Gustav Klimt
Ten Drawings

Patrick Derom's Selection
at Sheperd & Derom Galleries
New York
PATRICK DEROM'S SELECTION
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Exhibition organized by
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Catalogue by
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Since the 1960’s, the works by Gustav Klimt and the Vienna avant-garde from the turn of past century have enjoyed a growing popularity amongst scholars, collectors and museum visitors worldwide.

Many paintings by Gustav Klimt have become popular icons over the past decades. To complete the image of Gustav Klimt’s oeuvre, one cannot value enough the importance of the studies for paintings. They allow us to witness the genesis of some of his most famous works. For every painting, the artist used to make a number of studies after live models, allowing him to experiment with compositions and attitudes. The ten drawings which are presented here, will allow us to look at a few masterpieces with fresh eyes, the eyes of the searching artist.
I.

**Portrait of a Lady Profile to the Left - c.1899**

pencil on paper
17 3/8 " x 12 5/4" (44.1 x 31.8 cm)
stamp at lower right: GUSTAV KLIMT NACHLASS

Provenance
Estate of the Artist
Satani Gallery, Tokyo

Literature
A. STROBL, *Gustav Klimt, die Zeichnungen 1878-1918 Nachtrag*, vol.IV, Salzburg, 1989, cat.no.3312 (ill.)

Exhibition
1979, Tokyo, Satani Gallery, cat.no.4 (ill.)

Verso: two studies of hands resting on a child's head in a protective gesture.
2.  

**Study for the Beethoven Frieze. Girl with raised arms - c.1902**

black pencil on paper  
17 3/4 " x 12 1/4 " (450 x 310 mm)  
initials at lower right: G.K.; in pencil at lower right: R

**Provenance**

Collection Carl Reininghaus, Vienna  
Sale Galerie Kornfeld, Bern, June 21-23, 1989, cat.no.550

**Literature**

A. STROHL, *Gustav Klimt, die Zeichnungen 1878 -1918 Nachtrag*, vol.IV, Salzburg, 1989, cat.no.3448 (ill.)

Alice Strobl points out that the letter "R" in pencil, which can be found on quite a number of studies for the Beethoven Frieze, refers to the drawings which were sold together with the frieze to Carl Reininghaus. The present drawing, as well as the two following catalogue numbers, all studies for the Beethoven Frieze, bear the letter "R" in pencil.


**Detail from the Beethoven Frieze, Choir of Angels**
Study for Beethoven Frieze. Standing Figure with Hands behind the Head - c.1902

pencil on paper
17 3/8 " x 12 5/8 " (440 x 327 mm)
signed at lower right: GUSTAV / KLI MT
in pencil at lower right: R

Provenance
Collection Carl Reininghaus, Vienna
Collection Erich Lederer, Vienna

Literature

Exhibitions
1973, London, Piccadilly Gallery, Gustav Klimt, cat.no.17
1974, New York, Spencer A. Samuels & Co., Gustav Klimt, cat.no.17 (ill.)

The present drawing is mentioned in Novotny-Dobai as a study for "Jurisprudence", one of the paintings Klimt executed for the University of Vienna (known as the Fakultätsbilder) and first exhibited in 1903 at the 18th Secession exhibition, solely dedicated to Gustav Klimt. Alice Strobl, however, suggests that this drawing should be related to the Beethoven Frieze. The similarity with the previous number in our catalogue and the fact that this sheet also bears the letter "R" in pencil, present on a large number of studies for this frieze, supports Alice Strobl’s opinion.

1 F. NOVOTNY, J. DOBAI, Gustav Klimt, Salzburg, 1967, cat.no.127
Study for Beethoven Frieze: Floating Figures - 1902

pencil on paper
12 1/4 " x 17 3/8 " (315 x 448 mm)
signed at lower left: G. KLIMT
in pencil at lower left: R

Provenance
Collection Carl Reininghaus, Vienna

Literature

The central composition of Klimt's Beethoven Frieze refers to Friedrich von Schiller’s poem Ode an die Freude, put into music by Ludwig von Beethoven in his 9th Symphony.

The floating figures (Schwebende Gestalten), represent the yearning of humankind for happiness, joy and true love (Sehnsucht nach Glück), which can only be achieved through poetry and the arts, represented in the Beethoven Frieze by a woman holding a lyre. ¹

¹ G. FLIEDL, Gustav Klimt 1862-1918 The World in Female Form, New York, 1996
Pregnant Girl with Hands Crossed - 1903-1904

black crayon on paper
17 3/8 “ x 11 3/4 ” (440 x 300 mm)
certificate in brown ink lower left by Hermine Klimt, the artist’s sister:
Nachlaß meines Bruders Gustav / Hermine Klimt

provenance
Hermine Klimt
Felix Landau Gallery, Los Angeles

literature
A. Strohl, Gustav Klimt, die Zeichnungen 1878-1918 Nachtrag, vol.IV, Salzburg, 1989, cat.no.3507 (ill.)

Exhibition
1974, New York, Spencer A. Samuels & Co., Gustav Klimt

Study for Hoffnung I (Hope I), oil on canvas, 189 x 67 cm, Ottawa, National Gallery of Canada.

F. Novotny, J. Doba, Gustav Klimt, Salzburg, 1965, cat.no.129
6.

Portrait of Hermine Gallia - 1903-1904

black chalk on paper
17 3/4" x 12 1/4" (450 x 315 mm)

Provenance:
Epi Schlüsselberger, Vienna
Private collection, Vienna

Literature:
A. Strobl, Gustav Klimt, die Zeichnungen 1878-1903, vol.1, Salzburg, 1980, cat.no.1036 (ill.)

Study for the Portrait of Hermine Gallia' from 1904, now at the National Gallery in London (oil on canvas, 66 7/8" x 37 3/4", 170 x 96 cm).

Hermine Gallia, née Hamburger (1870-1936) married her uncle Moritz Gallia, a government adviser who became a leading patron of the arts, in 1893. In the painting she wears a dress designed by Klimt.

Klimt made several preparatory drawings for this portrait; we can follow the artist in his search for the composition'.

1 F. Novotny, J. Dobai, Gustav Klimt, Salzburg, 1965, cat.no.138
Study for The Kiss (Man and Pregnant Woman in Long Robes) - 1904-1905
pencil on paper
20 7/8 " x 12 1/4 " (530 x 310 mm)

Provenance:
Sale Sotheby Parke Bernet, New York, May 31st, 1972, cat.no.20 (ill.)
Sale Sotheby's London, July 4th, 1973, cat.no.319 (ill.)

Literature:

Klimt made a series of preparatory drawings in which the embrace of man and woman are depicted from different angles. They are either related to The Kiss (1907-1908, oil on canvas, 70 7/8 " x 70 7/8 ", 180 x 180 cm, Vienna, Österreichische Galerie, fig.1) or to the Stoclet frieze (1905-1911, Palais Stoclet, Avenue de Tervuren, Brussels, Belgium, fig.2). In these studies, we find the artist trying to capture the moment where both figures become one.

1 F. Novotny, J. Dobal, Gustav Klimt, Salzburg, 1967, cat.no.154
2 F. Novotny, J. Dobal, Gustav Klimt, Salzburg, 1965, cat.no.144-145
The commission for the Palais Stoclet in Brussels offered a new opportunity for the architect Josef Hoffmann to work with Gustav Klimt. In 1902 Hoffmann designed the pavilion to house Max Klinger’s Beethoven sculpture and Klimt created the Beethoven Frieze for the walls of the pavilion. The commission for the Palais Stoclet, however, was of a quite different scale.

At the turn of the century, Adolphe Stoclet, a brilliant Belgian civil engineer, was involved in the re-organisation of the Vienna - Aspern railway. During his stay in Vienna he came to know the work of the Wiener Werkstätte and met Josef Hoffmann. Upon his return to Belgium, Adolphe Stoclet and his wife Suzanne Stevens, asked Hoffmann to design their house - or palace as it would turn out - according to the artistic principles they discovered and so much admired in Vienna. Hoffmann enjoyed a financial and artistic liberty which enabled him to create a real Gesamtkunstwerk. The first designs for the Palais Stoclet date from 1905 and by 1911 it was completed.

For the dining room, Klimt was commissioned to design the mosaic murals, making use of marble, copper, gold, ceramics, semi-precious stones, coral, etc. One of these murals, “Anticipation” (Die Erwartung), represents a hieratic figure, conceived as a Byzantine icon, where only face and hands of the figure are rendered realistically, and body and background are reduced to an abstract pattern of gold and (semi-)precious stones.

The final result was a highly stylised and abstracted representation of the human figure. Klimt’s lively studies of a dancing figure, such as catalogue numbers 8 and 9, give us once again an insight in the creative process of the artist.

G. Fliehl, Gustav Klimt 1862-1918 The World in Female Form, New York, 1996
Study for a Dancer (Die Erwartung) - 1907-1908

pencil on paper
21 5/8 “ x 12 5/8 “ (55 x 32 cm)
stamp at lower right: Gustav Klimt Nachlass

Provenance
Erich Lederer, Vienna
Mrs. Augusta de Dory

The authenticity of this drawing has been confirmed by Dr. Marian Bisanz-Prakken (Albertina, Grafische Sammlung, Vienna), in a letter of October 24th, 2000. It will be included in the forthcoming catalogue raisonné by Alice Strobl, vol.V.
Study for Danaë - 1907-1908

sanguine on paper
17 3/4 " x 12 5/8 " (449 x 320 mm)
certificate in brown ink lower right by Hermine Klimt, the artist's sister: Nachlaß meines Bruders Gustav / Hermine Klimt

Exhibition