



22.06.–04.11.2018

# GUSTAV KLIMT

**ARTIST OF THE CENTURY**

**PRESSRELEASE**

# GUSTAV KLIMT

## ARTIST OF THE CENTURY

22ND JUNE 2018–4TH NOV. 2018 | LEVEL 0  
OPENING: FRI., 22ND JUNE 2018

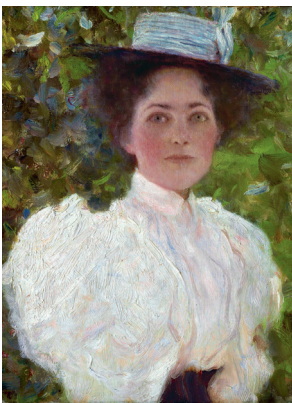


GUSTAV KLIMT

**Female Portrait, c. 1893**

Belvedere, Vienna, 2013

Permanent loan from a private collection  
Photo: Belvedere, Vienna /Johannes Stoll



GUSTAV KLIMT

**Girl in the Foliage, 1896–1899**

Klimt Foundation, Vienna

Photo: Klimt Foundation, Vienna

Marking the transition from historicism to Jugendstil, Gustav Klimt's oeuvre shaped the beginning of modern art in Vienna. 100 years after his death, the Leopold Museum pays tribute to the figurehead of the period of "Vienna around 1900" with a comprehensive exhibition divided into eight thematic emphases and illustrating all the periods of the artist's oeuvre by means of some 35 paintings, 90 drawings, 30 photographs and approx. 150 archival documents.

Along with exhibits from the Leopold Museum and the Leopold Private Collection, the exhibition also features numerous works given to the museum by a Klimt descendant as a new permanent loan, as well as four paintings and six drawings from a private collection, which were also entrusted to the museum as permanent loans. The presentation further includes select loans from Austrian and international collections, and for the first time provides comprehensive insights into the collection of the Klimt Foundation, which acts as scientific research and cooperation partner to this exhibition.

The presentation *Gustav Klimt. Artist of the Century* traces an arc from Klimt's beginnings at the height of the Gründerzeit era dominated by historicism, via his artistic paradigm shift and the evolution of his own, individual style from the mid-1890s, when he created his first drafts for the *Faculty Paintings* for the ceremonial hall of Vienna University, which would cause a scandal. The overview continues with Gustav Klimt as a leading figure of the Vienna Secession, whose members broke with esthetical conventions and paved the way for Jugendstil, and goes on to shine the spotlight on his activities as a sought-after portraitist of the wealthy Viennese bourgeoisie as well as on his highly erotic, symbolically charged female depictions. Also on display is a selection of his landscapes created during his regular summer sojourns in the Salzkammergut region, which served to further Klimt's renown. Along with exceptional works from international collections and the museum's own holdings, the exhibition features a new permanent loan at the museum, Klimt's only Viennese landscape *Schönbrunn Landscape* (1916).

### DEATH AND LIFE AND THE BRIDE ENTER INTO A DIALOGUE FOR THE FIRST TIME

The exhibition sees two monumental allegorical works by Klimt enter into a dialogue for the first time: *Death and Life* (1910/11, reworked in 1915/16) has been part of the Leopold Museum's collection compiled by Rudolf Leopold for 40 years, while *The Bride* (1917/18) was brought into the collection of the Klimt Foundation in 2013. Since the *Faculty Paintings*, Gustav Klimt had addressed the cycle of life and its individual phases. During the last years of his oeuvre, and shaped by personal experiences, Klimt started to rework the first version of *Death and Life* in 1915 and transferred depictions of individual stages of life as solitary figures to his works *The Virgin* (1913) and *The Bride*. The paintings, which are both shown in the exhibition, were prepared by Klimt with numerous drawings. The sketchbook for his last allegory has survived, and affords valuable insights into the process of the work's composition and creation.



GUSTAV KLIMT

**The Bride, 1917/18 (unfinished)**

Klimt Foundation, Vienna

Photo: Klimt Foundation, Vienna



GUSTAV KLIMT

**Death and Life, 1910/11, reworked in 1915/16**

Leopold Museum, Vienna

Photo: Leopold Museum, Vienna

The first presentation of drawings along with the extant sketchbook and the painting *The Bride* from the collection of the Klimt Foundation allows visitors to delve directly into the fantasies and visions of this exceptional artist. The painting further affords scope for new interpretations and, through its Expressionist accents, links Gustav Klimt as a pioneer of modernism in Austria with his successors Oskar Kokoschka and Egon Schiele.

Sandra Tretter, curator of the exhibition

## BEGINNINGS AT THE HEIGHT OF THE GRÜNDERZEIT ERA – THE “KÜNSTLER-COMPAGNIE”

Two decades before Gustav Klimt emerged as a battlesome campaigner against the Gründerzeit style and art of historicism, he himself had been part of this cultural era informed by classical traditions. In 1876, at the age of 14, he was admitted to the School of Arts and Crafts, which was part of the Imperial Royal Austrian Museum of Art and Industry. Members of the wealthy liberal bourgeoisie sought to cement their status through prestigious buildings along the Vienna Ringstrasse, and Klimt was predestined to execute the naturalistic decorations of these new palaces owing to his academic education. In 1883 Gustav and his brother Ernst Klimt as well as Franz Matsch formed the studio collective “Künstlercompagnie”, soon profiting – especially after the death of the “prince of painters” Hans Makart – from the busy construction activities and acquiring numerous commissions. Among their commissions were the ceiling paintings for the two staircases of the Burgtheater (1886–1888) as well as the spandrel and intercolumnar paintings for the Kunsthistorisches Museum (1887–1891).

Soon afterwards, however, Gustav Klimt would turn away from the reactionary ideals and norms of historicism both formally and in terms of content – a new approach to reality had entered into his oeuvre.

## KLIMT AS THE LEADING FIGURE OF THE VIENNA SECESSION

The emerging crisis of the Danube Monarchy went hand in hand with an art political caesura which reached its provisional climax in the founding of the Vienna Secession. In the mid-1890s, a young generation of aspirational artists formed a group within the Künstlerhaus which stood up against conservatism and advocated an opening of exhibition spaces to international and modern movements. In 1897 the rebelling artists, including Koloman Moser, Carl Moll and Alfred Roller, proclaimed their secession from the Künstlerhaus and, under the presidency of Klimt, founded the Union of Austrian Artists Vienna Secession with the aim of educating society through future-oriented artistic concepts and of permeating life with art.

Already in 1898 the Secession received its own exhibition space with the erection of the Secession building designed by Joseph Maria Olbrich. The motto inscribed above the entrance “To every age its art, to art its freedom” stands to this day for the group’s radically liberal approach. The Secessionists’ mouthpiece was the magazine *Ver Sacrum* (“holy spring”) also founded in 1898, which was designed by Koloman Moser, Josef Hoffmann and others, and to which Gustav Klimt contributed numerous illustrations.

## CULTURE STRUGGLE SURROUNDING THE SCANDALOUS FACULTY PAINTINGS

Gustav Klimt’s commission to create *Faculty Paintings* for Vienna University provoked a dispute that would last several years. In 1894 the artist was asked by the ministry of education to conceive three ceiling paintings for the auditorium of the university, as well as



**GUSTAV KLIMT**

**On Lake Attersee, 1900**

Leopold Museum, Vienna

Photo: Leopold Museum, Vienna



**GUSTAV KLIMT**

**Friends I (The Sisters), 1907**

Klimt Foundation, Vienna

Photo: Klimt Foundation, Vienna



**GUSTAV KLIMT**

**Schönbrunn Landscape, 1916**

Private collection

Photo: Leopold Museum

ten spandrel paintings. Klimt presented the first of the three monumental works, *Philosophy*, in an unfinished version at the *7th Secession Exhibition* in 1900. His rendering of *Medicine* was exhibited in 1901 at the *10th Secession Exhibition*, while his last *Faculty Painting*, *Jurisprudence*, was shown at the *18th Secession Exhibition* in 1903.

The works mostly received scathing criticism from the professors and art critics, as Klimt dispensed with any glorification of the sciences and instead made man's irrational and instinctual nature the focus of his depictions. After some ten years of fierce attacks, the artist resigned from the commission in 1905 and reimbursed the state his fee.

### SPLIT FROM THE SECESSION AND THE VIENNA KUNSTSCHAU IN 1908

The different programmatic aims of the Secession members provoked internal conflicts and in 1905 led to a rift between the group of artists known as “stylists”, which Klimt belonged to, and those known as “realists”. The reason for the split, however, was not so much their differences of an esthetical and stylistic nature, but rather the opening of the “Klimt Group” towards the Wiener Werkstätte, the School of Arts and Crafts, and not least on account of their cooperations with art dealers (Galerie Miethke).

Operating independently of the Secession from 1905, the Klimt Group organized one of the most important exhibitions of the time, the 1908 Kunstschau. On the grounds of the future Konzerthaus, Josef Hoffmann erected a temporary exhibition complex where some 900 exhibits were presented. In his opening speech as the Kunstschau's president, Gustav Klimt emphasized the importance of applied arts, stressing that there was no difference between “high” visual and “low” applied arts.

### SUMMER SOJOURNS ON THE ATTERSEE WITH EMILIE FLÖGE – KLIMT'S LANDSCAPES

Gustav Klimt's regular summer sojourns on the Attersee with Emilie Flöge and her family set in around the turn of the century. Klimt's need for privacy and distance was especially great after the controversy caused by his *Faculty Paintings*. Far from the city and surrounded by intimate friends, Klimt found both relaxation and inspiration.

Klimt's landscapes make up around one quarter of his painterly oeuvre. They were predominantly created in nature, or at times from photographs and picture postcards in his Vienna studio. The artist wanted to depict a natural environment independent of man that reflects a tranquil atmosphere – his interest in a symbolic expression and in aspects of timelessness and transience were central to these works.

Hans-Peter Wipplinger, curator of the exhibition

Emilie Flöge is regarded to this day as the inspiring “muse” by the side of the world-renowned artist – and their relationship has been the subject of much speculation. The independent woman accompanied the most prominent artist in the Monarchy at the time as a steadfast companion through personal and creative highs and lows. One of the most influential fashion designers in Vienna, she ran the salon *Schwwestern Flöge* from 1904 together with her sisters Helene and Pauline. Inspired by new movements and tendencies, she pursued her own artistic path alongside Klimt. Both of them were eminent representatives and trend-setters especially for the Wiener Werkstätte founded in 1903 and the workshop's concept of the *Gesamtkunstwerk*, or universal work of art.



**GUSTAV KLIMT**

**Dancer in a Flamenco Costume, lower left: study for "Judith II (Salome)", c. 1908**

Leopold Museum, Vienna

Photo: Leopold Museum, Vienna



**GUSTAV KLIMT**

**Female Semi-Nude from the Right in Kneeling-Cowering Position. Study for "Leda", 1913/14**

Leopold Museum, Vienna

Photo: Leopold Museum, Vienna

## KLIMT AS A PAINTER OF WOMEN – FEMALE PORTRAITS AND EROTIC DRAWINGS

Gustav Klimt is considered the painter of women par excellence, and he devoted a large share of his oeuvre to female depictions. His range of female types is multifaceted and includes the erotic-fetishized woman, the demonized *femme fatale*, the allegorically-mythically charged female creature of nature, and finally the idealized lady of society. This last type earned him a reputation as a painter of distinguished female portraits in fin-de-si cle Vienna. Like the paintings themselves, the drawings and studies accompanying these female portraits merely outline the individuality and personality of the sitters.

Among the approximately 4,000 graphic works left behind by Gustav Klimt are numerous highly erotic female depictions, which earned the artist the reputation of an “eroticist”. The majority of them were neither exhibited during his lifetime, nor were they intended to be sold. They primarily served as studies for paintings and are testament to his almost obsessive exploration of the essence of “the feminine”.

## KLIMT’S DEATH 100 YEARS AGO

The year 1918 marked the end World War I, bringing with it the fall of the Monarchy and its Imperial metropolis Vienna. While this marked a turning point on a political level, the deaths of the leading protagonists of Viennese Modernism, who all passed away that year, represented a caesura in the visual arts – not only Gustav Klimt but also Egon Schiele, Koloman Moser and the architect Otto Wagner all died 100 years ago.

Berta Zuckerkandl wrote in the Viennese newspaper Wiener Zeitung about the painful loss of Klimt: One of the greatest has passed away. A plain hero. A silent, tenacious fighter. An unconquerable. A victor. [...] So unique, so eminent, so irreplaceable is this master of heroic color, of the regal creative line, of visions arising from harmonies that even in these times accustomed to death, Klimt’s passing pierces our souls as something incomprehensible, as a violation of a marvelous gift bestowed on mankind.

In the summer, a catalogue about the life and works of Gustav Klimt will be published to accompany the exhibition, with essays by Daniela Gregori, Rainer Metzger, Ivan Ristić, Verena Traeger, Sandra Tretter, Peter Weinhäupl and Hans-Peter Wipplinger.

### Curators:

Sandra Tretter (Klimt Foundation) and Hans-Peter Wipplinger (Leopold Museum)

## BIOGRAPHY OF GUSTAV KLIMT (1862–1918)

### 1862–1875

Gustav Klimt is born on 14th July, the second of seven children of Ernst (1834–1892), a gold engraver, and Anna Klimt (1836–1915) at Linzer Straße 247, in the former Viennese suburb of Baumgarten. Gustav has two brothers and four sisters: Klara (1860–1937), Ernst (1864–1892), Hermine (1865–1937), Georg (1867–1931), Anna (1869–1874) and Johanna (1873–1950). The financial situation of the nine-person family is precarious.

### 1876–1885

After graduating from a primary and secondary modern school, Klimt is admitted to the School of Arts and Crafts of the Imperial Royal Museum of Art and Industry (present-day University of Applied Arts Vienna) in October 1876 at the age of 14. His two brothers also study there. He receives his first commissions, including his work on the festive procession designed by Hans Makart (1840–1884) in honor of the silver wedding anniversary of Emperor Franz Joseph I and Empress Elizabeth in 1879. The Klimt brothers found a studio collective together with Franz Matsch (1861–1942), which becomes known from 1883 as the “Künstlercompagnie” with its own studio at Sandwirthgasse 8 (Vienna’s 6th district). Alongside work for the Viennese architectural office Fellner & Helmer, the studio collective executes the ceiling paintings for the salon of the Hermesvilla of Empress Elizabeth in 1885.

### 1886–1890

Decorating the two staircases of the newly built Vienna Burgtheater represents the Künstlercompagnie’s first prestigious commission in Vienna. For their work, the Klimt brothers and Franz Matsch receive the Golden Cross of Honor in 1888 awarded by Emperor Franz Joseph I. For his 1887 commission from the City of Vienna to capture the auditorium of the old Burgtheater prior to its demolition, Klimt receives the Emperor’s Prize awarded for the first time on 26th April 1890 as well as another commission for the Künstlercompagnie: the creation of spandrel paintings for the staircase of the Kunsthistorisches Museum. The gradual artistic and financial success allows Klimt to embark on several trips within the Monarchy.

### 1891–1893

The prestigious commissions in Vienna help the Künstlercompagnie to be admitted already in 1891 to the Austrian Artists’ Society (present-day Künstlerhaus). In October 1891 Ernst Klimt marries Helene Flöge (1871–1936). Latest at this

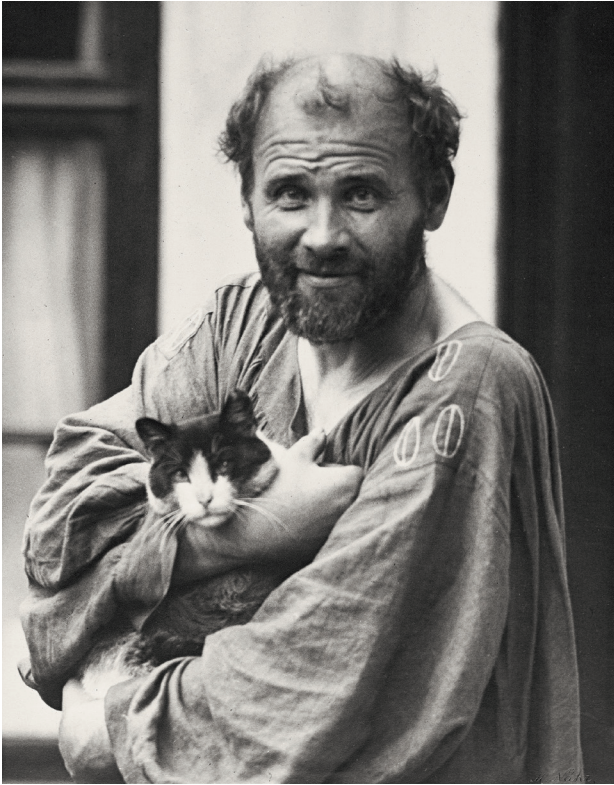
point, Gustav Klimt becomes acquainted with her sister Emilie (1874–1952), who will become an important constant in his life. In 1892 the Künstlercompagnie moves into a larger studio at Josefstädter Straße 21 (Vienna’s 8th district). On 13th July Klimt’s father passes away, followed by his brother Ernst on 9th December. Ernst’s death leads to the dissolution of the Künstlercompagnie, and Klimt assumes guardianship of his niece Helene. In 1893 Klimt is awarded the silver medal by the Künstlerhaus for his painting *Auditorium of the Theatre in the Esterházy Palace in Totis*. Despite his nomination for a professorship at the “special school of history painting” at the Vienna Academy of Fine Arts – and despite there being no opposing candidates – Emperor Franz Joseph appoints Casimir Pochwalski (1855–1940) instead.

### 1894–1896

In 1894 Klimt moves with his mother and his sisters Klara and Hermine into an apartment at Westbahnstraße 36 (Vienna’s 7th district), where he will live until the end of his life. The same year, the ministry of education commissions Klimt and Matsch to create ceiling paintings for the ceremonial hall of Vienna University. Klimt is tasked with executing three monumental allegorical depictions, *Medicine*, *Jurisprudence* and *Philosophy*, while Matsch is asked to render *Theology* and create the large central painting. The project of the *Faculty Paintings* becomes the biggest art scandal of the turn of the century. In 1895 Klimt starts work on the supraporte paintings *Music* and *Schubert on the Piano* for the music room of Nikolaus Dumba’s palace built in 1865/66 on Parkring (Vienna’s 1st district). His first extant correspondence with Emilie Flöge is dated 1895.

### 1897–1899

Owing to internal disagreements, Klimt and a number of his colleagues leave the Künstlerhaus in 1897. He becomes an essential co-founder and first president of the Vienna Secession and designs architectural sketches for an exhibition building, which will be constructed by Joseph Maria Olbrich (1867–1908) in 1898. In January, the first issue of the magazine *Ver Sacrum* (“holy spring”) is published. The earliest extant correspondence with Marie (Mizzi) Zimmermann (1879–1975) is dated 1897. The *1st Secession Exhibition* is held at the Gartenbaugesellschaft in 1898 and becomes a great success. Klimt becomes a member of the International Association of Painters, Sculptors and Engravers as well as an external member of the Munich Secession. At the end of 1898 the *2nd Secession Exhibition* opens at the new Secession building on Naschmarkt. The *4th Secession Exhibition* in 1899 features



MORIZ NÄHR

Gustav Klimt with cat, 1911

Klimt Foundation, Vienna

Photo: Klimt Foundation, Vienna

Klimt's paintings *Schubert on the Piano* and *Nuda Veritas*. Klimt embarks on an extensive trip to Italy with the family of Carl Moll (1861–1945), visiting Florence, Genoa, Verona and Venice. On 6th July Klimt's illegitimate son with Maria Ucick, Gustav Ucicky (died in 1961), is born. This is followed by the birth of Klimt's first child with Marie Zimmermann, also named Gustav (died in 1978), in August. During his summer sojourn with the Flöge family in the Salzburg town of Golling, Klimt creates his first landscape in a square format – the work *A Morning by the Pond*.

### 1900–1905

The first presentation of *Philosophy during the 6th Secession Exhibition* in 1900 sparks fierce debates in Vienna, while the painting wins Klimt the gold medal at the World Fair in Paris. Klimt spends his first summer sojourn with Emilie Flöge on the Attersee, where they will continue to holiday for the coming 16 years. In 1901 the presentation of the *Faculty Painting Medicine* also causes controversy.

At the *14th Secession Exhibition* in 1902 Klimt presents the 34-meters-long *Beethoven Frieze*. In June Klimt meets Auguste Rodin (1840–1917), who takes much notice of his frieze. On 22nd June Otto, the second son of Klimt and Marie Zimmermann, is born, but dies the same year. Gustav Klimt meets Ferdinand Hodler during the latter's trip to Vienna. On two journeys to Ravenna and Venice as well as

to Florence, Padua and Pisa, Klimt receives decisive impulses for his "Golden Period". In May 1903 Josef Hoffmann (1870–1956), Koloman Moser (1868–1918) and the entrepreneur Fritz Waerndorfer (1868–1939) found the *Wiener Werkstätte*, and Emilie Flöge and Gustav Klimt become important ambassadors to this collective of fine artists. In 1904 Paul Bacher takes over the renowned *Galerie Miethke*, which represents Klimt from then on. The Belgian industrialist Adolph Stoclet commissions Gustav Klimt to create a mosaic frieze, the *Stoclet Frieze*, for the dining room of his palace in Brussels. Klimt participates in Dresden in the *Große Kunstausstellung* and in Munich in the *1st Exhibition of the German Künstlerbund*. On 1st July Emilie Flöge and her sisters Helene and Pauline open the fashion salon *Schwestern Flöge* in the Casa Piccola building at Mariahilfer Straße 1b (Vienna's 6th district). The controversy surrounding the *Faculty Paintings* ignites a public dispute, and Klimt decides to pay back his advanced fee with the help of his patron August Lederer. The architect and photographer Friedrich Victor Spitzer (1854–1922) creates a series of Klimt portraits. In May, Klimt travels to Berlin, where some of his works are presented in the *Exhibition of the German Künstlerbund*. From June to October Klimt participates in the International Art Exhibition at the Munich Glass Palace. Internal debates about the future of the Secession lead to a schism within the association, prompting a group of artists known as the "Klimt Group" to leave the Secession.

### 1906–1910

On 12th March 1906 Klimt becomes an honorary member of the Royal Bavarian Academy of Fine Arts in Munich. During his annual summer sojourns on the Attersee, Klimt photographs Emilie Flöge in various reform dresses. A selection of these photographs is published in 1906/07 in the art magazine *Deutsche Kunst und Dekoration*. In May 1907 Franz Blei publishes his translation of Lucian's *Dialogues of the Hetaerae* with select illustrations by Gustav Klimt. In the winter months Klimt travels to Berlin and presents the final version of the *Faculty Paintings* for the first time at the art dealership Keller & Reiner. Exhibition participations in Dresden and Mannheim follow. In the summer of 1907 Klimt has his first encounter with Egon Schiele (1890–1918), whose artistic mentor Klimt will become. In June 1908 the first *Kunstschau* organized by the Klimt Group features 16 works by Klimt centered around the painting *The Kiss*, which is later acquired by the ministry of education for the *Moderne Galerie* (present-day Österreichische Galerie Belvedere). Oskar Kokoschka (1886–1980) has his exhibition debut at this presentation and dedicates his fairy-tale *The Dreaming Boys* to Gustav Klimt. Until 1914 the *Galerie Miethke* publishes the portfolio of prints *Das Werk Gustav Klimts*.

Madame d'Ora (1881–1963, Dora Kallmus) creates a prestigious photo series with Gustav Klimt in 1908. In July 1909 the International Kunstschau is held, which Egon Schiele is able to participate in thanks to Gustav Klimt's mediation. Moriz Nähr (1859–1945) and Pauline Kruger Hamilton (1870–1918) create portrait series of Klimt independently of one another. Exhibition participations in Munich and Berlin ensue, followed by two extended trips to Paris and Spain in October. In the spring of 1910 Gustav Klimt participates in the 9th Biennale in Venice and also exhibits at the *Exhibition of the German Künstlerbund* in Prague, as well as at the Berlin Secession. In Vienna, he meets the 15-year-old Consuela Camilla Huber (1896–1978) and between 1912 and 1915 three children are born to the couple.

### 1911–1915

Work on the *Stoclet Frieze* is completed in 1911. At the *International Kunstschau* in Rome, Klimt presents the first version of his allegory *Death and Life (Death)*, for which he is awarded the first prize. He travels with Fritz Waerndorfer to Brussels to view the *Stoclet Frieze*. In August, he leaves his studio on Josefstädter Straße and moves to Feldmühlgasse 11 in Hietzing (Vienna's 13th district). Shortly before he moves out, Moriz Nähr (1859–1945) creates a portrait series of Gustav Klimt wearing a blue painter's smock and holding a cat in the garden of his studio. In 1912 Klimt is named president of the Austrian Künstlerbund, exhibits in Dresden and shows the work *Death* for the first time under its present title *Death and Life*. In the summer of 1913 Klimt stays on Lake Garda where he starts to increasingly incorporate architectural motifs into his landscapes. During a brief stop-over on the Attersee, the only color photographs of Emilie Flöge and Gustav Klimt are created by Friedrich G. Walker (1874–1934) using the Lumière autochrome process. Klimt

participates in exhibitions in Budapest, Munich, Mannheim, Prague and Rome. Klimt's first child with Consuela Camilla Huber (1896–1978) – Gustav – is born. Anton Josef Trčka (1893–1940) creates a portrait series with Klimt in 1914; Moriz Nähr also photographs the artist. On 6th February 1915 Klimt's mother Anna dies at their apartment at Westbahnstraße 36. Consuela Huber gives birth to the couple's second son Wilhelm, while their daughter Charlotte, born in 1914, dies the same year. In August 1915 Klimt participates in the exhibition of Viennese artists held at the Kunsthaus Zürich.

### 1916–1918

On 25th May 1916 Klimt becomes a member of the Saxon Academy of Fine Arts in Dresden. He participates together with Egon Schiele, Oskar Kokoschka (1886–1980) and Anton Faistauer (1887–1930) in the exhibition of the Union of Austrian Artists at the Berlin Secession, where the final version of his painting *Death and Life* hangs opposite Egon Schiele's *Levitation*. Klimt spends his last summer sojourn with Emilie on the Attersee. Her brother Hermann dies in February 1916, her sister Pauline in July 1917. That same month, Klimt writes a poetic poem presumably dedicated to Emilie. On 26th October Klimt is named an honorary member of the Academies of Fine Arts in Vienna and Munich. On 11th January 1918 he suffers a stroke at his apartment on Westbahnstraße and is paralyzed on one side. He dies at Vienna's General Hospital on 6th February. Egon Schiele draws the dead artist with a shaved head at the mortuary, before he is laid to rest three days later at Hietzing Cemetery. Schiele tries to take over Klimt's studio but he himself dies on 31st October 1918 from the Spanish Influenza. Klimt's studio (with the unfinished paintings *Lady with Fan* and *The Bride* on the easel) and the reception room are captured by Moriz Nähr on camera.



## AUSSTELLUNGSDATEN | EXHIBITION FACTS

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GUSTAV KLIMT. JAHRHUNDERTKÜNSTLER | ARTIST OF THE CENTURY

DAUER | DURATION 22.06.–04.11.2018

KURATORINNEN | CURATORS SANDRA TRETTER, HANS-PETER WIPPLINGER

EBENE | FLOOR 0

### Exponate | Exhibits:

Rund 305 Gesamt | ca. 305 in total

Rund 35 Gemälde | ca. 35 Paintings

Rund 90 Grafiken | ca. 90 Drawings

Rund 30 Fotografien | ca. 30 Photographs

Rund 150 Zeitschriften, Bücher, Sonstiges | ca. 150 Newspapers, Books, other

Wissenschaftlicher Kooperationspartner | Scientific Research Partner:

Gustav Klimt | Wien 1900-Privatstiftung: Mag. Sandra Tretter, MAS, Mag. Peter Weinhäupl

### KATALOG ZUR AUSSTELLUNG | CATALOGUE ACCOMPANYING THE EXHIBITION

#### GUSTAV KLIMT. JAHRHUNDERTKÜNSTLER | ARTIST OF THE CENTURY

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### ÖFFNUNGSZEITEN | OPENING TIMES

Täglich: 10–18 Uhr, Donnerstag: bis 21 Uhr

Daily: 10 am–6 pm | Thursdays: 10 am–9 pm

Ab September: Dienstags geschlossen | Starting September: Closed on Tuesdays

EUR 13,00 Regulärer Eintritt | Regular admission

## RAHMENPROGRAMM | GUIDED TOURS

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### KURATORENFÜHRUNGEN | GUIDED TOURS WITH THE CURATORS

**FREITAG | FRIDAY, 14.09. & 12.10.2018, 16 UHR | PM**

mit | with Sandra Tretter, Kuratorin | curator

**FREITAG | FRIDAY, 28.09., 16 UHR | PM**

mit | with Hans-Peter Wipplinger, Direktor & Kurator | director & curator

**EUR 3,00 Führungsbeitrag | Tour contribution**

Anmeldung an der Kassa ab einer Stunde vor Führungsbeginn empfohlen.

We recommend registering at the information desk one hour prior the start of the tour.

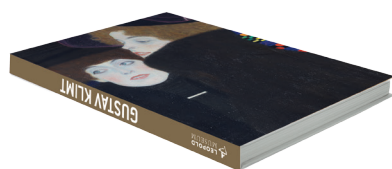
### FÜHRUNGEN AUF ANFRAGE | GUIDED TOURS UPON REQUEST

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[www.leopoldmuseum.org/schulklassen-kindergaerten](http://www.leopoldmuseum.org/schulklassen-kindergaerten)



## LEOPOLD MUSEUM

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