aquarelle, exh. cat., Galerie im Taxispalais, Innsbruck & Kulturhaus, Graz, 1973, p. 12, cat. no. 2 (illus.).
- Gustav Klimt. Zeichnungen, exh. cat., Galerie Würthle, Vienna 1978, cat. no. 33.
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 35, 36–37, no. 1248 (illus.)



Gustav Klimt,
*Margaret
Stonborough-
Wittgenstein*, 1905
Neue Pinakothek,
Munich

Margaret Stonborough-Wittgenstein (1882–1958) was the sixth of eight children, and the youngest of three daughters, born to the dynamic industrialist Karl Wittgenstein and his wife Leopoldine, née Kalmus. Long established as patrons of Viennese musical life and more recently also of the visual arts, the couple in 1904 commissioned from Klimt (for a fee of 5,000 crowns) a portrait of Margarethe in advance of her marriage to Jerome Stonborough, an American then pursuing scientific studies in Europe. The subject was unimpressed with the result, finding that it failed to capture the serious, modern woman that she truly was. It is said to have been banned from view in the rigorously streamlined Viennese house she later acquired, designed in part by her youngest brother, the philosopher Ludwig Wittgenstein.



19

*Study for Portrait of Margaret
Stonborough-Wittgenstein (1905)*

1904, Black chalk on paper, 551 x 354 mm

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

Provenance:

Collection of Herbert Wagner, Vienna



Gustav Klimt,
*Margaret
Stonborough-
Wittgenstein*, 1905
Neue Pinakothek,
Munich



20

*Study for Portrait of Margaret
Stonborough-Wittgenstein (1905)*

1904, Black chalk on paper, 551 x 351 mm

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

Provenance:

Private collection, Belgium



Gustav Klimt,
*Margaret
Stonborough-
Wittgenstein*, 1905
Neue Pinakothek,
Munich









21

Seated, Frontally Viewed Lady
in a Ruched Gown, Study for an
Unrealised *Portrait of Magda Mautner
von Markhof*

1904/05, Black chalk on paper, 550 x 350 mm, Strobl 1220

Estate stamp at lower right: NACHLASS / GUSTAV / KLIMT

Provenance:

Private collection, Austria

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 15, 24–25, WVZ no. 1220 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 33

Magda Mautner von Markhof (1881–1944) was one of three daughters born to the second marriage of Carl Ferdinand Mautner von Markhof, scion of a Viennese brewing dynasty. Raised in a household passionately and proactively committed to the arts, she trained at the Viennese Kunstgewerbeschule under Alfred Roller and, briefly, in Paris with Maurice Denis. She soon embarked on assembling a collection of her own, hoping that this would capture the distinctive spirit of “Viennese art”. Yet, shortly after her marriage, in 1913, to Alois Grasmayr (a teacher and dialect poet), she settled in Salzburg. It is probable that Magda herself commissioned the (unrealised) portrait from Klimt for which, in 1904/05, he made preparatory drawings.



Seated Girl; Study for *Portrait of Mäda Primavesi* (1913)

1912/13, Pencil on Japan paper, 559 x 367 mm, Strobl 2117a

Provenance:

- Felix Landau Gallery, Los Angeles
- Private collection, Los Angeles

Exhibitions:

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

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, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 276–277, no. 2117a (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2015, pp. 32–35, no. 9 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 35 (illus.).

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



Klimt's portraits of the nine-year-old **Mäda Primavesi** (1903–2000) and of her mother, **Eugenia Primavesi**, née Butschek (1874–1963), attest to his own part in an exercise in exporting the Viennese "total work of art" to the Austrian Crownland of Moravia, by way of the eagerly receptive family of the banker Otto Primavesi. Through their friendship with the sculptor Anton Hanak, the Primavesis had, in around 1911, come to know the architect and designer Josef Hoffmann and members of the Wiener Werkstätte, and they were soon to be introduced to Gustav Klimt, from whom Otto (for a fee of 15,000 crowns) promptly commissioned portraits of his favourite daughter and his wife. The fruits of this mutually enriching interconnection were initially assembled at the Primavesi family home in the north-central Moravian city of Olmütz (now Olomouc, Czech Republic), but soon also at the large country house that Hoffmann, in 1913–14, designed and built for Otto and Eugenia, in a hybrid "rustic Neo-Classical" style, 60 km to the north, at Winkelsdorf (now Kouty, Czech Republic). Aspects of the setting in both portraits reflect elements found in the Winkelsdorf interiors. But their vibrant colouring is also characteristic of Klimt's "late style". For as long as their own situation allowed, the Primavesis remained most generous patrons of Hanak, Hoffmann and Klimt, eventually making important acquisitions from the Klimt estate.



23 Three Composition Sketches for *Portrait of Eugenia Primavesi* (1913/14)

1912/13, Pencil on Japan paper, 560 x 375 mm, Strobl 2157

Verso: inscribed 188 in blue crayon

Collection stamp: NACHLASS / GUSTAV / KLIMT / SAMMLUNG / R. ZIMPEL

Provenance:

Collection of Christian M. Nebehay, Vienna

Exhibitions:

- Gustav Klimt. 56 Zeichnungen, Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna, 1967, no. 46.
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, Kunstmuseum Moritzburg, Halle (Saale), 2018–19, no. 57

Literature:

- Gustav Klimt. 56 Zeichnungen, exh. cat., Kunsthandlung & Antiquariat Christian M. Nebehay, Vienna 1967, cat. no. 46 (illus.).
- Fritz Novotny & Johannes Dobai, Gustav Klimt, Salzburg 1967, p. 359.
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 274, 284–285, no. 2157 (illus.).
- Christian M. Nebehay, Gustav Klimt. Von der Zeichnung zum Bild, Vienna 1992, p. 148, fig. 171 (detail illus.).
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, p. 307 (detail illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition 2018, no. 34 (illus.).
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, exh. cat., ed. Christian Philipsen, with Thomas Bauer-Friedrich and Wolfgang Büche, Kunstmuseum Moritzburg, Halle (Saale) 2018–2019; Cologne & Moritzburg 2018, p. 88, cat. no. 57 (illus.).

Klimt's portraits of the nine-year-old **Mäda Primavesi** (1903–2000) and of her mother, **Eugenia Primavesi**, née Butschek (1874–1963), attest to his own part in an exercise in exporting the Viennese "total work of art" to the Austrian Crownland of Moravia, by way of the eagerly receptive family of the banker Otto Primavesi. Through their friendship with the sculptor Anton Hanak, the Primavesis had, in around 1911, come to know the architect and designer Josef Hoffmann and members of the Wiener Werkstätte, and they were soon to be introduced to Gustav Klimt, from whom Otto (for a fee of 15,000 crowns) promptly commissioned portraits of his favourite daughter and his wife. The fruits of this mutually enriching interconnection were initially assembled at the Primavesi family home in the north-central Moravian city of Olmütz (now Olomouc, Czech Republic), but soon also at the large country house that Hoffmann, in 1913–14, designed and built for Otto and Eugenia, in a hybrid "rustic Neo-Classical" style, 60 km to the north, at Winkelsdorf (now Kouty, Czech Republic). Aspects of the setting in both portraits reflect elements found in the Winkelsdorf interiors. But their vibrant colouring is also characteristic of Klimt's "late style". For as long as their own situation allowed, the Primavesis remained most generous patrons of Hanak, Hoffmann and Klimt, eventually making important acquisitions from the Klimt estate.

Gustav Klimt,
Eugenia Primavesi, 1913/14
Private Collection





24

Seated Woman, Turned Slightly to the Left; Study for *Portrait of Amalie Zuckerkandl* (1917/18)

1913/14, Pencil on paper, 569 x 375 mm, Strobl 2486

Inscribed at lower right: "Aus dem Nachlass meines Bruders Gustav Klimt / Johanna Klimt Zimpel"

Verso: stamp JOHANNA ZIMPEL

Provenance:

- Prince Sadruddin Aga Khan, Paris
- Spencer A. Samuels & Co. Ltd., New York
- Private collection, Austria

Exhibitions:

- Gustav Klimt 1862–1918. Gedächtnisausstellung, Graphische Sammlung Albertina, Vienna 1962, no. 180.
- Facing the Modern: The Portrait in Vienna, National Gallery, London 2013–14, no. 32.
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, Kunstmuseum Moritzburg, Halle (Saale), 2018–19, no. 63

Literature:

- Gustav Klimt 1862–1918. Gedächtnisausstellung, exh. cat., Graphische Sammlung Albertina, Vienna 1962, cat. no. 180 (illus.).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 88–89, no. 2486 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt – Egon Schiele, Vienna: Wienerroither & Kohlbacher Edition, 2008, no. 15 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2012, no. 25.
- Facing the Modern: The Portrait in Vienna 1900, exh. cat., ed. Gemma Blackshaw, National Gallery, London 2013, p. 104, cat. no. 32 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 36 (illus.).
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, exh. cat., ed. Christian Philippsen, with Thomas Bauer-Friedrich and Wolfgang Büche; Kunstmuseum Moritzburg, Halle (Saale), 2018–19; Cologne & Moritzburg 2018, p. 93, cat. no. 63 (illus.)

Gustav Klimt,
Amalie Zuckerkandl, 1917/18
Österreichische Galerie Belvedere, Vienna



Amalie Zuckerkandl, née Schlesinger (1869–1942), who was the daughter of a Viennese dramatist and who, in 1895, married the urologist Otto Zuckerkandl, became through this union one of several brave and spirited women to be drawn into a dynamic network beneficently interconnecting family members, friends and acquaintances from across the city's commercial, scientific and cultural élite. It was thus more than likely that she would, sooner or later, be persuaded to sit to Gustav Klimt. Terms had been agreed by 1913; and Otto paid an interim fee of 4,000 crowns in 1917. But the disruption and displacements incurred by the First World War and, in early 1918, the artist's death, left the painting incomplete.



25
Standing Female Figure in a
Patterned Gown;
*Study for Portrait of Friederike Maria
Beer (1916)*

1915/16, Pencil on paper, 572 x 375 mm

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

Provenance:

- Serge Sabarsky Gallery, New York
- Private collection, Florida (from 1976)

Gustav Klimt,
Friederike Maria Beer, 1916
Tel Aviv Museum of Art, Tel Aviv



The modish Viennese woman-about-town **Friederike Maria Beer** (1891–1980) was to feature, in Klimt's painting of her – commissioned, for a fee of 20,000 crowns, by her friend the wealthy artist Hans Boehler – in her self-proclaimed role as “a walking advertisement” for the Wiener Werkstätte, and above all for its colourful patterned fabrics. Klimt both heightened this aspect (asking her to reverse her fur jacket so as to display its lining) and set out to compete with it (greatly enlarging motifs from a Chinese vase for the background). From 1929 the portrait was on loan to the inaugural display at Vienna's Moderne Galerie; but by the late 1930s it had joined Beer in New York, to which she had moved earlier that decade.



Half-Length Portrait of a Lady, Frontal View, Study for *Portrait of Johanna Staude* (1917/18)

1917/18, Pencil on cream wove paper, mounted on greenish paper,
501 x 325 mm, Strobl 2726

Signed at lower left: GUSTAV / KLIMT

Inscribed on lower portion of secondary support: "Gustav Klimt, den Idealen der Natur bist Du, fast eigentlich unbewusst, nahegerückt, und selbst Deine einfachen, eigentlich adeligen Bauerngärten mit Sonnenblumen und Unkraut enthielten einen Hauch der Poesie des Schöpfers! So hieltest Du Dich auch allmähig abseits von den Menschen, die dafür keinerlei Verständnis haben! Gustav Klimt, Du warst ein Mensch!!! Peter Altenberg 21.12.1918

[Gustav Klimt, Almost subconsciously, you came extremely close to the ideals of nature, And even your simple, actually aristocratic, peasant farm gardens and sunflowers and weeds contained a breath of the poetry of the creator! Gradually you retreated from a society which could not understand! Gustav Klimt, you were a real human being!!!]

Verso of secondary support: inscribed in lower left corner: 90 (encircled); in lower right corner: 06.279P; inscribed at lower centre: Eigentum Frau Staude-Widlicka Wien VI ... allag 2

Provenance:

- Johanna Staude, Vienna (according to inscription)
- Serge Sabarsky, New York

Exhibitions:

- Gustav Klimt 1862–1918. Zeichnungen. Gedächtnisausstellung, Graphische Sammlung Albertina, Vienna, 16 October–16 December 1962, no. 220, as a loan from a private collection.
- Internationale der Zeichnung. Sonderausstellung Gustav Klimt und Henri Matisse, Mathildenhöhe, Darmstadt, 15 August–18 November 1970, no. 198, as a loan from Mr and Mrs Serge Sabarsky.
- Gustav Klimt, Isetan Museum of Art, Tokyo, 29 January–24 February 1981, no. 107.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Dessins et aquarelles, Salle Saint-Jean, Htel de Ville, Paris, 13 June–12 August 1984, no. 29.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Pfalzgalerie, Kaiserslautern, 31 August–14 October 1984, no. 29.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Museo Civico, Bolzano, 28 October–9 December 1984, no. 29.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Disegni e acquarelli, Palazzo Reale, Turin, 15 December–16 February 1985, no. 29.
- Europalia 87 Österreich. Gustav Klimt, Musées Royaux des Beaux-Arts de Belgique, Brussels, 17 September–16 December 1987, no. 111.
- Gustav Klimt 1862–1918, Nassau County Museum of Art, Roslyn, NY, 2 June–14 October 1989.
- Gustav Klimt, Palazzo Strozzi, Florence, 1 December 1991–16 March 1992, no. 96.
- Gustav Klimt: 100 Drawings, Tel Aviv Museum of Art, 14 April–27 May 1992.
- Gustav Klimt, Pałac Sztuki, Krakow, 9 June–12 July 1992.
- Gustav Klimt: 100 Zeichnungen, Städtische Galerie Lovis-Kabinett, Villingen-Schwenningen, 25 July–27 September 1992.

- Gustav Klimt: 100 Drawings, Gibbes Museum of Art, Charleston, SC, 28 May–13 June 1993.
- Gustav Klimt: 100 Zeichnungen, Museum moderner Kunst, Passau, 12 June–28 August 1994.
- Gustav Klimt: Dessins, Musée-Galerie de la Seita, Paris, 5 October–30 November 1994.
- Gustav Klimt: 100 kreseb, Císařská konárna, Prague, 24 May–23 July, 1995, no.
- Gustav Klimt: 100 Zeichnungen, Mittelrhein Museum Koblenz, 12 June–31 August 1996.
- Gustav Klimt: 100 Zeichnungen", Städtische Galerie Klagenfurt, 22 May–21 September 1997.
- Gustav Klimt: In Search of the 'Total Artwork', Seoul Arts Center: Hangaram Art Museum, Seoul, 1 February–15 May 2009, no. 86.
- The Women of Klimt, Schiele and Kokoschka, Österreichische Galerie Belvedere, Vienna, 22 October 2015–28 February 2016, no. 34.
- Klimt and the Women of Vienna's Golden Age, 1900–1918, Neue Galerie New York, 22 September 2016–16 January 2017.
- The Woman Question: Gustav Klimt, Egon Schiele and Oskar Kokoschka, Galerie St. Etienne, New York, 14 March–30 June 2017, no. 25.
- Gustav Klimt and Egon Schiele: 1918 Centenary, Neue Galerie New York, 28 June 2018–21 January 2019.
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, Kunstmuseum Moritzburg, Halle (Saale), 2018–19.

Literature:

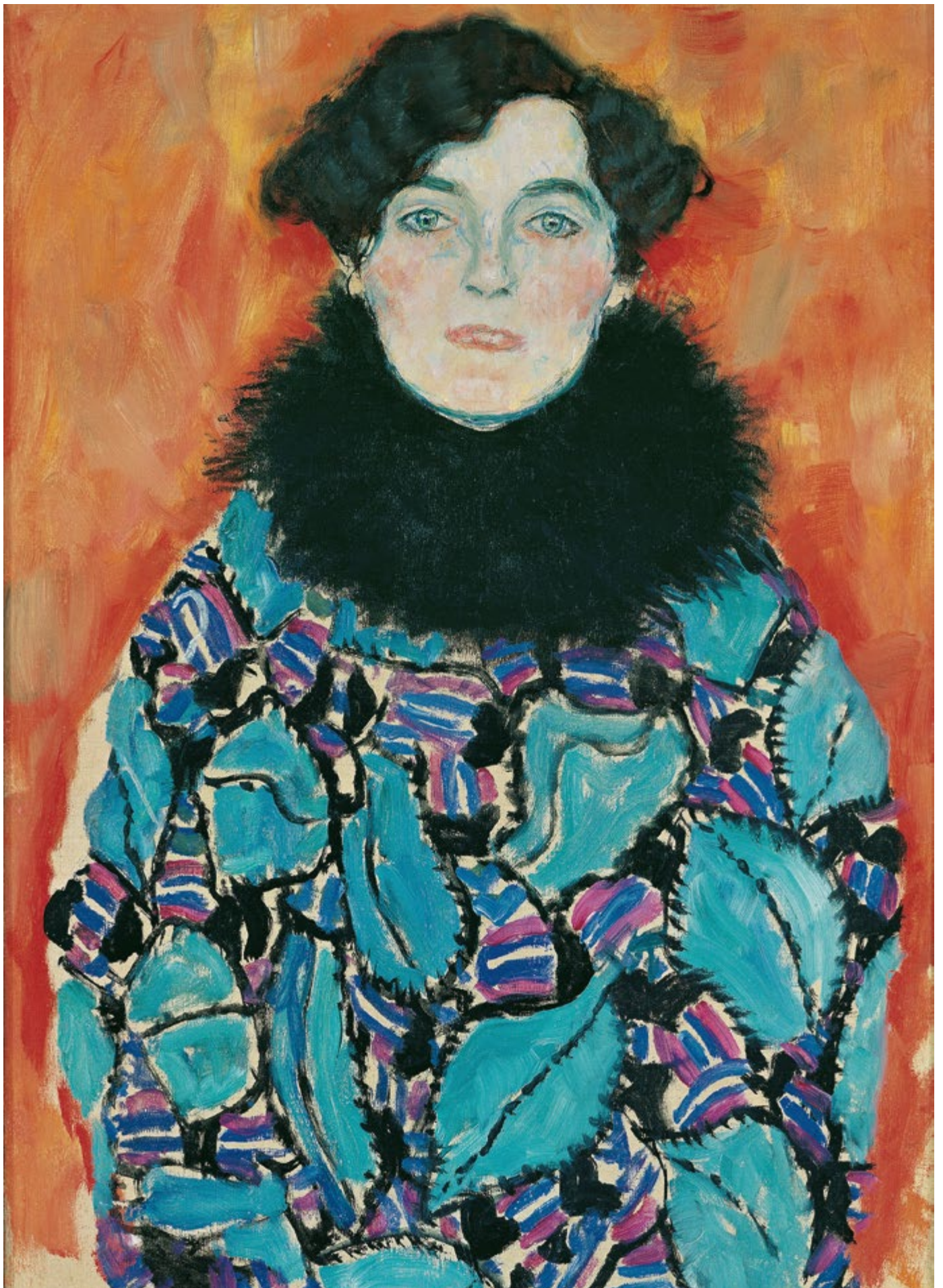
- Alice Strobl, Gustav Klimt. Die Zeichnungen: vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, pp. 132, 150–151, no. 2726 (illus.).
- Jane Kalir & Alfred Weidinger, eds., Gustav Klimt. In Search of the "Total Artwork", Munich, Berlin, London & New York 2009, p. 150, cat. no. 86 (illus.).
- Agnes Husslein-Arco, Jane Kallir & Alfred Weidinger, eds., The Women of Klimt, Schiele and Kokoschka, Munich 2015, cat. no. 34, illus. on p. 88

Ever since the painted portrait of **Johanna Staude** (1883–1967) was acquired, in the early 1960s, by the Österreichische Galerie in Vienna, the identity of this manifestly modern young woman – her short, dark hair and her top in a predominantly turquoise Wiener Werkstätte fabric set in startling contrast to a loosely worked background of blazing orange – her identity has intrigued scholars and art lovers alike. While she herself claimed to have worked as a model for both Gustav Klimt and Egon Schiele, and once registered her own profession as that of "painter", no firm evidence of either activity has come to light.



GUSTAV
KLIMT

Gustav Klimt, im Ordnung der Natur bist du, doch nigamäßig
 unempfindlich, ungeschicklich, und plötzlich unempfindlich nigamäßig unempfindlich
Lebensgestaltung mit Domänenblümen und Kulturbau nigamäßig
abkicken von dem Wust der Wälder! Do fühlt du die Welt allmächtig
ganz und klar in deiner Hand! ganz und klar in deiner Hand! ganz und klar in deiner Hand!
 27. 12. 1918



Gustav Klimt,
Johanna Staude
1917/18
Österreichische
Galerie
Belvedere,
Vienna





27

Portrait of a Young Boy;
Study for an Unrealised *Portrait of*
George R. von Halban-Kurz

1917, Pencil, red crayon with white chalk heightening on paper,
595 x 469 mm, Strobl 2737

Provenance:

- Selma Kurz & Josef Halban, Vienna
(who had commissioned the portrait from the artist)
- Wienerroither & Kohlbacher, Vienna
- Private collection (1998)
- Private collection (as a gift from the former)
- Christie's, London (2018)
- Private collection, Austria

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 131, 152–153, no. 2737 (illus.).
- Österreichische Meister der Klassischen Moderne, exh. cat., Vienna: Wienerroither & Kohlbacher Edition, 1998, no. 22 (illus.)

A painted portrait of the young **George von Halban-Kurz** (1911–98), commissioned by his parents, the eminent Viennese gynaecologist Josef von Halban and the world-renowned soprano Selma Kurz, was perhaps intended to mark the family's only recent acquisition of a patent of nobility. Klimt's death, within months of the execution of the drawn study, would have invested this relic of the occasion with a particular poignancy. In the late 1930s George left Austria for the United States, where for over two decades he had a most distinguished military career. Returning to Europe in the 1960s, he first settled in Munich, where he studied History, moving back to Vienna, and becoming a novelist, only towards the end of his life.







28

Head and Shoulders Portrait of a Young Woman

1915, Pencil on paper, 568 x 375, Strobl 2651

Estate stamp at lower right: NACHLASS / GUSTAV / KLIMT

Provenance:

- Private collection, Geneva
- Lederer Collection, Geneva
- Private collection, Germany
- Galerie Kornfeld, Bern
- Private collection, Vienna

Exhibitions:

Gustav Klimt. Zeichnungen aus der Albertina und Privatbesitz, Museum Folkwang, Essen 1976, no. 95

Literature:

- Gustav Klimt. Zeichnungen aus der Albertina und Privatbesitz, exh. cat., Museum Folkwang, Essen 1976, p. 25, exh. cat. no. 95 (illus.).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, pp. 138–139, no. 2651 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 26 (illus.)







29

Head and Shoulders Portrait of a Lady; Study for *The Fur Collar* (c. 1916)

c. 1916, Pencil on paper, 570 x 375 mm, Strobl 2659

Inscribed at lower right: Aus dem Nachlass meines Bruders Gustav Klimt / Hermine Klimt

Provenance:

- Artist's estate
- Private collection, Munich
- Private collection, Austria

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 140/141, no. 2659 (illus.)



Gustav Klimt,
The Fur Collar, c. 1916
Remainder unknown



Portrait of a woman
1893







30 Head and Shoulders Portrait of a Lady

1916/17, Pencil on paper, 569 x 373 mm, Strobl 3707

Provenance:

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

Exhibitions:

Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, Kunstmuseum Moritzburg, Halle (Saale), no. 67

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. IV: Nachtrag 1878–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 188, 196–197, no. 3707 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2015, pp. 50–53, no. 31 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 28. (illus.)
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, exh. cat., ed. Christian Philipsen, with Thomas Bauer-Friedrich and Wolfgang Buche; Kunstmuseum Moritzburg, Halle (Saale), 2018–19; Cologne & Moritzburg 2018, p. 99, cat. no. 47 (illus.)







31

Frontal View of a Female Figure Seated in an Armchair

c. 1903, Black chalk on paper, 442 x 316 mm

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

Provenance:

- Jacques Jason, Inc.
- Private collection, Austria

Literature:

- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2012, no. 6. (illus.)
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 39 (illus.)





32 Seated Female Semi-Nude

c. 1907, Blue crayon with touches of red crayon on paper,
560 x 372 mm, Strobl 1628

Estate stamp at lower right: GUSTAV / KLIMT / NACHLASS

Provenance:

- Private collection, Basel (no. 248)
- Galerie Würthle, Vienna
- Private collection, Graz
- Private collection (through acquisition from the above)
- Sotheby's, London (2018)
- Private collection, London

Exhibitions:

Gustav Klimt: Zeichnungen, Galerie Würthle, Vienna 1978,
no. 23 (without catalogue)

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag
Galerie Welz, 1982, pp. 128/129, no. 1628 (illus.)



Standing Naked Female Figure Bent forward, with Hands on her Back

1908/09. Blue crayon on paper. 500 x 370, Strobl 1895
(verso of Strobl 1960)

In her catalogue raisonné Alice Strobl published her numbers 1960 and 1895 unaware of the fact that these drawings belong to both sides of the same sheet, as separate works dating them differently: according to her, No. 1895 was created around 1908/09, and No. 1960 around 1910. Since both depictions were executed in blue crayon, and are also similar in their style of drawing, the question whether they could have been from the same time seems justified. While No.1895 seems to be well established in time around 1908/09, a slightly earlier date of No. 1960 might be considered. That also No. 1960 could have been created around 1908/09 therefore seems by no means out of the question. (Marian Bisanz-Prakken)



Reclining Naked Female Figure with a Baby

1910, Blue crayon on paper, 370 x 500 mm, Strobl 1960;

Estate stamp: NACHLASS / GUSTAV / KLIMT

Verso (with sheet used vertically): standing naked female figure bent forward, with hands on her back, 1908/09, in blue crayon

Provenance:

- Collection of Rudolf Staechlin, Basel (no. 238)
- Galerie Würthle, Vienna
- Private collection, Vienna

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II: 1904–1912, Salzburg: Verlag Galerie Welz, 1982, pp. 234–235, no. 1260 (illus.); pp. 198, 214–215, no. 1895 (illus.).
- Gustav Klimt 1862-1918, Egon Schiele 1890-1918, James Ensor 1860-1949, Alfred Kubin 1877-1959, Künstler der Jahrhundertwende, Veith Turske (ed.), mit Irène Kutter, Erwin Mitsch, Barbara Catoir und Alice Strobl, Galerie Knoedler, Zürich, 24.9. -3.12.1983, Verlag M. Knoedler Zürich AG, Kat. Nr. 18, Illus.
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, pp. 256–57, (no. 1960 illus.)

Exhibitions:

- Gustav Klimt 1862-1918, Egon Schiele 1890-1918, James Ensor 1860-1949, Alfred Kubin 1877-1959, Künstler der Jahrhundertwende, Veith Turske (ed.), mit Irène Kutter, Erwin Mitsch, Barbara Catoir und Alice Strobl, Galerie Knoedler, Zürich, 24.9. -3.12.1983, Kat. Nr. 18, Illus.



Sketches for *Will-O'-The-Wisps* (*Irrlichter*) (1903)

1899-1900, Black chalk on packing paper, 455 x 315 mm, Strobl 685

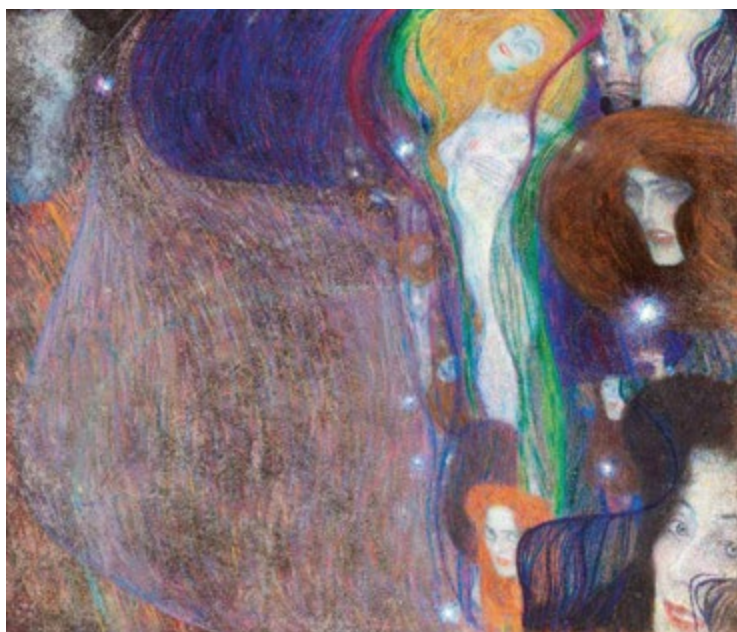
Recto: Strobl 711 (Two Sketches with the Figure of Nike; Two Sketches with a Female Head)

Provenance: Collection of Christian M. Nebehay, Vienna

Literature:

- Christian M. Nebehay, Klimt. Dokumentation, Vienna 1969, p. 157, fig. 241 (no. 711, detail: sketch at upper right), fig. 242 (no. 711, detail: sketch at lower right); also p. 241, fig. 311 (no. 685, detail).
- Alice Strobl, 'Klimts 'Irrlichter'. Phantombild eines verschollenen Gemäldes, Klimt-Studien. Mitteilungen des Österreichischen Galerie, XXII & XXIII / 66 & 67 (1978 / 79), p. 124, fig. 34 (no. 685, as the verso).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. I: 1878–1903, Salzburg: Verlag Galerie Welz, 1980, pp. 201, 208, no. 685, as the verso (illus.); pp. 211, 212–213, as the recto (illus.).
- Christian M. Nebehay, Gustav Klimt. Von der Zeichnung zum Bild, Vienna 1992, p. 278, fig. 340 (no. 711, detail).
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, p. 109 (no. 711, illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 14.
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, exh. cat., ed. Christian Philipsen, with Thomas Bauer-Friedrich and Wolfgang Büche; Kunstmuseum Moritzburg (Halle) (Saale), 2018–19; Cologne and Moritzburg 2018, p. 104, cat. no. 32 (no. 711, illus.)

Gustav Klimt, *Irrlichter*, 1903
Private Collection





Two Sketches with the Figure of Nike; Two Sketches with a Female Head

1899-1900, Pencil, blue and red crayon on paper, 455 x 315 mm,
inscribed left: PARISER XXI WELTAUSSTELLUNG KATALOG,
inscribed right: PARISER WELTAUSSTELLUNG KATALOG, Strobl 711

verso: Strobl 685 (Sketches for *Will-O'-The-Wisps / Irrlichter*)(1903)

Literature:

- Christian M. Nebehay, *Klimt Dokumentation*, Vienna 1969, p. 157, fig. 241/242 (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. 685 & 711
- 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.)



35

Two Reclining Lovers in an Embrace; Second Study of their Heads

1914-16, Pencil on paper, 530 x 340 mm, Strobl 2461

Provenance:

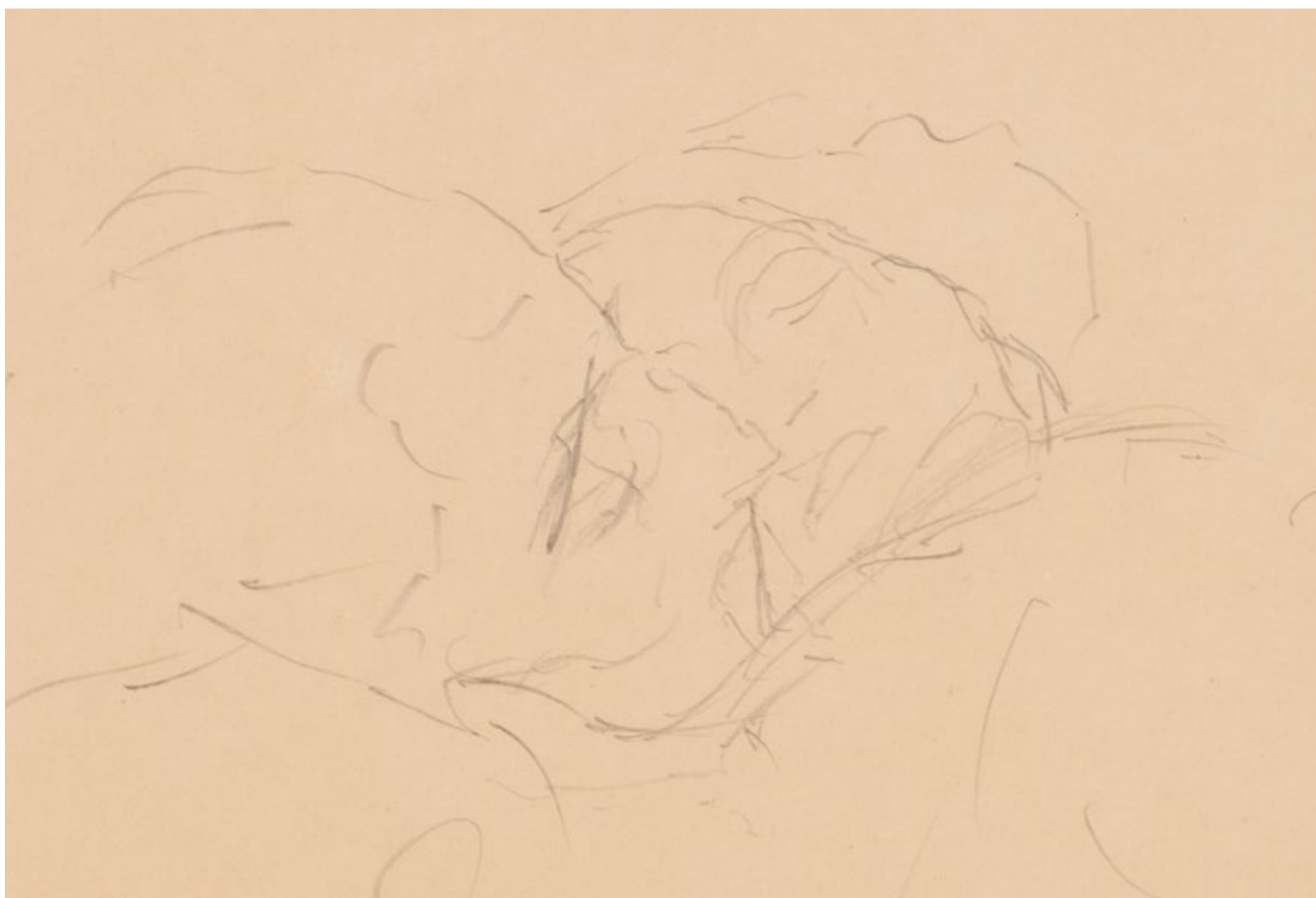
- Felix Landau Gallery, Los Angeles
- Private collection, Belgium
- Klimt Villa, Vienna

Exhibitions:

Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1964, pp. 82–83, no. 2461 (illus.).
- Peter Assmann, ed., Klimt, Schiele, Kokoschka, Kubin: Graphiken aus einer österreichischen Privatsammlung, Oberösterreichische Landesmuseen, Schlossmuseum Linz, Linz 2004; Bröhan-Museum, Berlin 2004/05, p. 75 (illus.)





36

Standing Female Nude Viewed from the Back; Study for *The Virgin* (1913)

1911/12, Pencil on paper, 572 x 375 mm, Strobl 2208

Estate stamp at lower right: GUSTAV / KLIMT / NACHLASS

Provenance:

- Private collection, Milan
- Il Ponte Casa d'Aste, S.r.l., Milan (2018)
- Private collection, Vienna

Exhibitions:

- Galerie Gebhard, Munich 1971, no. 27.
- Gustav Klimt e Vienna 1900, Galleria "I Portici", Turin 1974, no. 11.
- Gustav Klimt e Vienna, Galleria Cernaia, Milan 1974, no. 11

Literature:

- Exh. cat., Galerie Gebhard, Munich 1971, p. 42, cat. no. 27 (illus.).
- Gustav Klimt e Vienna 1900, exh. cat., Galleria "I Portici", Turin 1974, cat. no. 11 (illus.).
- Gustav Klimt e Vienna, exh. cat., Galleria Cernaia, Milan 1974, cat. no. 11 (illus.).
- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 28–29, no. 2208 (illus.)



Gustav Klimt,
The Virgin, 1913
Národní Galerie
Praha, Prague



Reclining Female Nude with Raised Legs, Facing Left

1912/13, Pencil on simile Japan paper, 362 x 563 mm, Strobl 3675a

Estate stamp at lower left: NACHLASS / GUSTAV / KLIMT

Inscribed in lower left corner: 112 5 (encircled); inscribed in lower right corner: 36 (encircled)

Verso: invisible because sheet is affixed to a further support and cannot be inspected

Provenance:

- Estate of Gustav Klimt
- Serge Sabarsky, New York

Exhibitions:

- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Dessins et aquarelles, Salle Saint-Jean, Hôtel de Villa, Paris, 13 June–12 August 1984, no. 26.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Pfalzgalérie, Kaiserslautern, 31 August–14 October 1984, no. 26.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Museo Civico, Bolzano, 28 October–9 December 1984, no. 26.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Disegni e acquarelli, Palazzo Reale, Turin, 15 December 1984–16 February 1985, no. 26.
- Europalia 87 Österreich: Gustav Klimt, Musées Royaux des Beaux-Arts de Belgique, Brussels, 17 September–16 December 1987, no. 106.
- Gustav Klimt: 1862–1918, Nassau County Museum of Art, Roslyn, NY, 2 June–14 October 1989.
- Gustav Klimt, Palazzo Strozzi, Florence, 1 December 1991–16 March 1992, no. 91.
- Gustav Klimt: 100 Drawings, Tel Aviv Museum of Art, 14 April–27 May 1992.
- Gustav Klimt, Pałac Sztuki, Kraków, 9 June–12 July 1992.
- Gustav Klimt: 100 Zeichnungen, Städtische Galerie Lovis-Kabinett, Villingen-Schwenningen, 25 July–27 September 1992.
- Gustav Klimt, Kunsthau Zürich, 11 September–13 December 1992, no. Z 131.
- Gustav Klimt: 100 Drawings, Gibbes Museum of Art, Charleston, SC, 28 May–13 June 1993.
- Gustav Klimt: 100 Zeichnungen, Museum moderner Kunst, Passau, 12 June–28 August 1994.
- Gustav Klimt: Dessins, Musée-Galerie de la Seita, Paris, 5 October–3 November 1994.
- Gustav Klimt: 100 kreseb, Císařská konírna, Prague, 24 May–23 July 1995.
- Gustav Klimt: 100 Zeichnungen, Mittelrhein Museum Koblenz, 12 June–31 August 1996.
- Gustav Klimt: 100 Zeichnungen, Städtische Galerie Klagenfurt, 22 May–21 September 1997, (ex-cat.).
- Gustav Klimt: In Search of the 'Total Artwork', Seoul Arts Center: Hangaram Art Museum, Seoul, 1 February–15 May 2009, no. 66.
- Vienna 1900: Style and Identity, Neue Galerie New York, 24 February–8 August 2011.
- The Woman Question: Gustav Klimt, Egon Schiele, Oskar Kokoschka, Galerie St. Etienne, New York, 14 March–30 June 2017, no. 16.

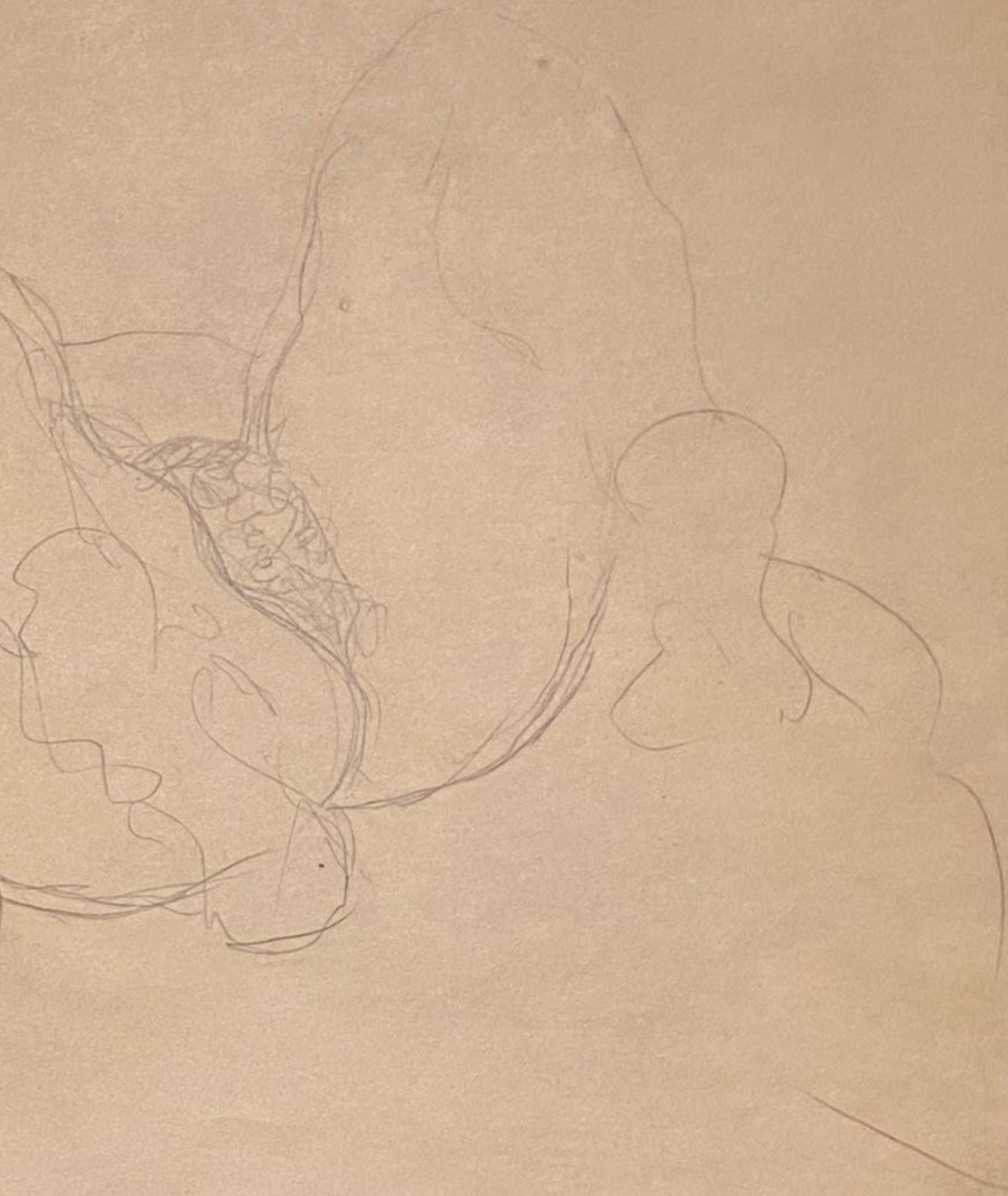
Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. IV: 1878–1918, Salzburg: Verlag Galerie Welz, pp. 184–185, no. 3675a (illus.).
- Toni Stooss & Christoph Doswald, eds., Gustav Klimt, Stuttgart 1992, pp. 308–09.
- Jane Kallir & Alfred Weidinger, eds., Gustav Klimt. In Search of the "Total Artwork", Munich, Berlin, London & New York 2009, cat. no. 66, p. 130 (illus.)





GUSTAV
KLIMT
NACHLASS



38

Seated Female Semi-Nude, Leaning to One Side

1916/17, Pencil on paper, 570 x 375 mm, Strobl 2966

Inscribed in lower right corner: 21 (encircled); inscribed but then erased and now illegible in lower left corner

Verso: inscribed in lower left corner: 7708; inscribed in lower right corner: 2913; inscribed in upper right corner: 7708

Provenance:

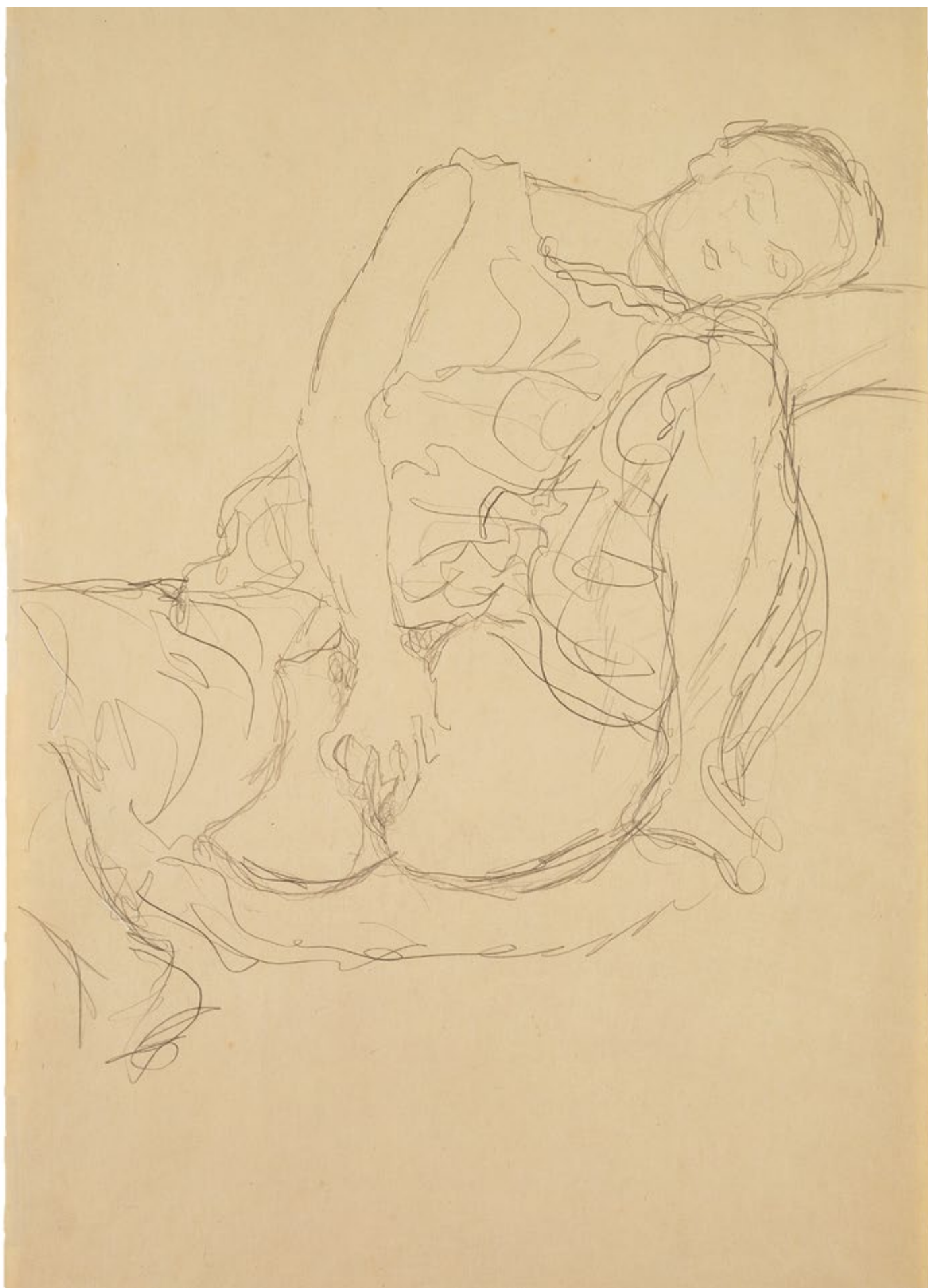
- Galerie Welz, Salzburg (according to Strobl)
- Serge Sabarsky, New York (from c. 1984)

Exhibitions:

- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Dessins et Aquarelles, Salle Saint-Jean, Hôtel de Ville, Paris, 13 June–12 August 1984, no. 21.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Pfalzgalerie, Kaiserslautern, 31 August–14 October 1984, no. 21.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele, Museo Civico, Bolzano, 28 October–9 December 1984, no. 21.
- Gustav Klimt, Oskar Kokoschka, Egon Schiele: Disegni e acquarelli, Palazzo Reale, Turin, 15 December 1984–16 February 1985, no. 21.
- Gustav Klimt 1862 – 1918, Nassau County Museum of Art, Roslyn, NY, 2 June–14 October 1989.
- Gustav Klimt: Beethovenfries. Zeichnungen / Il fregio di Beethoven di Gustav Klimt. Disegni, Stadthalle Balingen, 10 July–26 September 2010.
- The Woman Question: Gustav Klimt, Egon Schiele and Oskar Kokoschka, Galerie St. Etienne, New York, 14 March–30 June 2017, no. 21

Literature:

- Paul Verlaine, *Femmes*, Vienna: The Book Dandys, 1926, p. 18.
- Alice Strobl, *Gustav Klimt. Die Zeichnungen*, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, pp. 204–205, no. 2966 (illus.)



Female Nude with Raised and Bent Left Leg, Viewed from the Back; Study for *The Bride* (1917/18)

1917, Pencil on paper, 565 x 372 mm

Inscribed at lower right: 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 the drawings of Gustav Klimt

Provenance:

Private collection, Vienna

Exhibitions:

- Klimt und Shunga. Explizit Erotisches aus Wien und Japan, Buchheim Museum der Phantasie, Bernried am Starnberger See 2016.
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, Kunstmuseum Moritzburg, Halle (Saale), 2018–19, no. 72
- Gustav Klimt. Inspired by van Gogh, Rodin, Matisse..., Belvedere in cooperation with Van Gogh Museum, exh.cat. ed. Stella Rollig, Markus Fellingner, Emilie Gordenker, Edwin Becker, Renske Suijver, Hirmer Verlag, München 2022
- Golden Boy Gustav Klimt. Inspired by van Gogh, Rodin, Matisse..., exh.cat. ed. Stella Rollig, Markus Fellingner, Emilie Gordenker, Edwin Becker, Renske Suijver, Van Gogh Museum, Amsterdam 2022/23; Klimt. Inspired by Van Gogh, Rodin, Matisse..., Belvedere, Wien 2023, fig. 51

Literature:

- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2015, pp. 46–50, no. 13 (illus.).
- Klimt und Shunga. Explizit Erotisches aus Wien und Japan, exh. cat., ed. Mona Horncastle & Daniel J. Schreiber, Buchheim Museum der Phantasie, Bernried am Starnberger See, 2016, p. 65 (illus.).
- Marian Bisanz-Prakken, Gustav Klimt. Drawings, Vienna: Wienerroither & Kohlbacher Edition, 2018, no. 58 (illus.).
- Gustav Klimt und Hugo Henneberg: zwei Künstler der Wiener Secession, exh. cat., ed. Christian Philipsen, with Thomas Bauer-Friedrich and Wolfgang Büche, Kunstmuseum, Moritzburg, Halle (Saale), 2018–19; Cologne & Moritzburg 2018, p. 132, cat. no. 72 (illus.)
- Klimt. Inspired by van Gogh, Rodin, Matisse..., exh.cat. ed. Stella Rollig, Markus Fellingner, Emilie Gordenker, Edwin Becker, Renske Suijver, Hirmer Verlag, München, Van Gogh Museum 2022/23 Amsterdam; Belvedere, Wien 2023, p. 73, fig. 51 (illus.)



Gustav Klimt,
The Bride, 1917/18
Österreichische
Galerie Belvedere,
Vienna



Handwritten signature or inscription in the bottom right corner of the drawing.



40

Reclining Female Semi-Nude with
Splayed Thighs and Bent Legs;
Study for *The Bride* (1917/18)

1917, Pencil on paper, 568 x 374 mm, Strobl 3062

Estate stamp at lower right: NACHLASS / GUSTAV / KLIMT

Provenance:

Collection of Seymour Stein

Literature:

- Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III: 1912–1918, Salzburg: Verlag Galerie Welz, 1984, pp. 228–229, no. 3062 (illus.).
- Christian M. Nebehay, Gustav Klimt: Von der Zeichnung zum Bild, Vienna 1992, p. 247, fig. 295 (illus.)
- Rainer Metzger, Gustav Klimt: Das graphische Werk, Vienna 2005, p. 357 (illus.)



Gustav Klimt,
The Bride, 1917/18
Österreichische
Galerie Belvedere,
Vienna







41

Gustav Klimt in Front of His
Studio in the Josefstädterstraße 21
in May 1911

1912, Vintage Silver print, 290 x 230 mm

Signature:

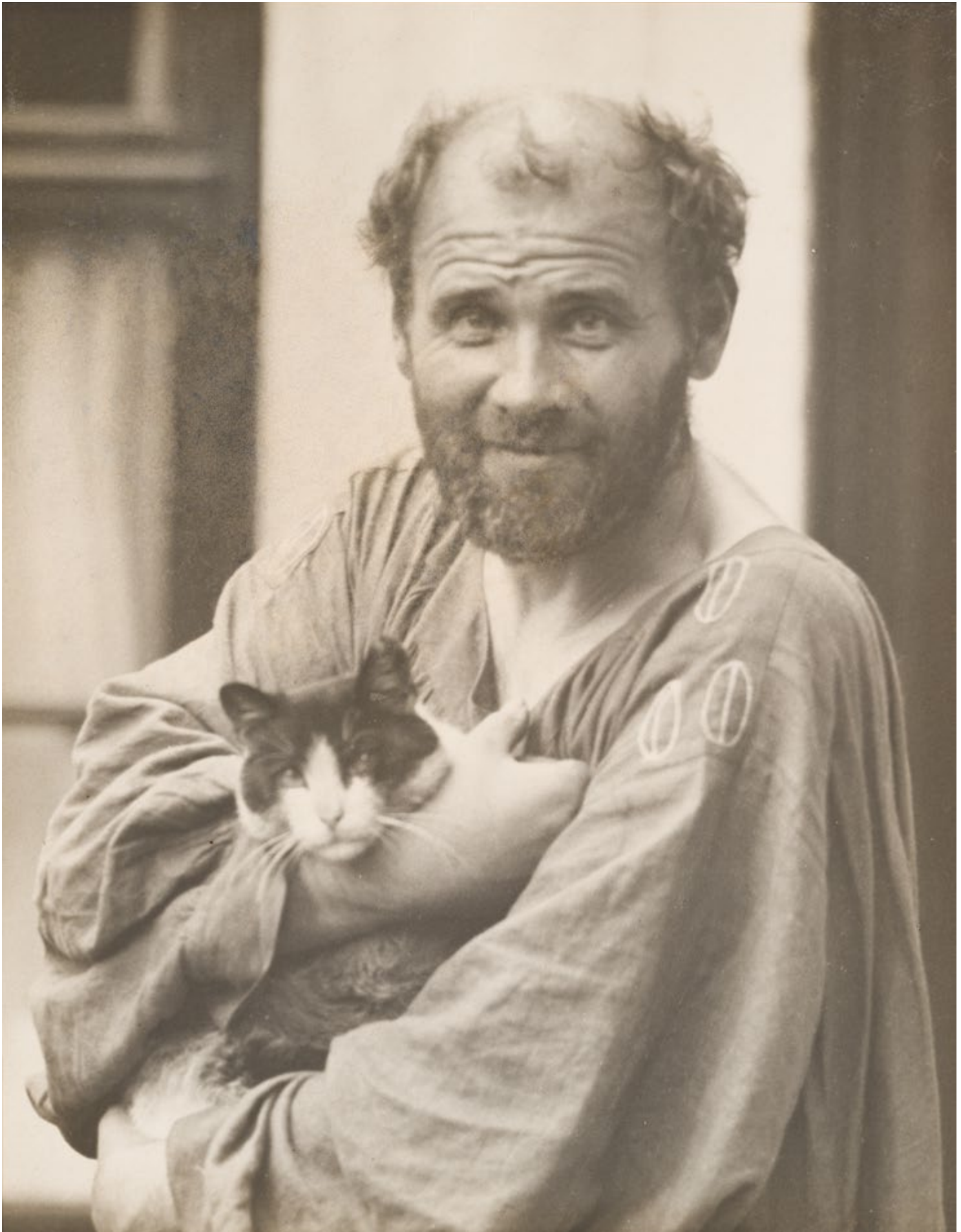
Photographed by Moriz Nähr

Provenance:

Private collection, Vienna

Literature:

- Agnes Husslein / Alfred Weidinger (eds.), Gustav Klimt & Emilie Flöge. Photographs, Vienna 2012, Prestel Verlag, p. 177;
- Gregor Auenhammer (ed.), Auf den Spuren von Gustav Klimt, Vienna 2017, cover.



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(Essay translated by Dr. Elizabeth Clegg)

Revised Catalogue entries and texts on Klimt's portrait commissions:

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Editorial staff: Andrea Glaninger-Leitner, Felix Ostertag

Layout and processing: Marion Takhi, www.takhi.at

Printing: Print Alliance HAV Produktions GmbH, Druckhausstraße 1, A-2540 Bad Vöslau, www.printalliance.at

Photography: W&K-Wienerroither & Kohlbacher, Strauchgasse 2, 1010 Wien, www.w-k.art

Special thanks to Peter Weinhäupl, Sandra Trettner and Laura Erhold from the Klimt Foundation and the Gustav Klimt Archive.

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ISBN 978-3-200-08966-2



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