



# Gustav Klimt Painter Of Women

**Jill Berk Jiminez**



## **Gustav Klimt Painter Of Women:**

Gustav Klimt Susanna Partsch, Gustav Klimt, 1999 An illustrated volume presenting Gustav Klimt's most important paintings In particular the author examines the role of fashion designer Emilie Floege and her impact on Klimt's imagery

Gustav Klimt Susanna Partsch, 1994 This sumptuously illustrated volume presents Gustav Klimt's most important paintings In particular the author examines the role of fashion designer Emilie Floege and her impact on his imagery

**Klimt's Women** Gustav Klimt, Tobias Günter Natter, Gerbert Frodl, Österreichische Galerie Belvedere, 2000 Viennese artist Gustav Klimt 1862-1918 was known for his paintings of women from classic portraits to erotic drawings In this first survey of Klimt's approach to the female form readers can view samples of his work and learn how fundamental changes in the social structure at the turn of the century raised women's status on ideological and cultural levels 220 b&w 133 color illustrations

*Gustav Klimt* Jane Rogoyska, Patrick Bade, 2023-12-28 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 Japan ancient Egypt and Byzantium Ravenna 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 state grant to study at Kunstgewerbeschule the Vienna School of Arts and Crafts at the age of fourteen His talents as a draftsman and painter were quickly noticed and in 1879 he formed 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 district with 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 early 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 1894 Matsch 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 to form 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 art its 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 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

**The Lady in Gold** Anne Marie O'Connor, 2012 Shares the events that shaped the creation of the painter's most famous portrait covering such topics as the story of the salon hostess who was his model contributing factors in turn of the century Vienna and the painting's fate Gustav Klimt

Jane Rogoyska, Patrick Bade, 2011-07-01 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 Japan ancient Egypt and Byzantium Ravenna 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 state 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 formed 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 district with 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 early 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 1894 Matsch 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 to form 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 art its 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 landscape paintings constituting almost a quarter of his entire

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*Gustav Klimt, 1862-1918* Gottfried Fliedl, Gustav Klimt, 1997. Fliedl's introduction to the life and work of one of the leading artistic personalities of the turn of the century has become a standard work on Klimt.

*Gustav Klimt*, 2003-05-01. Born in Vienna in 1862, Gustav Klimt studied at the Vienna School of Arts and Crafts. He became founder and first president of the Vienna Secession school of painting. He created richly decorated portraits of women.

**Dictionary of Artists' Models** Jill Berk Jimenez, 2013-10-15. The first reference work devoted to their lives and roles, this book provides information on some 200 artists' models from the Renaissance to the present day. Most entries are illustrated and consist of a brief biography, selected works in which the model appears, with location, a list of further reading. This will prove an invaluable reference work for art historians, librarians, museum and gallery curators, as well as students and researchers.

*Klimt and the Women of Vienna's Golden Age, 1900-1918* Tobias G. Natter, 2016-11-18. This authoritative and generously illustrated book highlights Gustav Klimt's portrayals of women in his work. Klimt was a central figure in Vienna at the turn of the twentieth century and a crucial link between nineteenth-century Symbolism and Modernism. His sensual portrayals of women are among his most celebrated works and the focus of this book. Highlights of the publication include Klimt's most important society portraits such as Serena Lederer (1899), Gertrud Loew (1902), Adele Bloch-Bauer I (1907), Maria Elisabeth Lederer (1914), and Ria Munk III (1917). These works cover the gamut of Klimt's portrait style from his early ethereal works influenced by Symbolism and the Pre-Raphaelite movement to his so-called golden style, as well as his almost Fauvist depictions. These art works are complemented by preparatory Klimt sketches and decorative arts from the Wiener Werkstätte.

*"Women, Femininity and Public Space in European Visual Culture, 1789-1914"* Temma Balducci, 2017-07-05. Focusing on images of or produced by well-to-do nineteenth-century European women, this volume explores genteel femininity as resistant to easy codification. Visually, it is the public. Attending to various iterations of the public as space, sphere, and discourse, sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men. By contrast, the essays collected in *Women, Femininity and Public Space in European Visual Culture, 1789-1914* demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting. In examining the relationship between affluent women, femininity, and the public, the essays gathered here consider works by an array of artists that includes canonical ones such as Mary Cassatt and Frans J. G. as well as understudied women artists including Louise Abbéma and Broncia Koller. The essays also consider works in a range of media from fashion prints and paintings to private journals and architectural designs, facilitating an analysis of femininity in public across the cultural production of the period. Various

European centers including Madrid Florence Paris Brittany Berlin and London emerge as crucial sites of production for genteel femininity providing a long overdue rethinking of modern femininity in the public sphere Swoon: Great Seducers and Why Women Love Them Betsy Prioleau,2013-02-04 The author of *Seductress* examines the ladies man and answers the eternal question what do women want

**Schubert in the European Imagination** Scott Messing,2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others

*Klimt* Patrick Bade,2011-12-22 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 Japan ancient Egypt and Byzantium Ravenna 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 state 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 formed 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 district with 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 early 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 1894 Matsch 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 to form 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 art its 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 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

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*Women, Femininity and Public Space in European Visual Culture, 1789-1914* Dr Temma Balducci, Asst Prof Heather Belnap Jensen, 2014-11-28. Focusing on images of or produced by nineteenth-century European women, this volume explores genteel femininity as resistant to easy codification vis-à-vis the public. Attending to various iterations of the public as space, sphere, and discourse, sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men. By considering works in a range of media by an array of canonical and understudied women artists, they demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting. **Eileen Gray and the Design of Sapphic Modernity** Jasmine Rault, 2017-07-05. The first book-length feminist analysis of Eileen Gray's work. Eileen Gray and the Design of Sapphic Modernity: Staying In argues that Gray's unusual architecture and design, as well as its history of abuse and neglect, emerged from her involvement with cultures of sapphic modernism. Bringing together a range of theoretical and historical sources from architecture and design, communication and media to gender and sexuality studies, Jasmine Rault shows that Gray shared with many of her female contemporaries a commitment to designing spaces for sexually dissident modernity. This volume examines Gray's early lacquer work and Romaine Brooks' earliest nude paintings; Gray's first built house, E 1027, in relation to Radclyffe Hall and her novel *The Well of Loneliness*; and Gray's private house, Tempe, with Djuna Barnes' *Nightwood*. While both female sexual dissidence and modernist architecture were reduced to rigid identities through mass media, women such as Gray, Brooks, Hall, and Barnes resisted the clarity of such identities with opaque, non-communicative aesthetics. Rault demonstrates that by defying the modern imperative to publicity, clarity, and identity, Gray helped design a sapphic modernity that cultivated the dynamism of uncertain bodies and unfixed pleasures, which depended on staying in rather than coming out. *Austrian Women in the Nineteenth and Twentieth Centuries* David F. Good, Margarete Grandner, Mary Jo Maynes, 1996. This volume, the first of its kind in English, brings

together scholars from different disciplines who address the history of women in Austria as well as their place in contemporary Austrian society from a variety of theoretical and methodological perspectives thus shedding new light on contemporary Austria and in the context of its rich and complicated history     The Painted Mind Alfonso Troisi,2017 The Painted Mind combines art and science Its scientific focus is on the evolutionary study human mind and behavior and each chapter is inspired by a masterpiece painting reproduced accurately and in full color Throughout the book Dr Troisi integrates discussion of each painting s artistic significance with theories of the human mind s evolution     *Vienna* Tag Gronberg,2007 In Vienna at the turn of the twentieth century the question of what it meant to be modern was a heated topic of debate Focusing on interior design fashion and photography as well as on painting and architecture this study casts fresh light on the vital role of the arts in these debates The new art and literature was crucial in defining a distinctive Viennese modernity while at the same time challenging preconceptions about modern urban life Many artists and writers produced work that questioned and undermined oppositions between city and country interior spaces and panoramic views masculinity and femininity Issues of gender and the representation of the body were particularly important in establishing professional identities for some of Vienna s most prominent figures including the Secessionist painters Gustav Klimt and Carl Moll designers such as Adolf Loos and Emilie Flöge as well as the poet and feuilletonist Peter Altenberg Intellectual life in turn of the century Vienna has often been characterised as a retreat from the public sphere This book demonstrates how even in its ostensibly most private manifestations Viennese Modernism involved a highly performative set of practices aimed at an international audience



## Decoding **Gustav Klimt Painter Of Women**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Gustav Klimt Painter Of Women**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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