

GVSTAV
KLIMT

TEN DRAWINGS



PATRICK DEROM'S SELECTION
AT SHEPERD & DEROM GALLERIES
NEW YORK

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SPRING 2007

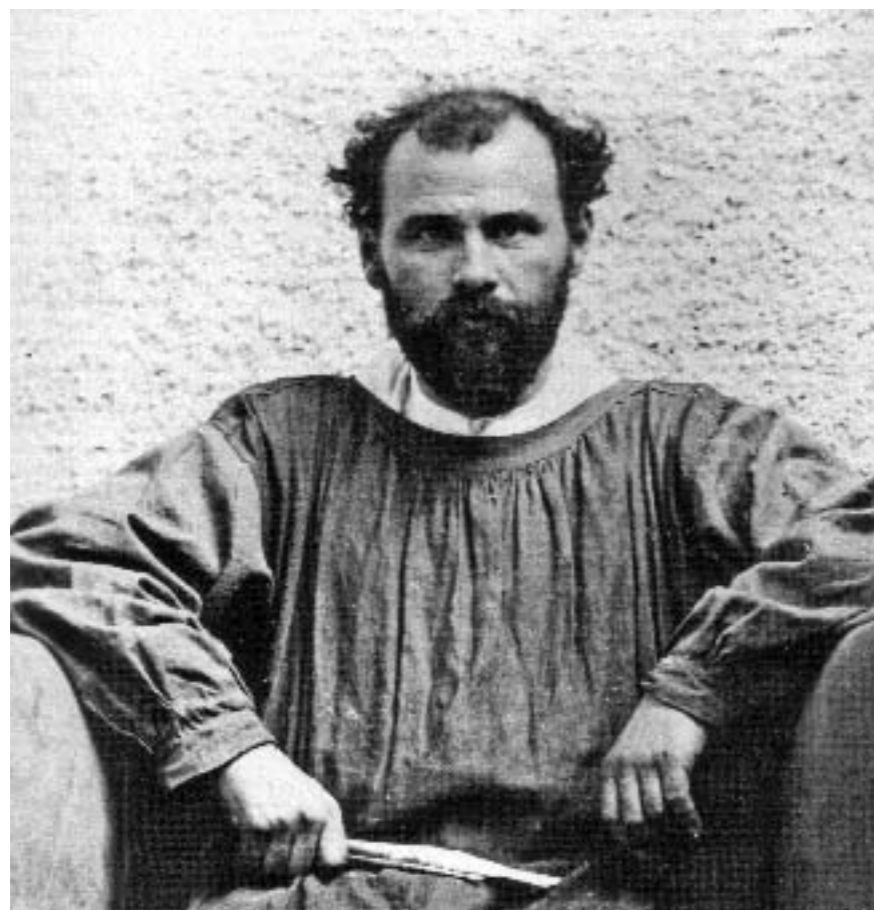
Exhibition organized by
Patrick Derom

Catalogue by
Gilles Marquenie

PATRICK DEROM'S SELECTION

at

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GUSTAV KLIMT. TEN DRAWINGS

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 1/4 " (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.5 (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. STROBL, *Gustav Klimt, die Zeichnungen 1878 -1918 Nachtrag*, vol.IV, Salzburg, 1989, cat.no.3448 (ill.)

Created merely as a background for the sculpture of Ludwig von Beethoven by Max Klinger at the 14th Secession exhibition in Vienna in 1902, the *Beethoven Frieze* by Gustav Klimt was saved from destruction by Carl Reininghaus (1858-1929)¹. This collector and maecenas of the avant-garde in Vienna bought the *Beethoven Frieze*, as well as an important number of preparatory drawings in 1903. Reininghaus sold the frieze in 1915 to the industrialist August Lederer, who with his son Erich Lederer, was an arduous defender of both Gustav Klimt's and Egon Schiele's art.

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 Reininghaus². The present drawing, as well as the two following catalogue numbers, all studies for the *Beethoven Frieze*, bear the letter "R" in pencil.

¹ P. VERGO, *Gustav Klimt's Beethoven Frieze*, in *The Burlington Magazine*, Vol. 115, No. 839, *The Pre-Raphaelite Brotherhood. Ford Madox Brown, Dante Gabriel Rossetti, John Brett, Edward Burne-Jones* (Feb., 1973), pp. 108-113

² A. STROBL, *Gustav Klimt, die Zeichnungen 1878 -1903*, vol.I, Salzburg, 1980, p.221

Detail from the *Beethoven Frieze, Choir of Angels*



3.

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 / KLIMT

in pencil at lower right: R

Provenance

Collection Carl Reininghaus, Vienna

Collection Erich Lederer, Vienna

Literature

A. STROBL, *Gustav Klimt, die Zeichnungen 1878 -1903*, vol.I, Salzburg, 1980, cat.no.751 (ill.)

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-Dobai¹ 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



4.

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

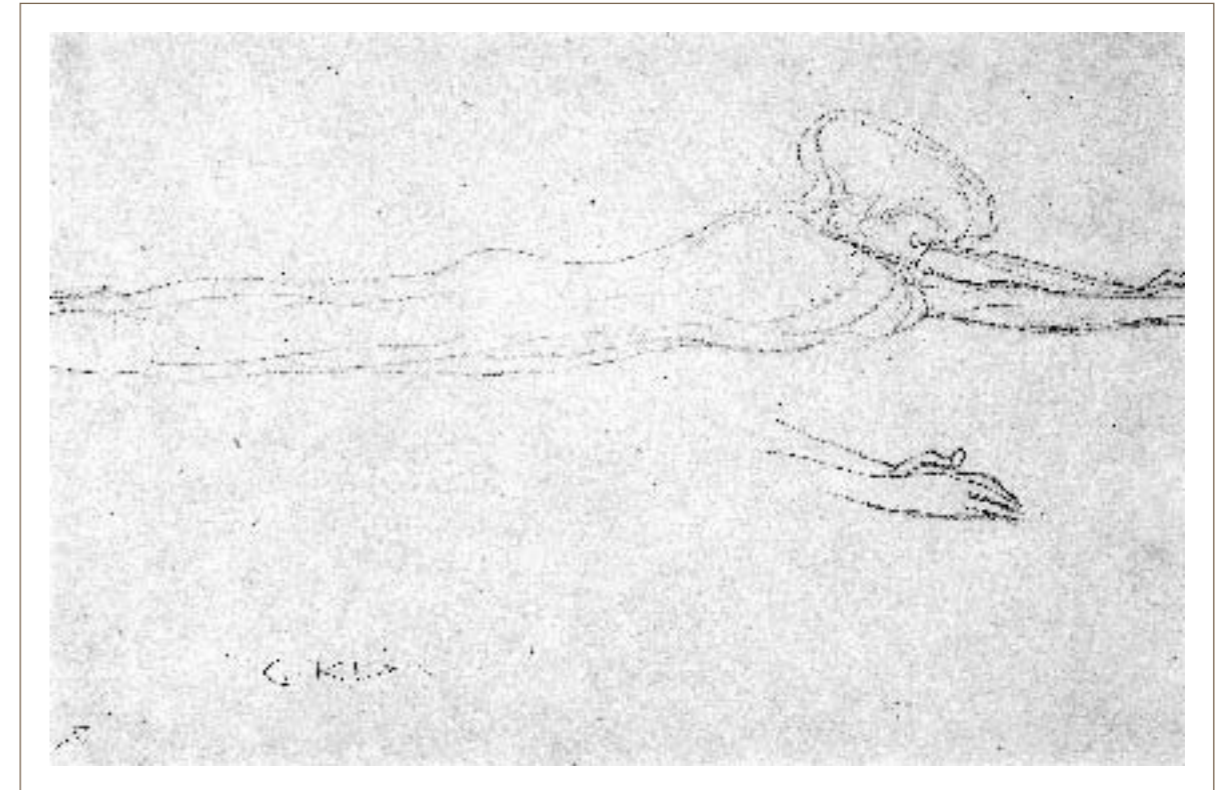
Literature

A. STROBL, *Gustav Klimt, die Zeichnungen 1878 -1918 Nachtrag*, vol.IV, Salzburg, 1989, cat.no.3446 (ill.)

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



Beethoven Frieze. Sehnsucht nach Glück



5.

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

collection stamp on verso: Sammlung OB

Provenance

Hermine Klimt

Felix Landau Gallery, Los Angeles

Literature

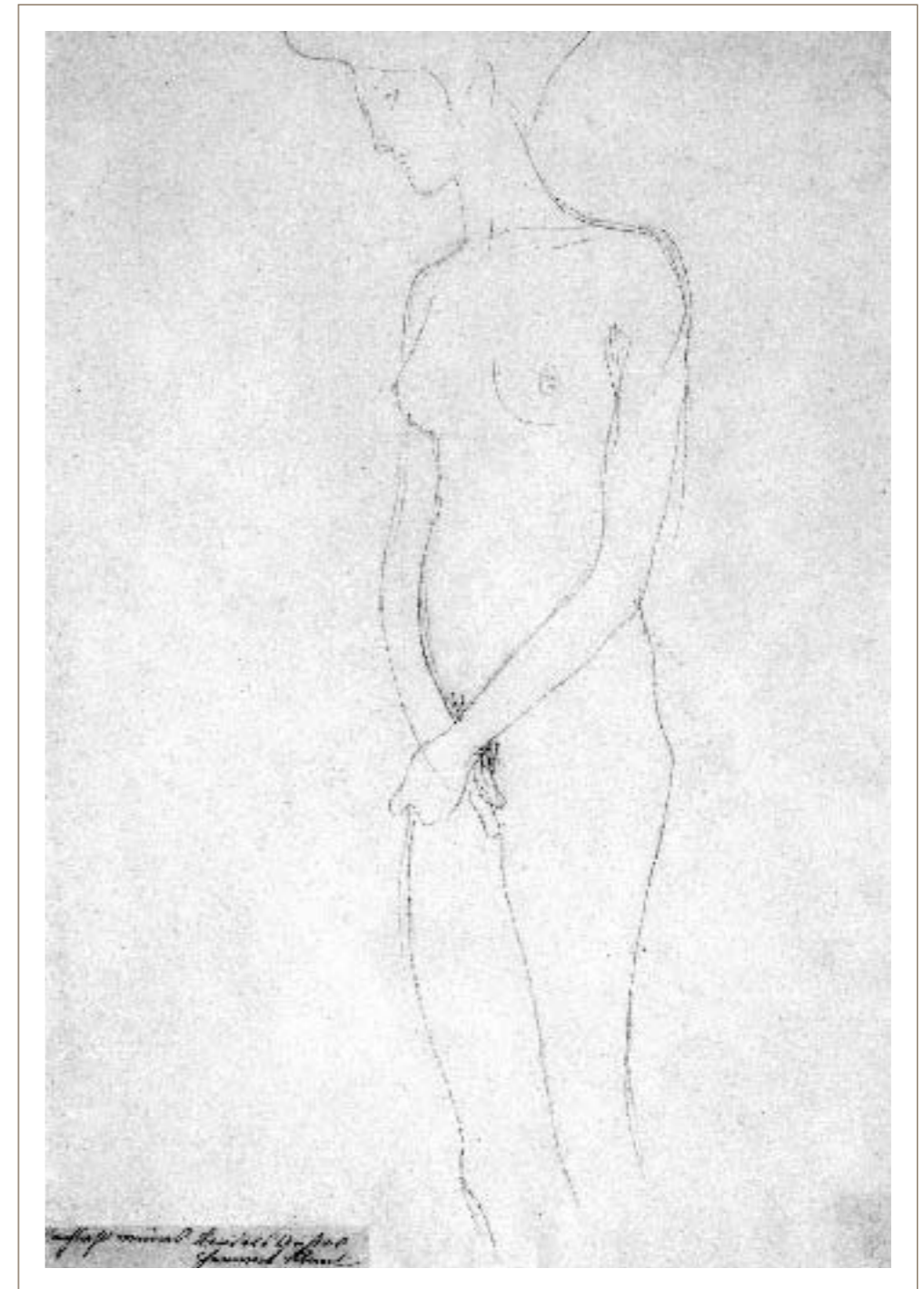
A. STROBL, *Gustav Klimt, die Zeichnungen 1878 -1918 Nachtrag*, vol.IV, Salzburg, 1989, cat.no.3507 (ill.)

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. DOBAL, *Gustav Klimt*, Salzburg, 1967, 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.I, Salzburg, 1980, cat.no.1036 (ill.)

Study for the *Portrait of Hermine Gallia*¹ 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 composition².

¹ F. NOVOTNY, J. DOBAL, *Gustav Klimt*, Salzburg, 1967, cat.no.138

² A. STROBL, *Gustav Klimt, die Zeichnungen 1878-1903*, vol.I, Salzburg, 1984, p.292-299.



7.

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

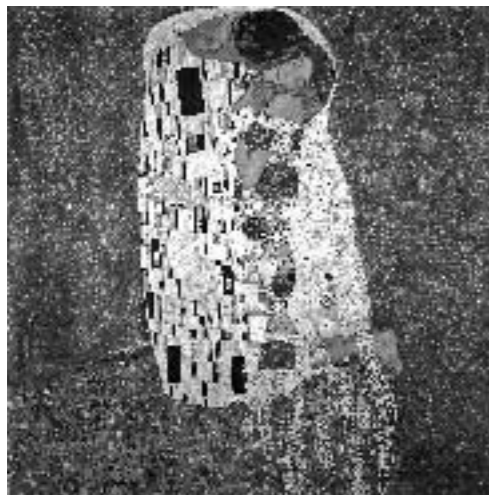
A. STROBL, *Gustav Klimt, die Zeichnungen 1904-1912*, vol.II, Salzburg, 1982, cat.no.1738 (ill.)

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*¹ (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 frieze² (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 one³.

¹ F. NOVOTNY, J. DOBAL, *Gustav Klimt*, Salzburg, 1967, cat.no.154

² F. NOVOTNY, J. DOBAL, *Gustav Klimt*, Salzburg, 1967, cat.no.152-153

³ A. STROBL, *Gustav Klimt, die Zeichnungen 1904-1912*, vol.II, Salzburg, 1982, p.292-299.



8.

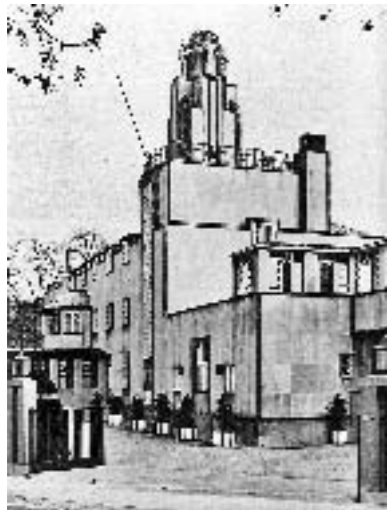
Study for a Dancer (Die Erwartung) - 1907-1908

pencil on paper

21 5/8 " x 14 1/4 " (556 x 360 mm)

Literature

A. STROBL, *Gustav Klimt, die Zeichnungen 1904-1912*, vol.II, Salzburg, 1982, cat.no.1674



Josef Hoffmann, *Palais Stoclet*
Avenue de Tervueren 279, Brussels

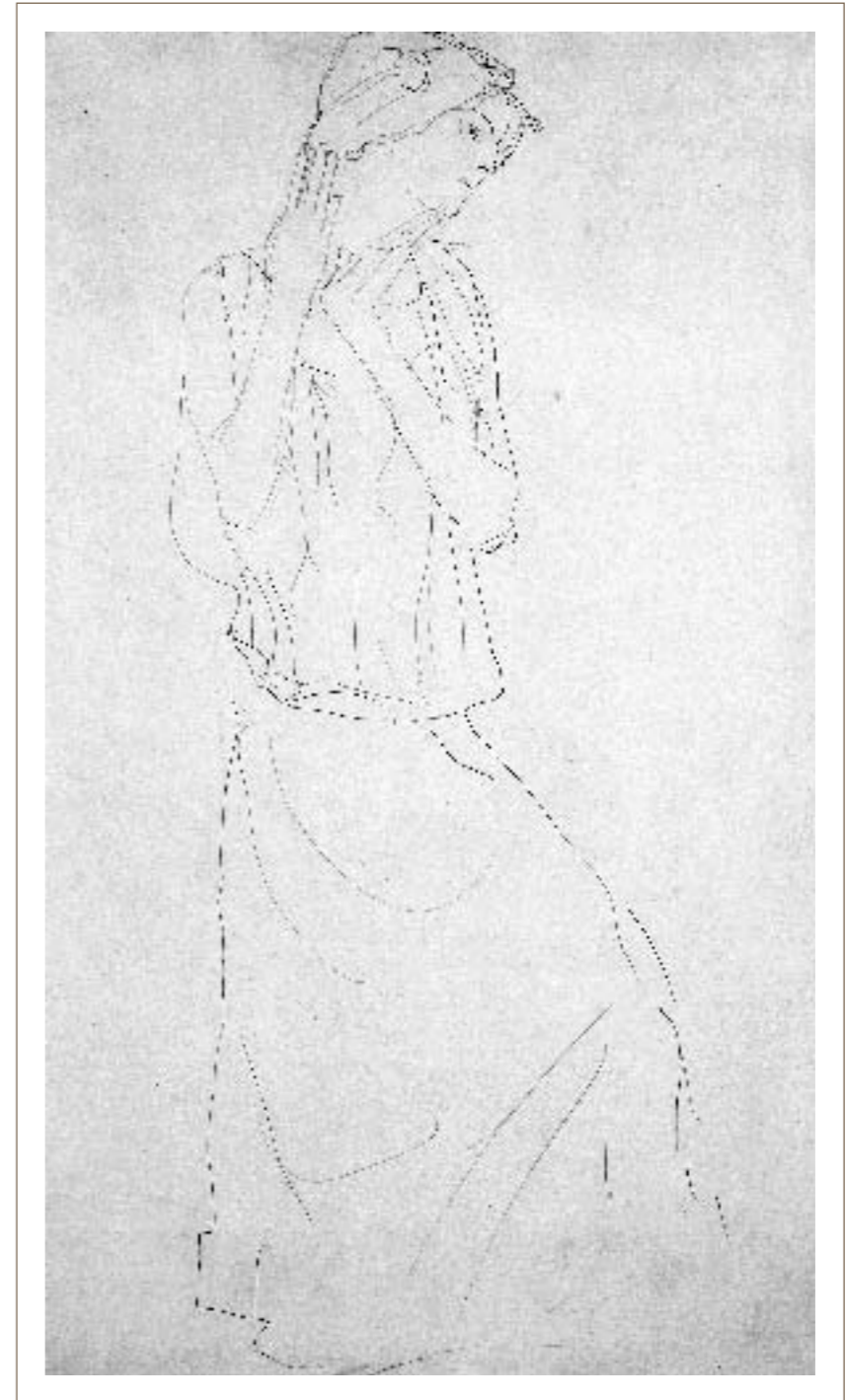
The commission for the Palais Stoclet in Brussels offered a new opportunity for the architect Josef Hoffmann to work with Gustav Klimt. In 1902 Hoffmann designed the pavilion to house Max Klinger's Beethoven sculpture and Klimt created the *Beethoven Frieze* for the walls of the pavilion. The commission 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.¹

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.

¹ G. FLIEDL, *Gustav Klimt 1862-1918 The World in Female Form*, New York, 1996



9.

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

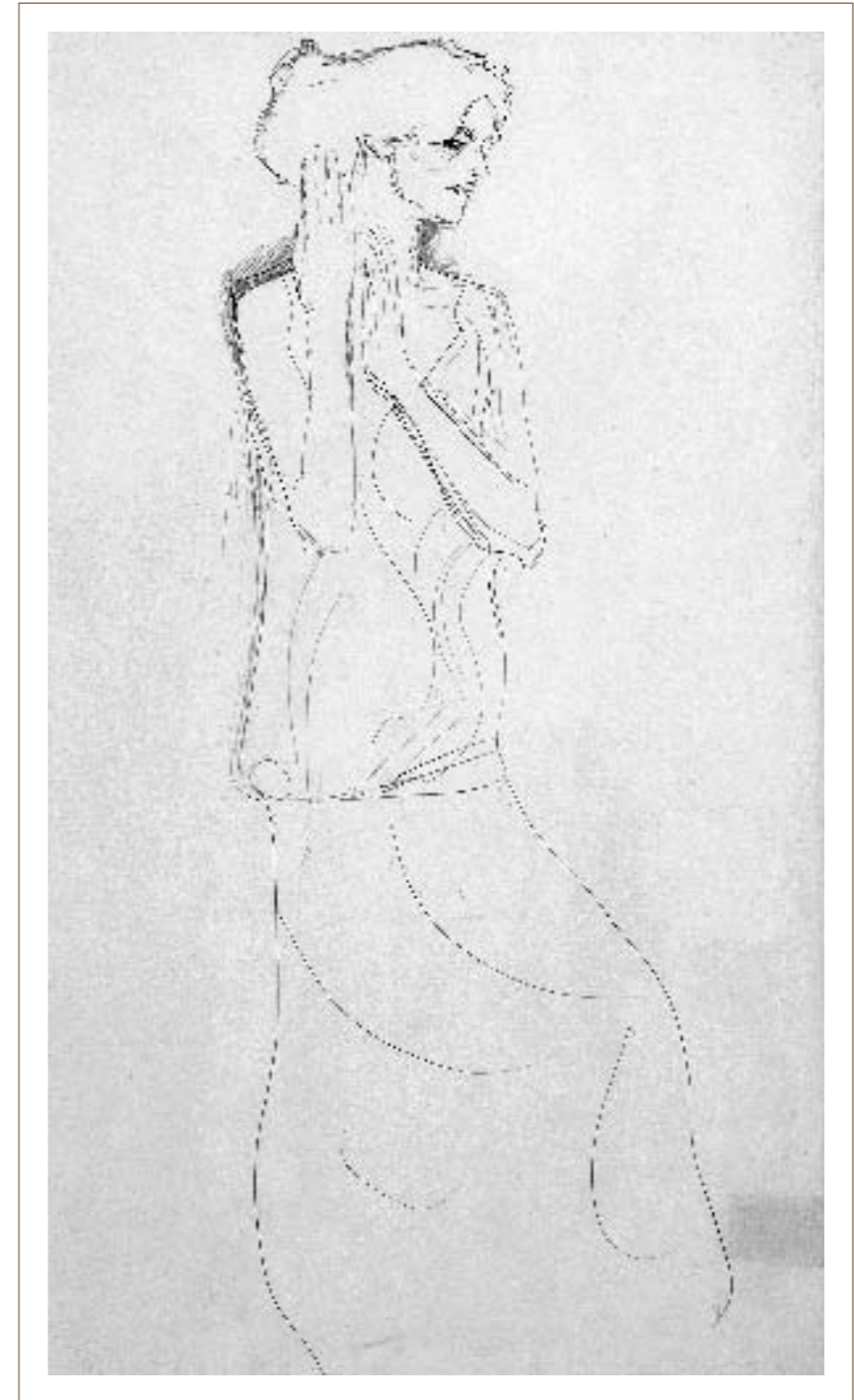
Erich Lederer, Vienna

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.



Gustav Klimt, *Die Erwartung*, design for the *Stoclet Frieze*, c.1905/1909
Österreichisches Museum für Angewandte Kunst, Vienna



IO.

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

2005, Paris, Musée Maillol (Fondation Dina Vierny), *Gustav Klimt. Papiers érotiques*, cat.no.

*Study for Danaë I*¹, oil on canvas, 30 1/4" x 32 3/4", 77 x 83 cm, Private Collection, Graz.

¹ F. NOVOTNY, J. DOBAI, *Gustav Klimt*, Salzburg, 1967, cat.no.151



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