



Gustave Klimt From Drawing To Painting

Jane Rogoyska, Patrick Bade



Gustave Klimt From Drawing To Painting:

Gustav Klimt Christian M. Nebehay, 1994-07-22 Explores the turn of the century Viennese painter's life and work highlights the utopian Secession movement of which Klimt was a leader and reproduces the artist's paintings sketches and correspondence *Gustav Klimt*, 2007 Gustav Klimt Gustav Klimt, 1984 **Gustav Klimt** Gilles Néret, Gustav Klimt, 2000 Gustav Klimt's art thoroughly expresses the apocalyptic atmosphere of Vienna's upper middle class society a society devoted to the cultivation of aesthetic awareness and the cult of pleasure The ecstatic joy which Klimt and his contemporaries found or hoped to find in beauty was constantly overshadowed by death And death therefore plays an important role in Klimt's art Klimt's fame however rests on his reputation as one of the greatest erotic painters and graphic artists of his times In particular his drawings which have been widely admired for their artistic excellence are dominated by the erotic portrayal of women Klimt saw the world in female form site accessed 23 07 2012 <http://www.amazon.com/Gustav-Klimt-1862-1918-Basic-Art/dp/382285980X> Gustav Klimt Marian Bisanz-Prakken, Gustav Klimt, Klaus Albrecht Schröder, 2012 The phenomenal draftsman Gustav Klimt occupies a unique place in modern art His extant oeuvre comprises some 250 paintings and more than 4 000 works on paper The study of the human figure above all female lies at the heart of the artist's activity as a draftsman which he practiced assiduously Through his study of the poses and gestures of his models Klimt repeatedly examined the essence of particular psychological and existential states of being In his constant quest for the ideal solution Klimt often went beyond the preparation of his paintings which particularly after 1900 were dominated by the themes of Eros Love Life and Death His art cannot be understood without carefully considering the drawings which are characterized by an unsurpassed mastery of line in all the phases of his artistic development from Historicism through Stilkunst around 1900 the Golden Period and up to his freer late work This lavishly illustrated publication accompanies the exhibition organized by the Albertina Museum in Vienna March 13 to June 10 2012 and the J Paul Getty Museum in Los Angeles July 3 to September 23 2012 to mark the 150th anniversary of Gustav Klimt's birth In both venues the emphasis will be placed on showing not only the variety of his draftsmanship but also the centrality of drawing to Klimt's artistic enterprise Most of the works on display will come from the Albertina's outstanding collection one of the most extensive and representative groups of Klimt drawings in the world complemented by select Austrian and international loans **Gustav Klimt** Jane Rogoyska, Patrick Bade, 2011-07-01 I am not interested in myself as a subject for painting but in others particularly women Beautiful sensuous and above all erotic Gustav Klimt's paintings speak of a world of opulence and leisure which seems aeons away from the harsh post modern environment we live in now The subjects he treats allegories portraits landscapes and erotic figures contain virtually no reference to external events but strive rather to create a world where beauty above everything else is dominant His use of colour and pattern was profoundly influenced by the art of Japan ancient Egypt and Byzantium Ravenna the flat two dimensional perspective of his paintings and the frequently stylised quality of his

images form an oeuvre imbued with a profound sensuality and one where the figure of woman above all reigns supreme Klimt's very first works brought him success at an unusually young age Gustav born in 1862 obtained a state grant to study at Kunstgewerbeschule the Vienna School of Arts and Crafts at the age of fourteen His talents as a draughtsman and painter were quickly noticed and in 1879 he formed the Künstlercompagnie Artists Company with his brother Ernst and another student Franz Matsch The latter part of the nineteenth century was a period of great architectural activity in Vienna In 1857 the Emperor Franz Joseph had ordered the destruction of the fortifications that had surrounded the medieval city centre The Ringstrasse was the result a budding new district with magnificent buildings and beautiful parks all paid for by public expenses Therefore the young Klimt and his partners had ample opportunities to show off their talents and they received early commissions to contribute to the decorations for the pageant organised to celebrate the silver wedding anniversary of the Emperor Franz Joseph and the Empress Elisabeth In 1894 Matsch moved out of their communal studio and in 1897 Klimt together with his closest friends resigned from the Künstlerhausgenossenschaft the Cooperative Society of Austrian Artists to form a new movement known as the Secession of which he was immediately elected president The Secession was a great success holding both a first and second exhibition in 1898 The movement made enough money to commission its very own building designed for it by the architect Joseph Maria Olbrich Above the entrance was its motto To each age its art to art its freedom From around 1897 onward Klimt spent almost every summer on the Attersee with the Flöge family These were periods of peace and tranquillity in which he produced the landscape paintings constituting almost a quarter of his entire oeuvre Klimt made sketches for virtually everything he did Sometimes there were over a hundred drawings for one painting each showing a different detail a piece of clothing or jewellery or a simple gesture Just how exceptional Gustav Klimt was is perhaps reflected in the fact that he had no predecessors and no real followers He admired Rodin and Whistler without slavishly copying them and was admired in turn by the younger Viennese painters Egon Schiele and Oskar Kokoschka both of whom were greatly influenced by Klimt

Gustav Klimt, Ten Drawings Gustav Klimt, Patrick Derom, Gilles

Marquenie, Shepherd & Derom Galleries, 2007

Gustav Klimt Jane Rogoyska, Patrick Bade, 2023-12-28 I am not interested in myself as a subject for painting but in others particularly women Beautiful sensuous and above all erotic Gustav Klimt's paintings speak of a world of opulence and leisure which seems aeons away from the harsh post modern environment we live in now The subjects he treats allegories portraits landscapes and erotic figures contain virtually no reference to external events but strive rather to create a world where beauty above everything else is dominant His use of colour and pattern was profoundly influenced by the art of Japan ancient Egypt and Byzantium Ravenna the flat two dimensional perspective of his paintings and the frequently stylised quality of his images form an oeuvre imbued with a profound sensuality and one where the figure of woman above all reigns supreme Klimt's very first works brought him success at an unusually young age Gustav born in 1862 obtained a state grant to study at Kunstgewerbeschule the Vienna School of Arts and Crafts at the age of

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his work throughout his career Subjects range from Klimt's portrayal of women to his adoption of landscape painting in the second half of his life The cliché that Gustav Klimt was a man of few words who rarely put pen to paper is vehemently dispelled no less than 179 letters cards writings and other documents are included in this monograph This wealth of archival material assembled here for the first time on such a scale represents a major contribution to Klimt scholarship Defining features of this edition Catalog of Klimt's complete paintings All known letter correspondence Featuring new photographs of the Stoclet Frieze commissioned exclusively for this book Contributing authors Evelyn Benesch Marian Bisanz Prakken Rainald Franz Anette Freytag Christoph Grunenberg Hansjörg Krug Susanna Partsch Angelina Pötschner and Michaela Reichel *Gustav Klimt - sämtliche Gemälde* Tobias G. Natter, Gustav Klimt, 2012 *Klimt* Patrick Bade, 2011-12-22 I am not interested in myself as a subject for painting but in others particularly women Beautiful sensuous and above all erotic Gustav Klimt's paintings speak of a world of opulence and leisure which seems aeons away from the harsh post modern environment we live in now The subjects he treats allegories portraits landscapes and erotic figures contain virtually no reference to external events but strive rather to create a world where beauty above everything else is dominant His use of colour and pattern was profoundly influenced by the art of Japan ancient Egypt and Byzantium Ravenna the flat two dimensional perspective of his paintings and the frequently stylised quality of his images form an oeuvre imbued with a profound sensuality and one where the figure of woman above all reigns supreme Klimt's very first works brought him success at an unusually young age Gustav born in 1862 obtained a state grant to study at Kunstgewerbeschule the Vienna School of Arts and Crafts at the age of fourteen His talents as a draughtsman and painter were quickly noticed and in 1879 he formed the Künstlercompagnie Artists Company with his brother Ernst and another student Franz Matsch The latter part of the nineteenth century was a period of great architectural activity in Vienna In 1857 the Emperor Franz Joseph had ordered the destruction of the fortifications that had surrounded the medieval city centre The Ringstrasse was the result a budding new district with magnificent buildings and beautiful parks all paid for by public expenses Therefore the young Klimt and his partners had ample opportunities to show off their talents and they received early commissions to contribute to the decorations for the pageant organised to celebrate the silver wedding anniversary of the Emperor Franz Joseph and the Empress Elisabeth In 1894 Matsch moved out of their communal studio and in 1897 Klimt together with his closest friends resigned from the Künstlerhausgenossenschaft the Cooperative Society of Austrian Artists to form a new movement known as the Secession of which he was immediately elected president The Secession was a great success holding both a first and second exhibition in 1898 The movement made enough money to commission its very own building designed for it by the architect Joseph Maria Olbrich Above the entrance was its motto To each age its art to art its freedom From around 1897 onward Klimt spent almost every summer on the Attersee with the Flöge family These were periods of peace and tranquillity in which he produced the landscape paintings constituting almost a quarter of his entire oeuvre Klimt made sketches for

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Gustav Klimt Gustav Klimt, Tate Gallery Liverpool, 2008-09 Gustav Klimt 1862-1918 remains one of the most popular artists of the early 20th century Published to accompany a major exhibition at Tate Liverpool a highlight of that city's 2008 Capital of Culture celebrations and the first such show in the UK Gustav Klimt explores the life and work of an intriguing figure at the heart of the cultural transformation of Vienna around 1900 Central to the book is the first thorough examination of the relationship between Klimt's paintings and the work of his close friend the architect and designer Josef Hoffmann Reaching beyond the two-dimensional arts it hails the advent of an all-inclusive design culture that embraced interiors furniture clothing and jewellery Essays by leading scholars and curators consider key works events and developments the founding of the Viennese Secession the inaugural display of the Beethoven Frieze and a series of collaborative ventures in the creation of total domestic environments for the pursuit of modern life among them the Villa Maerndorfer in Vienna and the Villa Primavesi in rural northern Moravia In addition Klimt is assessed as both an accomplished erotic draftsman and a seductive landscape painter **BOOK JACKET**

Gustav Klimt Gustav Klimt, 1964
Gustav Klimt Eva Di Stefano, 2008 A well-illustrated collection of Gustav Klimt's work including text on the artist's life

Schubert in the European Imagination Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others

Gustav Klimt Marian Bisanz-Prakken, 2012 Explores Klimt's extraordinary draftsmanship in both his paintings and works on paper focusing on the centrality of his human figure drawings especially of women
Gustav Klimt, Modernism in the Making Gustav Klimt, Colin B. Bailey, John Bruce Collins, John Collins, National Gallery of Canada, 2001 Klimt's artistic vision pushed the boundaries of art at the turn of the last century His unparalleled ability to merge the decorative arts with painting led him to create brilliant and glittering works studded with jewel-like motifs and his richly patterned landscapes and portrayals of embracing figures and elegant women are among the most spellbinding images in the history of art Gathered here are essays by eminent scholars Colin B Bailey Marian Bisanz Prakken Emily Braun Jane Kallir and Peter Vergo that explore the extent and context of the artist's oeuvre The full color plates are illuminated by individual commentaries and accompanied by black and white comparative illustrations In addition an illustrated chronology traces Klimt's life and the milieu in which he worked With nearly two hundred color plates of Klimt's most popular images as well as rarely published drawings and period photographs this lavish book which accompanies a major exhibition organized

by the National Gallery of Canada Ottawa pays tribute to the unique style of this artist one of the most important and revolutionary figures of the late nineteenth century BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

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