

## Gustav Klimt Oskar Kokoschka Egon Schiele Un Mond

"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 ancient Egypt, and Byzantium. 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 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 joined 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 city with its 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 numerous 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 1890 they 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) and 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 each man his 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 most of his 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.

From Art Nouveau to Expressionism. Including Loans from Twenty North American Collection. Galerie St. Etienne, Nov. 23, 2001 Through Jan. 5, 2002

The Work of Egon Schiele with Works by Gustav Klimt and Oskar Kokoschka

Gustav Klimt, Egon Schiele, Oskar Kokoschka

The Naked Truth

January 22 Through March 2, 1991, Galerie St. Etienne

Viennese Expressionism, 1910-1924

***Centrada en el tema del espacio público y la desnudez, la muestra presenta obras de Klimt, Schiele, Kokoschka y otros artistas de la Viena de fines del siglo XIX, que en su día chocaron con las concepciones morales y estéticas de una sociedad muy conservadora, traspasando los límites establecidos acerca de lo que puede ser exhibido públicamente, y contribuyendo a la emancipación del desnudo.***

***The Age of Insight***

***Egon Schiele and His Contemporaries***

***Egon Schiele***

***Zeichnungen und Aquarelle***

***Austrian Painting and Drawing from 1900 to 1930 from the Leopold Collection, Vienna***

***Drawings and Watercolors : the Early Years 1906-1924***

*Rising to prominence in Vienna alongside Gustav Klimt and Oskar Kokoschka in the turbulent years around the First World War, Egon Schiele (1890-1918) is one of the most important artists of the early 20th century and a central figure of Austrian Expressionism. He produced some of the most radical depictions of the human figure created in modern times so radical that in 1912 Schiele was imprisoned for two months for exhibiting his offensive nudes. At the trial the judge is alleged to have burned some of the artist's drawings in open court with a candle flame. Accompanying the first ever museum show in this country devoted entirely to the artist, this publication will explore in detail one of Schiele's most vital and original subjects his extraordinary drawings and watercolors of male and female nudes. It will bring together an outstanding group of the artist's works to chart his groundbreaking approach during his short but urgent career. Schiele's technical virtuosity, highly original vision and unflinching depictions of the naked figure distinguish these works as being among his most significant contributions to the development of*

modern art. This sharply focused catalogue will be provide an opportunity to examine more than thirty of these radical works, assembled from international public and private collections for the exhibition. Schiele arrived in Vienna in 1906, aged just fifteen, to train as an artist. He quickly proved his precocious talent and the following year sought out Klimt, who mentored Schiele and helped establish his reputation. Nothing he produced during these first few years in Vienna prepares us for the extraordinary breakthrough Schiele made in 1910 when he began to draw the figure in an entirely new way and the subject of the nude took on an increasingly important role. Highly gestural and expressive, his nudes from this year are manipulated to perform a psychologically charged body language that soon became a hallmark of his art. This catalogue will begin with a rich selection of nudes from this seminal year including a number of Schiele's powerful naked self-portraits. The main section will explore his provocative nudes of the following few years when he pushed artistic convention to offer a more direct expression of human experience, bound up with themes of self-expression, procreation, sexuality and eroticism. Many of these works affronted contemporary standards of morality and were considered pornographic. The last part of the book will look at works from the final productive years of Schiele's short life before his untimely death in 1918 from Spanish influenza, aged just 28. His later nudes suggest a more classical solidity and sometimes lyricism, whilst retaining their unflinching rawness as naked bodies. Throughout the book will be a number of major self-portraits, demonstrating how Schiele's approach was linked to his sense of self and his ongoing examination of his physical and psychological make-up. An important aspect of all these works is Schiele's unique draftsmanship and the authors will investigate the development of his technique and approach to the medium that he made so distinctively his own, as well as his wide-ranging influence on the course of modern art that still resonates today.

*The Work of Egon Schiele, with Work by Gustav Klimt and Oskar Kokoschka*

*Viennese Expressionism 1910 - 1924*

*The Work of Egon Schiele ; with Work by Gustav Klimt and Oskar Kokoschka ; University Art Gallery [Berkeley], 5.2. - 10.3.1963 ; Pasadena Art Museum, 19.3. - 21.4.1963*

*Gustav Klimt/Egon Schiele/Oskar Kokoschka*

*Oskar Kokoschka*

*Gustav Klimt*

This book presents interdisciplinary scholarship on art and visual culture that explores disability in terms of lived experience. It will expand critical disability studies scholarship on representation and embodiment, which is theoretically rich, but lacking in attention to art. It is organized in five thematic parts: methodologies of access, agency, and ethics in cultural institutions; the politics and ethics of collaboration; embodied representations of artists with disabilities in the visual and performing arts; negotiating the outsider art label; and first-person reflections on disability and artmaking. This volume will be of interest to scholars who study disability studies, art history, art education, gender studies, museum studies, and visual culture.

The Women of Klimt, Schiele and Kokoscha

Zeichn. u. Aquarelle ; 1. September - 14. Oktober 1984, Pfalzgalerie Kaiserslautern

Klimt

Viennese Expressionism, 1910-1924

Drawings and Watercolors

Zeichnungen und Aquarelle : 1. September bis 14. Oktober 1984, Pfalzgalerie Kaiserslautern

Egon Schiele's work is so distinctive that it resists categorisation. Admitted to the Vienna Academy of Fine Arts at just sixteen, he was an extraordinarily precocious artist, whose consummate skill in the manipulation of line, above all, lent a taut expressivity to all his work. Profoundly convinced of his own significance as an artist, Schiele achieved more in his abruptly curtailed youth than many other artists achieved in a full lifetime. His roots were in the Jugendstil of the Viennese Secession movement. Like a whole generation, he came under the overwhelming influence of Vienna's most charismatic and celebrated artist, Gustav Klimt. In turn, Klimt recognised Schiele's outstanding talent and supported the young artist, who within just a couple of years, was already breaking away from his mentor's decorative sensuality. Beginning with an intense period of creativity around 1910, Schiele embarked on an unflinching exposé of the human form - not the least his own - so penetrating that it is clear he was examining an anatomy more psychological, spiritual and emotional than physical. He painted many townscapes, landscapes, formal portraits and allegorical subjects, but it was his extremely candid works on paper, which are sometimes overtly erotic, together with his penchant for using under-age models that made Schiele vulnerable to censorious morality. In 1912, he was imprisoned on suspicion of a series of offences including kidnapping, rape and public immorality. The most serious charges (all but that of public immorality) were dropped, but Schiele spent around three despairing weeks in prison. Expressionist circles in Germany gave a lukewarm reception to Schiele's work. His compatriot, Kokoschka, fared much better there. While he admired the Munich artists of Der Blaue Reiter, for example, they rebuffed him. Later, during the First World War, his work became better known and in 1916 he was featured in an issue of the left-wing, Berlin-based

Expressionist magazine Die Aktion. Schiele was an acquired taste. From an early stage he was regarded as a genius. This won him the support of a small group of long-suffering collectors and admirers but, nonetheless, for several years of his life his finances were precarious. He was often in debt and sometimes he was forced to use cheap materials, painting on brown wrapping paper or cardboard instead of artists' paper or canvas. It was only in 1918 that he enjoyed his first substantial public success in Vienna. Tragically, a short time later, he and his wife Edith were struck down by the massive influenza epidemic of 1918 that had just killed Klimt and millions of other victims, and they died within days of one another. Schiele was just twenty-eight years old.

Klimt, Schiele, Kokoschka and Other Scandals

Gustav Klimt, Egon Schiele and Oskar Kokoschka : March 14 Through June 30, 2017

Viennese Expressionism 1910-1924

Gustav Klimt, Egon Schiele and Oskar Kokoschka

The Work of Egon Schiele ; with Work by Gustav Klimt and Oskar Kokoschka

The Radical Nude

*Gustav Klimt (Baumgarten, 1862 - Vienne, 1918) «Faire un autoportrait ne m'intéresse pas. Les sujets de peinture qui m'intéressent ? Les autres et en particulier les femmes... » Aucune référence au monde extérieur ne vient contrarier le charme des allégories, portraits, paysages et autres personnages que l'artiste peint. Des couleurs et des motifs d'inspiration orientale (Klimt a été très influencé par le Japon, l'ancienne Egypte et la Ravenne byzantine), un espace bidimensionnel dépourvu de profondeur et une qualité souvent stylisée de l'image, autant d'éléments utilisés par le peintre pour créer une oeuvre séduisante, où le corps de la femme s'expose dans toute sa volupté. A 14 ans, il obtient une bourse d'Etat pour entrer à la Kunstgewerbeschule (l'Ecole viennoise des Arts et Métiers). Très vite, ses talents de peintre et de dessinateur s'affirment. Ses toutes premières oeuvres lui valent un succès inhabituellement précoce. Sa première grande initiative date de 1879 : il crée cette année-là la Künstlerkompagnie (la compagnie des artistes) avec son frère Ernst, et Franz Matsch. A Vienne, la fin du XIXe siècle est une période d'effervescence architecturale. L'empereur François-Joseph décide, en 1857, de détruire les remparts entourant le coeur médiéval de la ville. Le Ring, financé par l'argent du contribuable, est alors construit : de magnifiques résidences y côtoient de superbes parcs. Ces changements profitent à Klimt et à ses associés, leur fournissant de multiples occasions de faire montre de leur talent. En 1897, Klimt, accompagné de quelques amis proches, quitte la très conservatrice Künstlerhausgenossenschaft (Société coopérative des artistes autrichiens) ; il fonde le mouvement Sécession et en prend la présidence. La reconnaissance est immédiate. Au-dessus du porche d'entrée de l'édifice, conçu par José Maria Olbrich est inscrite la devise du mouvement : «A chaque âge son art, à l'art sa liberté. » A partir de 1897, Klimt passa pratiquement tous ses étés sur l'Attersee, en compagnie de la famille Flöge. Durant ces périodes de paix et de tranquillité, il eut l'occasion de peindre de nombreux paysages qui constituent un quart de son oeuvre complète. Klimt exécute des croquis préparatoires à la plus grande partie de ses réalisations. Parfois, il exécute plus de cent études pour un seul tableau. Le caractère exceptionnel de l'oeuvre de Klimt tient peut-être à l'absence de prédécesseurs et de réels disciples. Il admirait Rodin et Whistler sans les copier servilement. En retour, il fut admiré par les peintres viennois de la jeune génération, tels Egon Schiele et Oskar Kokoschka.*

*Zeichnungen und Aquarelle.+.*

*"The Woman Question"*

*The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*

*The Work of Egon Schiele, with Work by Gustav Klimt and Oskar Kokoschka : Organized by the Committee for Arts and Lectures at the University of California, Berkeley*

*The Work of Egon Schiele, with Work by Gustav Klimt and Oskar Kokoschka. [Exhibition] University Art Gallery Feb. 5 Through March 10, 1963.*

*Pasadena Art Museum, March 19 Through April 21, 1963*

*May 27-September 13, 1986*

Female portraits and nudes, mothers & children, and couples by the three most outstanding painters of Viennese modernism. In the early 20th century, the traditional relationship was challenged by a number of social, economic, and philosophical changes. It was above all the incipient development towards gender equity that provoked vehement counter-arguments. Sexual liberation can be seen as a common goal of men and women, since they both sought to escape the restrictive moral taboos of the 19th century. Gustav Klimt, Egon Schiele, Kokoschka--then the three most outstanding painters of Viennese modernism-- approached the subject matter generally referred to as the "woman question" from slightly different perspectives. The book will present an in-depth exploration of these differences and similarities.

Gustav Klimt, Oskar Kokoschka, Egon Schiele

The Work of Egon Schiele ; with Work by Gustav Klimt and Oskar Kokoschka ; University Art Gallery February 5 Through March 10, 1963; Pasadena Art Museum March 19 Through /

Gustav Klimt Oskar Kokoschka Egon Schiele : dessins et aquarelles; 13 juin - 12 août 1984, Salle Saint-Jean, Hôtel de Ville, Paris  
Schiele

The Work of Egon Schiele : with Work by Gustav Klimt and Oskar Kokoschka : [exhib. In] University Art Gallery, [Berkeley, Calif.] Febr. 5 Through March 10, 1963 [and] Pasadena Art [Pasadena,] March 19 Through April 21, 1963 : [catalogue

Wien omkring århundredeskiftet

*This work is divided into year-by-year sections, with each section including a text that discusses the major events in Schiele's life, and the inter-relation between artist's drawing and developments in his oil painting.*

*Contemporary Art and Disability Studies*

*Elective Affinities from Klimt to Schiele*

*Zeichnungen u. Aquarelle ; 1.9.-14.10.1984, Pfalzgalerie Kaiserslautern*

*Ferdinand Hodler*

*From Art Nouveau to Expressionism : [exhibition] November 23 Through January 5, 2002*

A comprehensive catalogue of one of the best-known Swiss painters of the 19th century and influencer of Viennese Modernism. This presentation at the Leopold Museum will be the most comprehensive retrospective exhibition of works by Ferdinand Hodler (1853\_1918) in Austria since the artist's resounding success at the 1904 Secession exhibition. An exponent of Symbolism and Jugendstil, a pioneer of Expressionism, and not least an innovator of monumental painting, Hodler was an important inspiration to numerous artists of Viennese Modernism, such as Gustav Klimt and Koloman Moser, as well as Oskar Kokoschka and Egon Schiele. The presentation focuses on the three main themes of Hodler's art: landscapes from plein air painting to abstraction, portraits with an emphasis on female depictions, self-portraits, the haunting series of works accompanying the death of his lover Valentine God é -Darel, as well as his eminent Symbolist figural compositions.

The Woman Question

Gustav Klimt - Egon Schiele - Oskar Kokoschka

disegni e acquarelli

A brilliant book by Nobel Prize winner Eric R. Kandel, *The Age of Insight* takes us to Vienna 1900, where leaders in science, medicine, and art began a revolution that changed forever how we think about the human mind—our conscious and unconscious thoughts and emotions—and how mind and brain relate to art. At the turn of the century, Vienna was the cultural capital of Europe. Artists and scientists met in glittering salons, where they freely exchanged ideas that led to revolutionary breakthroughs in psychology, brain science, literature, and art. Kandel takes us into the world of Vienna to trace, in rich and rewarding detail, the ideas and advances made then, and their enduring influence today. The Vienna School of Medicine led the way with its realization that truth lies hidden beneath the surface. That principle infused Viennese culture and strongly influenced the other pioneers of Vienna 1900. Sigmund Freud shocked the world with his insights into how our everyday unconscious aggressive and erotic desires are repressed and disguised in symbols, dreams, and behavior. Arthur Schnitzler revealed women's unconscious sexuality in his novels through his innovative use of the interior monologue. Gustav Klimt, Oscar Kokoschka, and Egon Schiele created startlingly evocative and honest portraits that expressed unconscious lust, desire, anxiety, and the fear of death. Kandel tells the story of how these pioneers—Freud, Schnitzler, Klimt, Kokoschka, and Schiele—inspired by the Vienna School of Medicine, in turn influenced the founders of the Vienna School of Art History to ask pivotal questions such as What does the viewer bring to a work of art? How does the beholder respond to it? These questions prompted new and ongoing discoveries in psychology and brain biology, leading to revelations about how we see and perceive, how we think and feel, and how we respond to and create works of art. Kandel, one of the leading scientific thinkers of our time, places these five innovators in the context of today's cutting-edge science and gives us a new understanding of the modernist art of Klimt, Kokoschka, and Schiele, as well as the school of thought of Freud and Schnitzler. Reinvigorating the intellectual enquiry that began in Vienna 1900, *The Age of Insight* is a wonderfully written, superbly researched, and beautifully illustrated book that also provides a foundation for future work in neuroscience and the humanities. It is an extraordinary book from an international leader in neuroscience and intellectual history.