



GUSTAV KLIMT

1862 - 1918



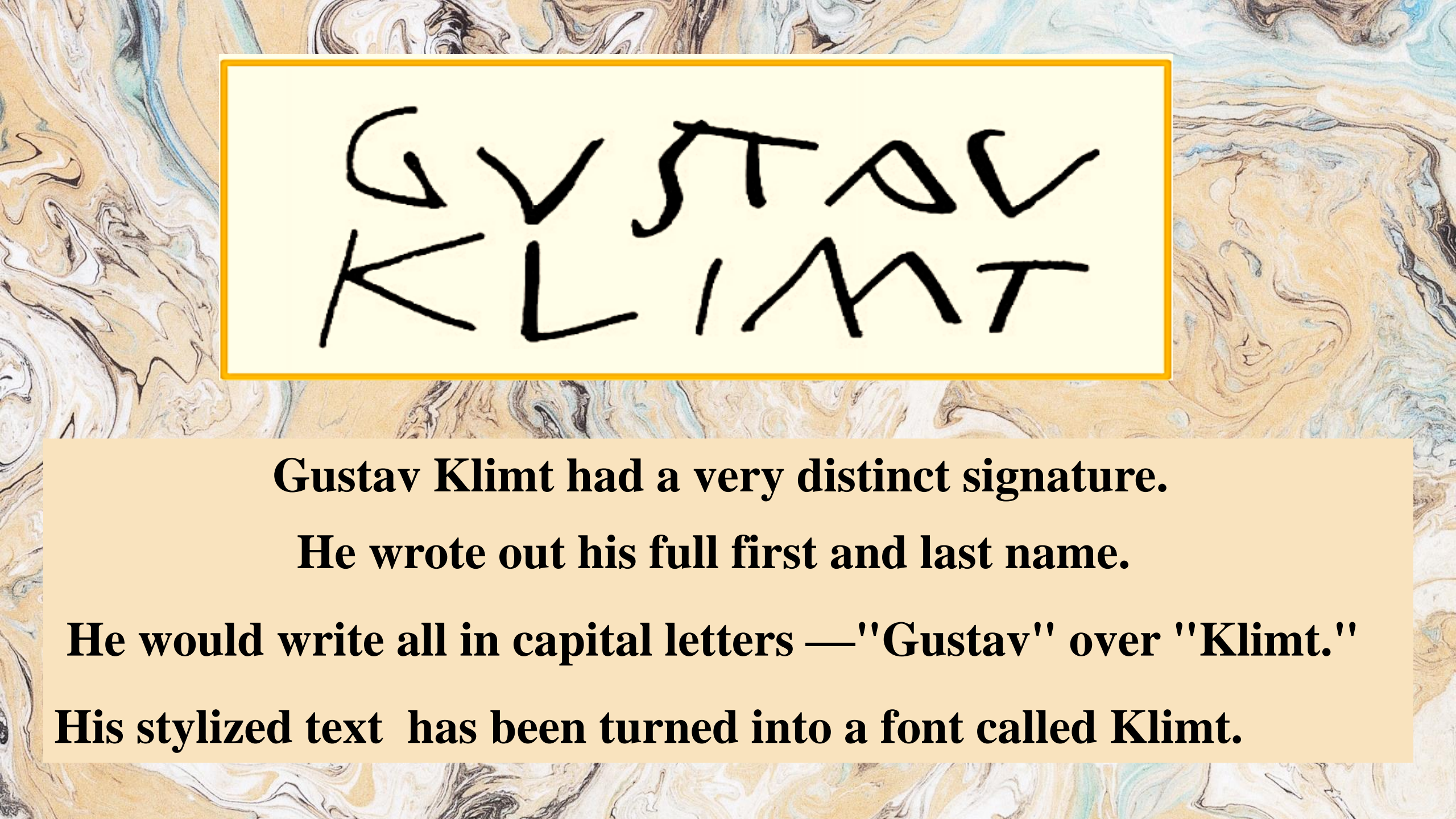
***WELCOME TO THE HAVURAH PROGRAM
ABOUT GUSTAV KLIMT.***

We are going to bring you into the life and world of this renowned Viennese artist and fascinating individual.

The information has been compiled from extensive research combined with stories written about the man and his life. The research collected is from public domain and in most cases proven fact.

Other descriptions and opinions presented are to guide you to determine your thoughts about Klimt, his art, and his personality.

At the end of this program, we would like to encourage your input, thoughts and opinions about Gustav Klimt.



GUSTAV
KLIMT

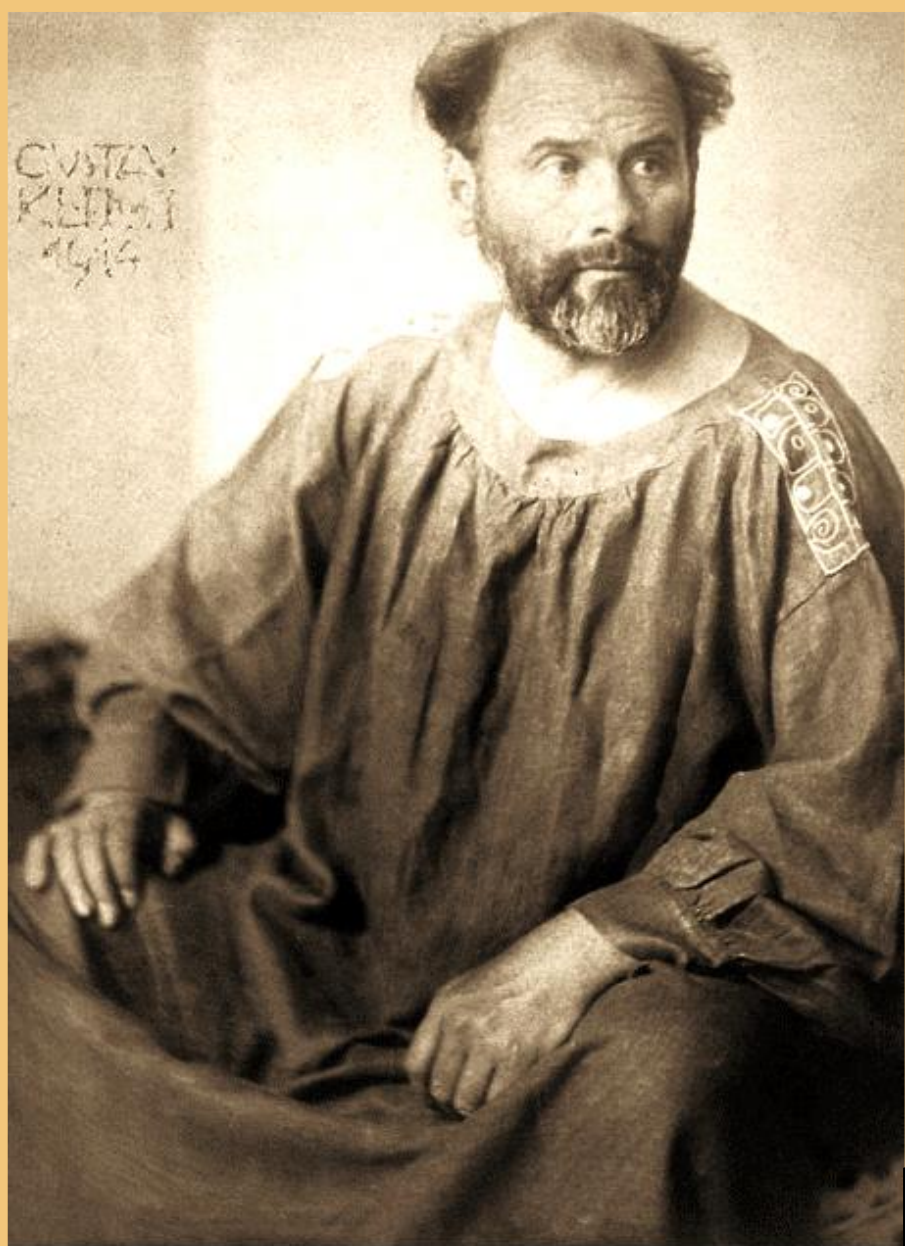
Gustav Klimt had a very distinct signature.

He wrote out his full first and last name.

He would write all in capital letters — "Gustav" over "Klimt."

His stylized text has been turned into a font called Klimt.

GUSTAV KLIMT



Gustav Klimt was born the second of seven children into a lower middle-class Catholic family on July 14, 1862, in Baumgarten, Austria, in the Austro-Hungarian Empire.

Klimt's father, Ernest, was a struggling gold and silver engraver who had immigrated to Vienna from Bohemia.

His mother, Anna, was musically talented although she never realized her dream of becoming a professional musician.

Photo of Gustav Klimt, 1914 at age 52.

Undoubtedly genetically predisposed, Klimt displayed a notable talent for the arts from an early age. At the age of 14, he received a full scholarship to the Vienna School of Arts and Crafts. Considering his youth and the relative poverty of his family this was a major accomplishment.

While at the school from 1876-1883, Klimt received classical training on architectural painting. His early ambition was to become a drawing teacher. Then his ambitions broadened when his talent earned him small commissions for his art, while still in school.

For the next seven years, he studied a range of subjects including fresco painting and mosaics. Upon completion, he worked for an ear specialist making technical drawings which helped him develop a mastery of the human form. He made a series of paintings of the female body with frank eroticism.

Showing early entrepreneurial instincts, Klimt then began to copy prize paintings which he and his brother, Ernest, sold as painted from photographs.

Klimt graduated in 1883, he and brother Ernest, along with another artist, opened a studio, calling themselves the Company of Artists.

The trio focused their work on murals that were in favor of the historical style popular among Vienna's upper class and aristocracy a that time.

That decision proved to be a good one. It not only won them numerous commissions to paint churches, theaters and other public spaces, but allowed them to work on their own projects.

Klimt's most notable work during this time was the mural at the Vienna Burgtheater. In 1888, he was honored with the *Golden order of Merit* for his work by the Austro-Hungarian Emperor, Franz Josef I.

“Romeo and Juliet” by Klimt on the ceiling of the Burgtheater



Gustav Klimt was a visionary. In 1891, as a member of the Association of Austrian Artists, he co-founded the Secessionist Movement. Six years later, he broke away with 12 other artists to become the Secessionist Movement's first president and served until 1905.

Klimt was devoted to his family. He lived with his mother until she died in 1915. Ernest Klimt, Gustav's brother married Helene Flöge in 1891. Unfortunately, Ernest died one year later. Gustav was made Helene's guardian. It was then he began a relationship with Emilie Flöge, Helene's younger sister, 18 years old and a fashion designer. This relationship, thought to be only platonic, last 26 years until his death. He spent much time, most summers, with Emilie and the Flöge family considering it as his own. In his will, he left half of his pensions and estate to their heirs.

In 1897, on a trip to Ravenna Italy, Klimt visited the Basilica of San Vitale. He learned about Byzantine art with its abstracted, flattened portrayals and its rich decorative patterns and backgrounds that caught the light with their glimmering gold and silver surfaces. Klimt was profoundly affected by what he saw. It so influenced his artistic vision that it led to his most successful decade as an artist, known as his "Gold Period."

The Golden Phase

PALLAS ATHENE - 1898



Pallas Athene is regarded as the earliest piece from Klimt's Golden Phase.

Completed in 1898, this oil painting depicts the Greek goddess Athena clad in armor and striking a defiant pose.

While this piece still features the classical influence present in his early pieces, its bold use of gold and the presence of patterns hint toward Klimt's coming work.

By the early 1900s, Klimt was arguably the most beloved and widely known Austrian artist of his day.

Most of his clients were wealthy Jews who were the patrons of the arts. Owning a Klimt was considered a mark of prestige, a feeling of “*I have made it in Viennese society.*”

Ah, but let’s get to the “personal side” of Gustav Klimt.

We know he must have been kept profoundly busy with his work, combined with the speculative history about his relationships with many women. This personal side of Klimt must have been public knowledge yet did not impact his image.

**Klimt never married but is thought to have had
14 children with various women.**

Gustav Ucicky, born in 1899 is considered to be Klimt's first son from his relationship with Maria Ucicka. Klimt had five additional children from his relationships with Maria Zimmermann and Consuela Camilla Huber.

He acknowledged all six of these children when he was alive. This is proven with copies of letters he wrote to his children showing great concern, and love for their well being.

After Klimt's death, 14 claims were raised by children claiming a right to Klimt's inheritance. There was no evidence to support the claims as Klimt's official death notice does not list any children. All three women and their children were financially supported by Klimt and received compensation for Klimt's heirs after his death.

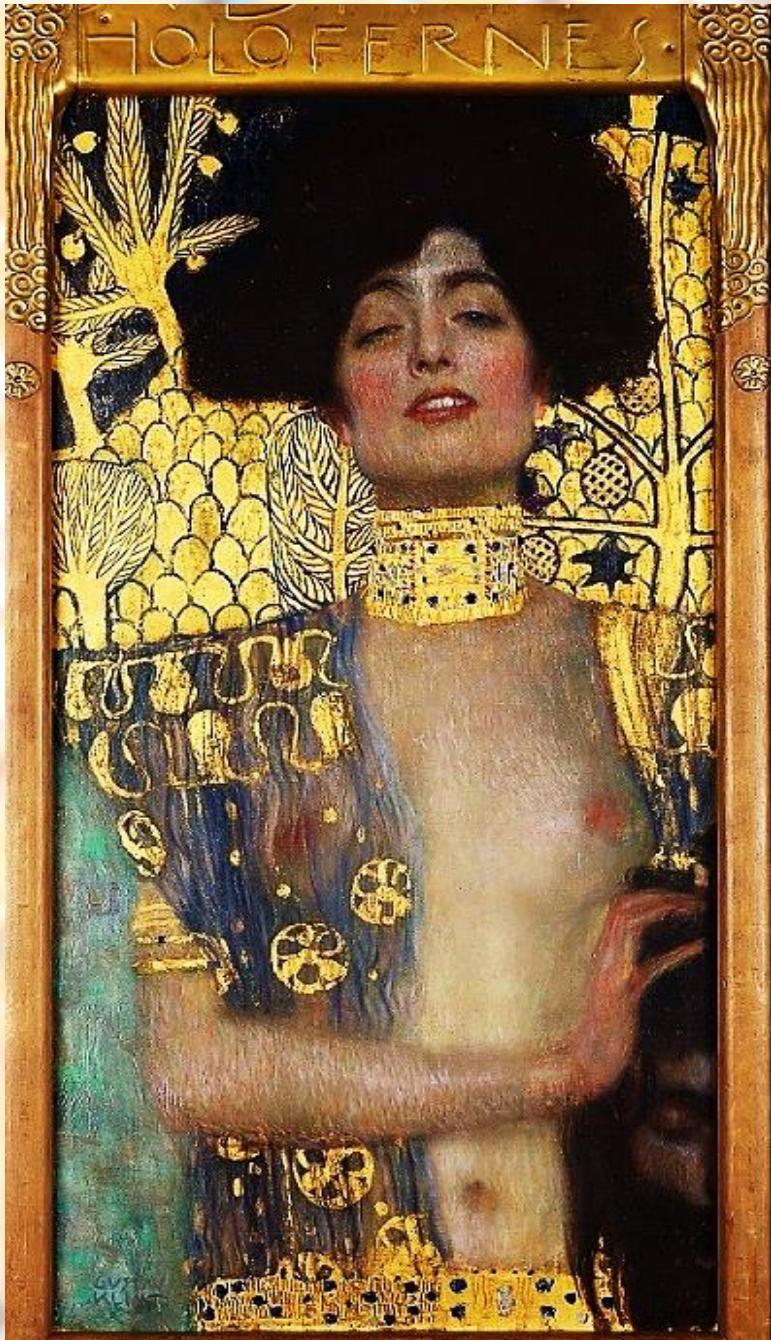
KLIMT MEETS ADELE BLOCH-BAUER

Adele Bauer was born in 1881, in Vienna, Austria, to the family of an influential Jewish banker.

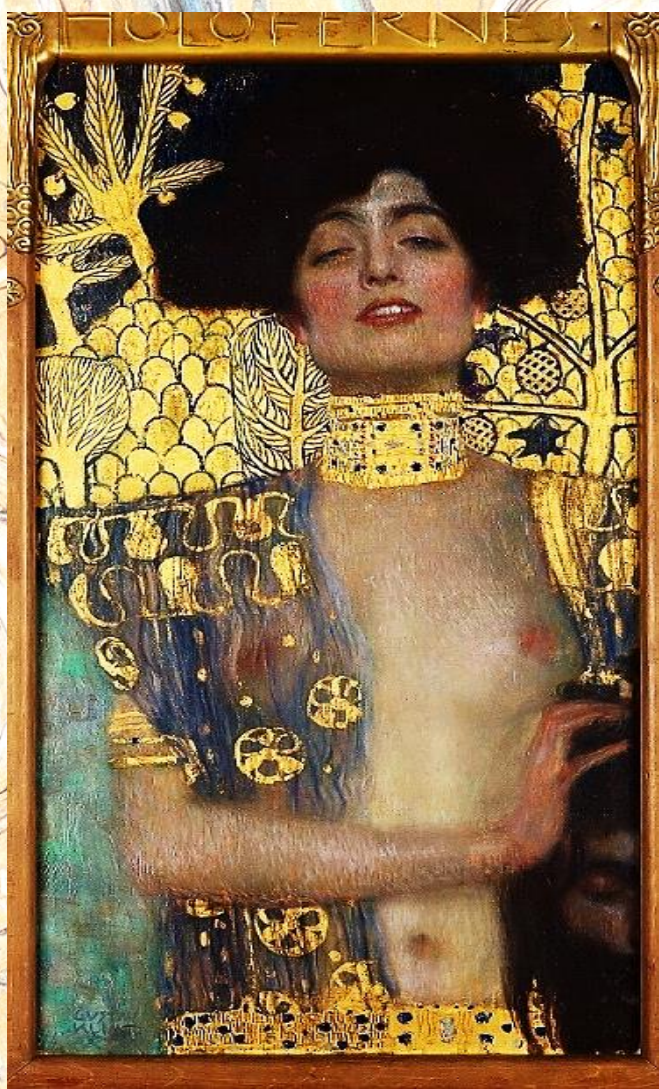
Adele was 18 when she married Ferdinand Bloch, a Jewish industrialist, who was 35. She changed her name to Adele Bloch-Bauer.

She had a renowned Austrian salon where intellectuals and creatives shared their work. Gustav Klimt frequently attended. The pervasive rumors that they became lovers has never been proven.

In 1901, her husband commissioned Klimt to create a painting of his wife. It took Klimt three years to create his first painting of his supposed Jewish mistress.



Judith and the Head of Holofernes.”



The ancient story relates, Assyrian king Nebuchadnezzar sent his general, Holofernes, to besiege the Jewish city of Bethulia. Judith described as a beautiful young widow, was the biblical heroine who seduced and then decapitated General Holofernes to save her home city from destruction.

Klimt painted a version of Judith as both a seductive temptress and cold-blooded murderer. Her cloths half conceal, half reveal her body to “entice the eyes of all the men.” After Holofernes has drunk enough wine to become intoxicated, Judith takes his sword, and decapitates him.

The heavy golden choker Judith wears was fashionable in twentieth-century Vienna. It divides her face from the rest of her body, mimicking the decapitation of Holofernes. His head, half cut off, is shown at the edge of the painting with Judith clutching it in the trembling shimmer of her arm across the canvas.

BEETHOVEN FRIEZE — 1902

Klimt moved deeper into his Golden Phase with the Beethoven Frieze. This 112-foot-long wall cycle was created to pay homage to the German composer Ludwig van Beethoven by offering a visual interpretation of his 9th Symphony. It also features the opulent, mystical motifs and figures, and ornamental accents that characterize Klimt's golden paintings.



TREE OF LIFE — 1905

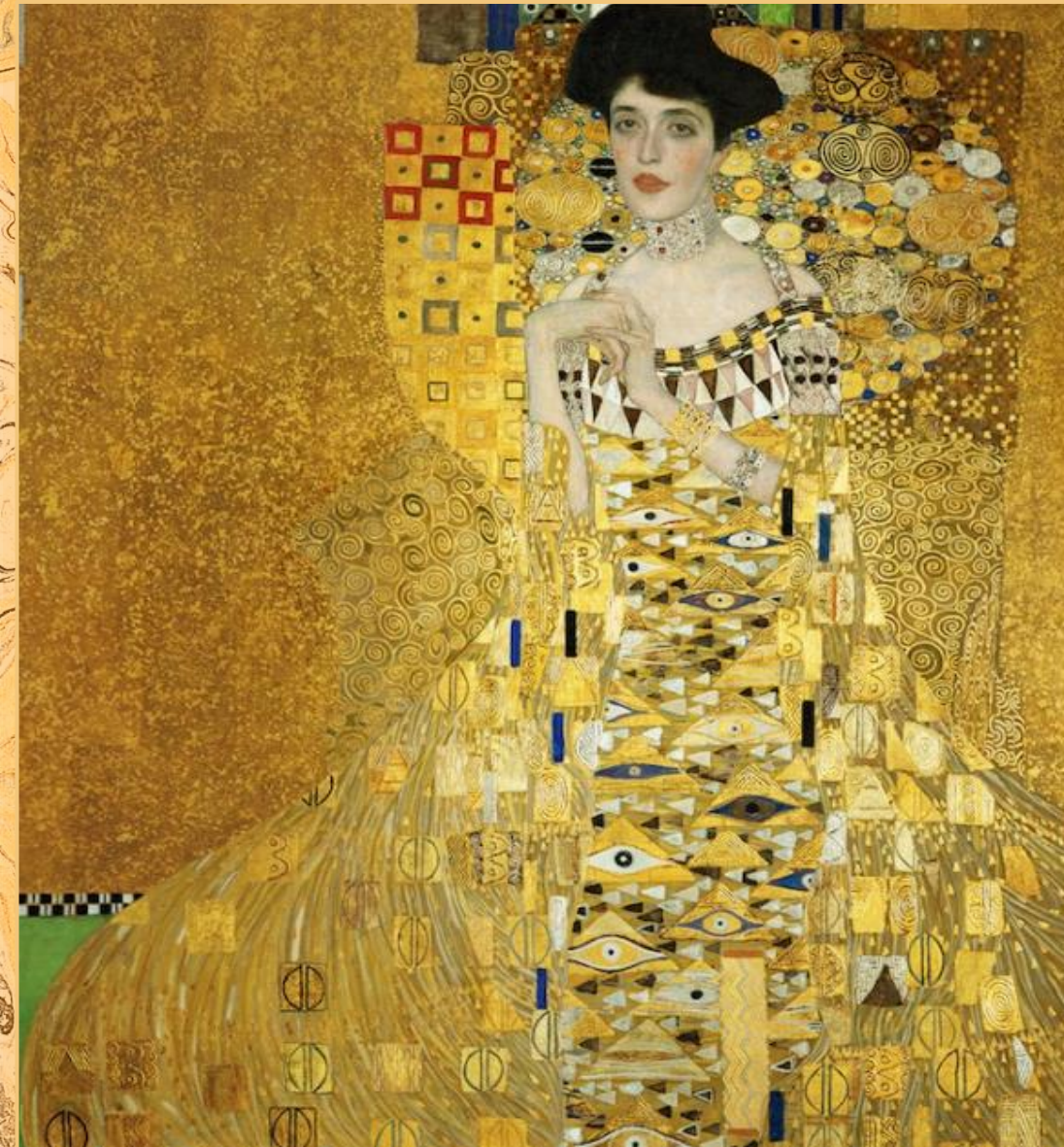


Between 1905 and 1911, Klimt created the Stoclet Frieze, a series of three extravagant mosaics for the dining room of the Stoclet House in Brussels.

The focal point of the entire set is the Tree of Life. The branches twist, twirl, turn, spiral undulate, creating a tangle of strong branches, long vines and fragile, an expression of life's complexity. There are symbolic motifs inspired by ancient art, suggesting the perpetuity of life.

The tree is complemented by figures, including an elegant dancer and a couple that bears a striking resemblance to the lovers featured in *The Kiss*.

Portrait of Adele Bloch-Bauer I — 1907



Klimt painted Adele once again in this Portrait.

Having children had illuded Adele. She had a still born daughter in 1903, followed one year later with a son who died one day after birth.

The “Evil Eye” painted on her gown was in homage to her inability to have living children.

Adele died in 1925 from meningitis. She was only forty-three years old.

This masterpiece remained in the Bloch-Bauer’s Vienna apartment.

Adele Bloch-Bauer II 1912



For the Klimt memorial exhibition in 1928, Ferdinand Bloch-Bauer loaned seven paintings, including Adele Bloch Bauer I and Adele Bloch-Bauer II.

After the annexation of Austria to the Third Reich in 1938, Ferdinand Bloch was persecuted for being Jewish. Charged with tax evasion the Nazis seized six paintings from the Bloch-Bauer apartment including both of Adele's portraits.

The Nazis not only stole the paintings but her identity as well, by changing the title Adele Bloch-Bauer to *WOMAN IN GOLD*. The Third Reich would hang a portrait of a beautiful Jewish woman but only if her Jewish name was removed.



When Ferdinand Bloch died in 1945, he left all his paintings to Maria Altmann and her siblings. Altmann, the niece of Adele Bloch-Bauer, an art collector in Los Angeles, sued Austria to get the family's painting back. It took an eight-year battle (including a Supreme Court case) before the Austrian Restitution Panel returned the paintings to the family in 2006.

Altmann's legal battle was the inspiration for the movie *Woman In Gold*, starring Helen Mirren.



The family sold Adele Bloch-Bauer I to the Neue Galerie in New York City for \$135 million in 2006. Then sold Adele Bloch-Bauer II to Oprah Winfrey in 2012. Oprah, a noted art collector, paid \$88 million for the portrait. Four years later, Oprah sold the painting to an unidentified Chinese collector for \$150 million.

***THE KISS* —1907-08**

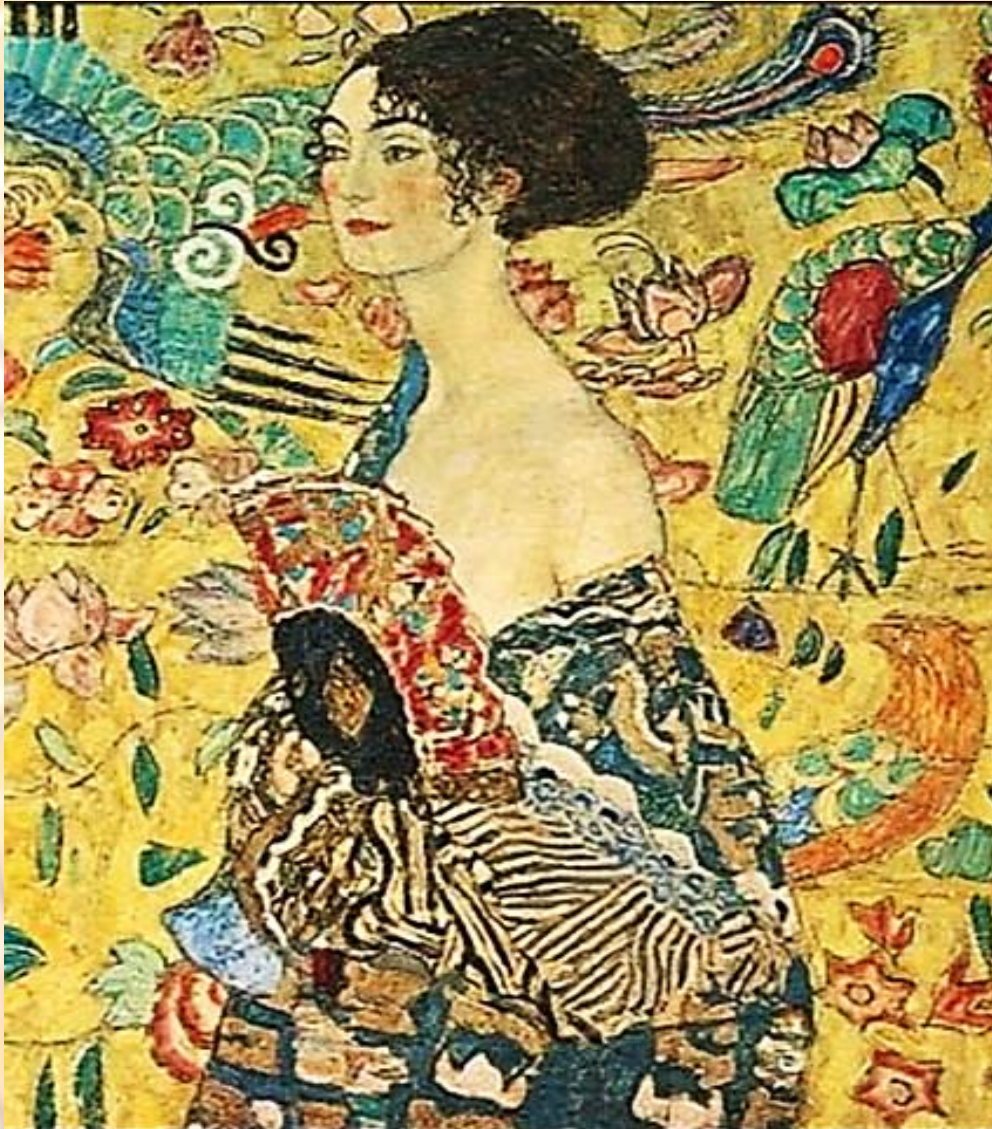


Considered by many to be Klimt's most famous work, *The Kiss*, portrays two lovers outside time and space through love and passion for each other, set in a patch of shimmering flowers.

Clad in contrasting patterns: the black and white chessboard on the man's cloth is a metaphor for male power. The woman's voluptuous circles symbolizes the womb, femininity, and maternity.

Is she succumbing to his kiss pulling him closer with her right hand around his neck or pushing him away with her left hand?

LADY WITH A FAN 1917 - 1918



This final portrait created by Klimt was painted in 1917. The piece depicting an unidentified woman was found on the easel in his studio when he died in 1918 at the age of 55.

Like many of Klimt's later works, it incorporates strong Asian influences. Gone is the audacious glitter of gold leaf present in his earlier sensual subjects. It depicts a woman with chestnut curls, her porcelain complexion blushed with rouge, set in a scene that is embellished against a yellow backdrop with chaotic Oriental motifs as she gazes into the distance to the left. The rich silk of the young woman's green and gold striped robe is slipping off her shoulder as she holds a fan concealing her bosom.

***Lady With Fan* indicates
where Klimt's imagination was heading.**

Klimt worked at home, normally wearing sandals and a long robe with no under-garments. He adored cats as seen in this photo. He avoided café society. His fame brought patrons to his door. He could afford to be selective, and he was.

Gustav Klimt died on February 6, 1918, in Vienna, having suffered a stroke and pneumonia due to the worldwide influenza epidemic of that year. He was only 55 years old.

**GUSTAV
KLIMT**

Unfortunately, we will never know for sure where his imagination was going to take him next.



1912 at Klimt's home

BREAKING NEWS



UPDATE ON GUSTAV KLIMPT ANNOUNCED THIS MORNING ON BBC. ARTICLE FROM ISRAEL TODAY PUBLICATION.

A painting by the Austrian artist Gustav Klimt, that was believed lost for 100 years, has been found in Vienna. The portrait of Fraulein Lieser once belonged to a Jewish family who were wealthy Jewish industrialists in and was last seen in public in 1925.

Its fate after that is unclear but the family of the current owners have had the painting since the 1960s. There is no evidence that the work had been looted or stolen before or during World War Two.

The Kinsky auction house estimates the painting's value at more than \$54 million. It called the rediscovery "a sensation."

"A painting of such rarity, artistic significance and value has not been available on the art market in Central Europe for decades," Kinsky said.

"The painting is described as lost in all lists of Klimt's work. 'Lost' means probably destroyed, probably burnt during the war, but in any case, no longer in existence; it was unexpected that it would ever reappear.